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EDUCATIONAL SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION



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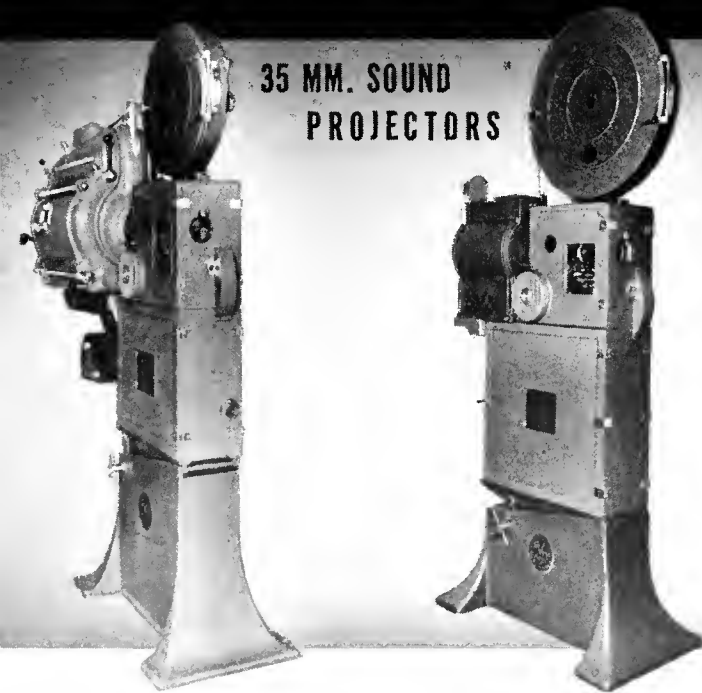
ew England Winter.

Photo by Charles Phelps Cushing. (Courtesy of SOCIETY FOR VISUAL EDUCATION)

The World's Largest and Finest Line

OF MOTION PICTURE SOUND EQUIPMENT

35 MM. SOUND PROJECTORS

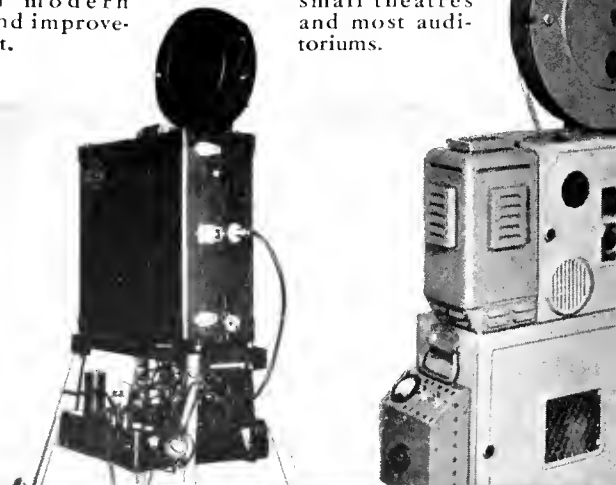


Above left—Super DeVry 35 m.m. theatre projector—streamlined—exclusively modern in design and performance.

Above right—Standard DeVry shown with 4000 ft. magazines and 2100 watt mazda lamps.

Below—The famous DeVry Portable 35 m.m. sound projector. Basically the Original DeVry creation—completely redesigned with every worthwhile and modern sound improvement.

Below right—The DeVry semi-portable 35 m.m. sound projector. Heavy duty mechanism and advanced optical system. This equipment is ideal for small theatres and most auditoriums.



Below left—The new DeVry 16 m.m. arc sound projector—Built to professional standards. Unequaled construction and performance.

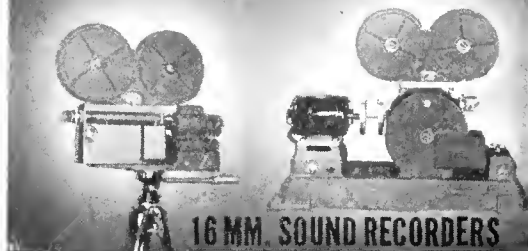
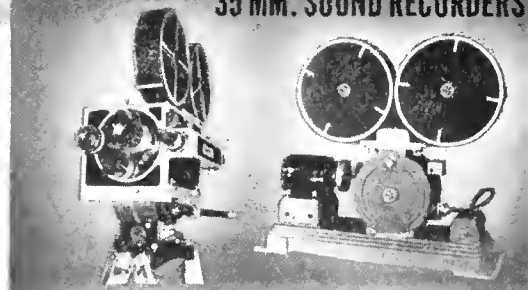
Right—DeVry professional 35 m.m. sound camera for single and double system recording—extreme right—the DeVry separate 35 m.m. recorder.

Below left—(at top)—The new DeVry "Interpreter" 16 m.m. sound projector. Almost human in operation. Superior picture and sound—moderately priced.

Left middle—The DeVry Deluxe 16 m.m. sound projector. Peer of all portable units 1600 ft. capacity.

Left (at bottom)—The new DeVry model "Q". Single case construction. Projector, Amplifier, and Speaker in one unit.

35 MM. SOUND RECORDERS



16 MM. SOUND RECORDERS

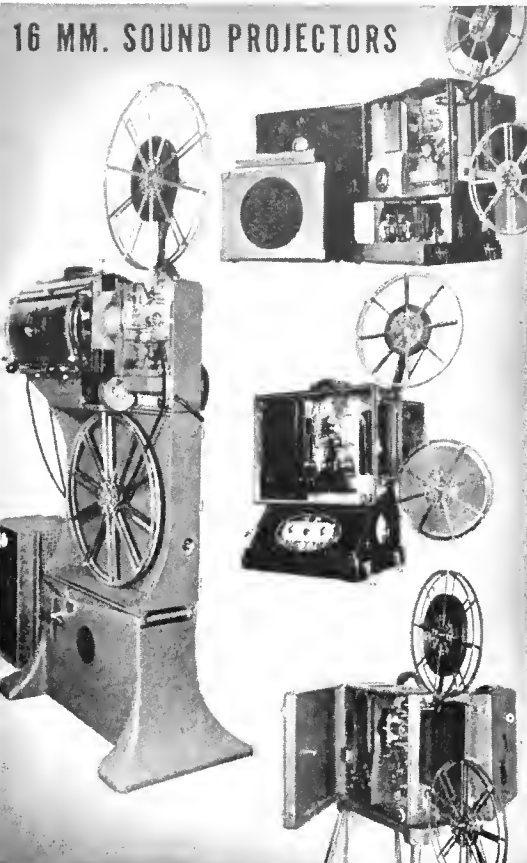
Above—DeVry 16 m.m. sound camera—built to professional standards. 400 ft. capacity.

Above—The DeVry 35 m.m. separate sound recorder 400 ft. capacity.

Below—The DeVry automatic 35 m.m. camera—choice of newsteel cameramen and explorers throughout the world.

Below—The DeVry 16 m.m. all purpose camera—Built for heavy duty dependable use. 1000 ft. capacity—black white or color film.

16 MM. SOUND PROJECTORS



THE HOUSE OF DeVRY

—manufacturers of precision motion picture equipment for 26 years. DeVry 35 m.m. cameras and projectors have been the choice of Hollywood studios and theatres throughout the world; and the DeVry line of 16 m.m. equipment is already the choice of those who have taken the time to investigate.

Teacher's Library • Periodicals

Write for circular on any particular product listed here, which does not include DeVry printers, silent projectors and film stereo viewer. 1045774 Jan 23

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and MAIN PLANT



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The EDUCATIONAL SCREEN

THE EDUCATIONAL SCREEN

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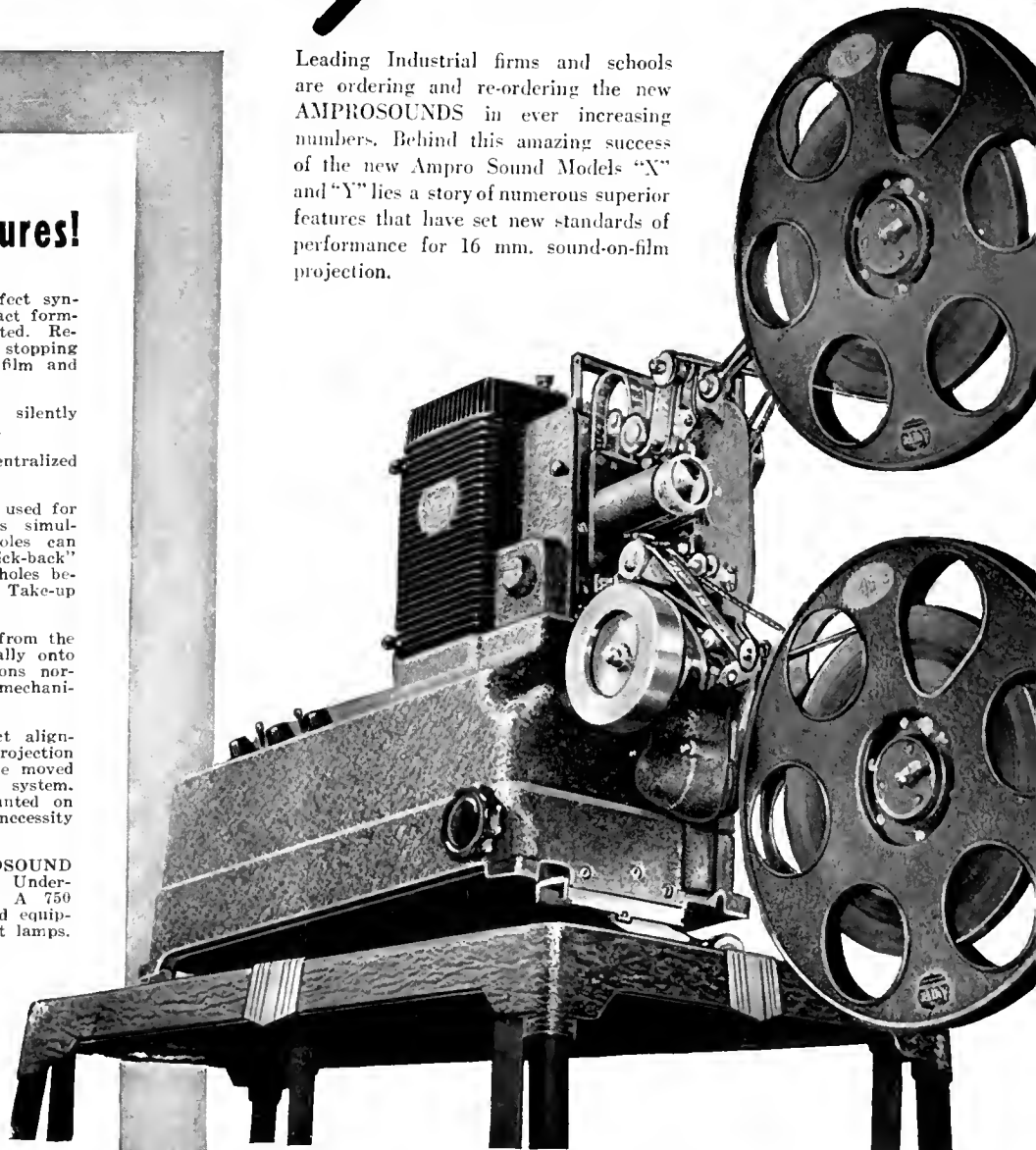
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Diversitorials

The Editorial Advisory Board

OUR readers will share our pleasure in the announcement that our new Editorial Advisory Board begins functioning with this issue, their names appearing on the title page henceforth. The series of articles by the Board members, one in every issue, is opened on the following pages by Paul C. Reed with a thought-provoking discussion of radio and electrical transcription as a problem of administration. In February, John A. Hollinger will write on perceptual learning.

It was our fond intention to present in this issue a full page of photographs of the Board. We issued an urgent call for the pictures and nine of the ten responded nobly. Several took the trouble to sit for a new portrait for the occasion! But there had to be the rift in the lute—one of the ten failed to respond to repeated pleas, and the page must wait for the February issue.

(We unlock a form to state that the precious tenth picture has just arrived! But the picture page must still await the February issue.)

The Film Evaluation Project

AS a sample of data accumulating steadily in our files of Score Cards from the Film Evaluation Project we present here a tentative summary on two films—"The Plow That Broke the Plains" (15 cards from 9 States) and "The River" (30 cards from 12 States.) On the Standard Score Cards the first three questions are informative, the rest critical. Questions 4 to 11 inclusive are tabulated below, with the percentages on each question yielded by the 15 and 30 Score Cards respectively.

	The Plow %	The River %
Question 4—Correlation with course of study	75	77
Question 5—Selection, truth, unity, sequence of contents	81	91
Question 6—Pictorial and Technical quality	92	96
Question 7—Student interest in picture	88	86
Questions 8, 9 — Silent Titles and/or Sound Accompaniment ..	64	78
Question 10—Irrelevant matter, advertising, propaganda, etc.	98	93
Question 11—"I would use this film again" (Summary opinion)	84	94
Percentage rating of picture as a whole (Questions 8,9,11 weighted)	88%	91%

The 30 cards so far received on "The River" afford an interesting confirmation of one of the fundamental convictions with which we started the Film Evaluation Project — namely, that individual teacher-judgments from actual classroom use of the film are desirable, rather than judgments determined by group discussion at a preview apart from the teaching situation. We believed that the preview-group would show a lower percentage of evaluation, and for obvious reasons. The attitude and mind-set of the judges differ greatly in the two situations. In the discussion-group-preview, each teacher is free of any teaching effort toward classroom accomplishment and therefore free to concentrate on "criticisms." Each teacher, naturally convinced of his own critical acumen, will not only comb the film for the slightest flaws but will readily recognize flaws pointed out by others (or he would not appear as a keen critic). Adoption of colleague criticisms along with his own extended list results in his Score Card being pretty heavily weighted with minutiae, many of which would have no effect whatever on results obtained by able use of that film with a class. Again, if one member of the group be of particular eminence or influence, his dicta are quite likely to appear on all the Score Cards. But the single teacher, using the film with his class, striving to realize maximum values for his pupils, is in a position to judge that film by the supreme criterion of "results for the class"—the end for which educational films are made.

An additional tabulation on "The River" will illustrate this rather vividly. Of the thirty cards, six came from a discussion-group previewing the film. The scorings were not by any means identical but were noticeably similar to each other and markedly different from the other 24 cards from 12 states.

Questions	The 30 cards %	The 6 cards from group %	The 24 cards without group %
4	77	65	80
5	91	80	93
6	96	85	98
7	86	80	88
8-9	78	50	85
10	93	70	98
11	94	80	97
Grand average	91%	81%	94%

From which it may be concluded that "The River" is considered a good film, especially by those teachers who have actually used it with classes.

The St. Louis Meeting

OUR dynamic President, J. E. Hansen, has prepared a full and meaty program needing every minute of available time for completion. Note carefully the important line in the program on page 21—"All sessions will begin promptly on the hour." He means it. N.L.G.

"Invention Is the Mother of Necessity"

A broader view of the administration of audio-visual aids, with particular reference to radio and the possibilities of electrical transcriptions in education.

PAUL C. REED

Director of Visual and Radio Education
Rochester, New York, Public Schools

THE human need for spending countless hours in effortless relaxation and escape in the motion picture theaters and in listening to home radios certainly was not the reason for the invention of these modern marvels of communication. The need for better advertising methods in the business world was not a contributing factor in bringing about the original radio and motion picture inventions. The need for more effective instructional procedures and materials in school classrooms did not motivate Marconi and Bell and Edison and Eastman to invent new tools for communication. An inventor may be moved by some comparatively unimportant real or imagined need, but most needs that are filled by inventions are discovered after the invention rather than before. There may be some justification for the well-worn expression, "necessity is the mother of invention," but there seems to be much more reason for the statement that "invention is the mother of necessity."

Inventions alone are not important. The uses to which inventions are applied is of supreme importance. The promptness with which needs that may be served by new inventions are recognized and the effectiveness with which these new inventions are made to function in fulfilling these needs is of major significance.

Our business and economic system within which the profit motive is such a strong incentive for individual initiative has promoted well the early discovery of needs that can be filled by inventions. Our educational organization does not seem to encourage the rapid application of new materials to aid in the instructional process. The use of motion pictures and radio in meeting educational needs has lagged unfortunately but not hopelessly behind their use in meeting entertainment and commercial needs. Invention has been just as kind and generous to her step-children—the needs of education—as she has to the rest of her children. But these step children are poorly adjusted, undernourished, and pitifully retarded.

Many reasons account for the slowness with which new inventions are put to work in the schools. These reasons are well recognized among those who are devoting their full time to the development of visual education. Lack of funds, lack of understanding on the part of other school administrators, teacher training courses that do not emphasize visual methods, limited suitable materials, and poorly organized distributional methods are among the retarding factors most often mentioned. Leaders in the field of visual education have been making every effort to overcome these obstacles which seem to block the way toward understanding and more rapid development. The devotion and zeal of visual educators cannot be questioned. Or can it be?

Could it be that the visual education field is too highly specialized and its workers too zealous and devoted for the good of the cause they embrace? Could it be that visual education in itself is so minor a part in the total educational job that it cannot by itself command the support it deserves? Could it be that workers in the visual field sometimes become so narrow in their point of view that they fail to comprehend the use of visual materials with a balanced perspective toward the whole of education? Could it be that even within the visual field there are some who further specialize too narrowly, concentrating their attentions on the motion picture or some other visual aid to the exclusion of other visual materials?

To overworked directors and supervisors of visual education such questions might seem almost impudent. "After all, don't we have too much to do already?" "There are so many new developments in the visual field it is almost impossible to keep up to date now!" "We need more assistance, not more work." This is all quite true. The field of visual education could be narrowed and it would still be true. The scope of the interests of visual workers could be broadened and it would still be true. But perhaps greater progress could be made in the effective and increased use of visual materials if the base were to be broadened.

Let us consider the logic of bringing visual and radio education to the same focal point of educational thinking. Both fields are the result of applications to the needs of education in the classroom of inventions that facilitate communication. The motion picture can bring visual illusion of reality into the classroom. The radio program can bring an auditory illusion of reality to that same classroom. From the point of view of the classroom teacher both are valuable aids to achieving teaching objectives. Both bring life and reality into the classroom. There are practically no differences in the way teachers use radio programs and motion pictures effectively. The techniques of utilization are essentially identical. Yet in some school systems there is a radio supervisor to help the teacher in using radio programs and there is a visual supervisor to help the teacher in using motion pictures and other visual aids. Some teacher training institutions have separate courses to cover these two fields. Are classroom teachers being helped or hindered in arriving at clear understandings? Are they becoming "whole" teachers or teachers of parts?

One of the most significant potential applications of new inventions and materials to teaching needs is now being developed by a few pioneering educators. But the development of the electrical transcription for educational purposes is being retarded because the radio educators say it isn't radio and the visual educators

say it isn't visual. It is neither radio nor visual, yet exploratory experimentation indicates that a valuable teaching tool has so far had more than its share of neglect.

Radio's unique function in education is to bring the timely and the immediate to the classroom—or rather to thousands of classrooms instantaneously. Yet when one examines the educational programs being broadcast, one finds the material not restricted to the timely and the immediate. Most of this other program material—the dramatization, the music appreciation program, the interview with people of national importance, the single voice authoritative informational program—all of these programs can be more useful to instruction if they are recorded and distributed to classrooms for playback when they are most needed. The electrical transcription should be a most valuable instructional aid. What group is going to develop it? Electrical transcriptions are not radio and they are not visual aids. If specialization continues, perhaps there must be new departments of transcription education.

Will there be departments of television education too? The visual educators are a group of comparatively young people; radio educators are even younger; and televised pictures will be used in classrooms long before most of these specialists have reached retirement age. Does television come within the scope of radio education or visual education? The very fact that such

questions have to be raised is unfortunate. Ringside seats should be held for a premium when such questions are being answered in those school systems with separate visual and radio divisions.

Not only are solutions going to be found, but the whole task of effectively putting newer educational tools to work swiftly in the improvement of instruction is going to come about when a halt is called to further specialization, and when consolidation and coordination take place.

Lack of adequate terminology is hindering necessary re-organization and re-alignments. "Visual education" never was a good term; "radio education" has been equally unsuitable in that field. Combining the two and making "visual and radio education" or calling it "visual-auditory education" or "sensory education" is an inadequate attempt to find a term that covers a broadened concept in this realm of educational thinking and educational organization.

A newer plan should be a most flexible one—one that can take into consideration the yet uninvented inventions of the years to come. Education needs creative and imaginative workers, thoroughly grounded in the objectives and responsibilities of education, who will strive constantly to improve instructional methods and to make learning more effective and efficient through the practical application of newer means and materials.

School-Made Motion Pictures For Public Relations in Ohio* (I)

First article of series, presenting standards and purposes of the public-school film, with full continuity of a school-made movie on reading.

WILLIAM S. WAGNER

Montpelier, Ohio, Public Schools

Chapter I Public-School Relations

THE aim of a public-school relations program is to acquaint the public with the schools. In a democracy the public are the stockholders of the schools and as such they are entitled to be honestly informed of the schools' policies, work, needs, and achievements.

Standards

If a program of interpretation is to be successful, "it should be continuous, honest, inclusive, understandable, dignified but aggressive, reach everyone in the community, use every facility at hand."¹ As these standards are the very heart of a public-school relations program they should be clearly defined.

*A Master's thesis, with the above title, submitted to Ohio State University, to be presented in installments in consecutive issues of *The Educational Screen*.

¹From J. Erle Grinnell's, *Interpreting the Public Schools*, p. 26, Copyright by the McGraw-Hill Book Company, 1937.

Continuous. The opposite of a continuous program is the technique used to gain support in time of stress, or to sell to the public some single phase of the school's program. The continuous program, however, keeps the public informed by an unbroken series of related facts concerning all activities of the school.

Honest. The public will believe what it is told about the schools if it is certain that the information is genuine and unadulterated, and that all the facts necessary for interpretation are given.

Inclusive. The aim is to provide all the information needed by the public to correctly interpret the school. Hence, to "ride" a single phase of the school's program and neglect the others, to present all phases of the school's program but with information too meager on each, does not meet the standard of inclusiveness.

Understandable. Educators are often guilty of putting on a spectacle for the public enjoyment, and calling it interpretation of the school. A public relations program must make certain that the information it

desires to give to the public is the information the public gets.

Dignified but aggressive. The school should inspire respect. Cheap advertising methods are never dignified and never inspire respect. "A consistent program of enlightenment, carried on aggressively, without apologies and without unseasoned demands, can and will win the vital moral and financial support of the community. It is one of the happy signs of the times that school men everywhere are coming to realize that they are in no sense beggars for a small local charity, but that they are entrusted with civilization's most important enterprise and as trustees must give a continuous and dignified account of its values, aims, progress, and needs."²

Reach everyone in community. Too often the program confines itself to one group, usually the parents who have children in school. The other groups can not be neglected. The administrator, then, must interpret the school not just for one group, but for all individuals and groups which together make up the general public. He must see that appropriate information reaches every individual in all these groups.

Use every facility at hand. The first step in using every facility at hand is to know what interpretative facilities are available for use. (1) There is the array of printed material which includes student yearbooks, student magazines, student newspapers, the community newspapers, school bulletins, report cards, the principal's or teachers' letters to parents, superintendent's annual report, school catalogues, school house organs, pupils' handbooks, teachers' handbooks, and articles on education in current magazines. (2) Another type of media is the spoken word. Included here are the speeches or talks to community groups by the school staff and other educational experts, either directly, or over the radio. Although different in approach, the spoken word used by the school staff in daily contacts would also come under this category. (3) The third classification includes those agencies which can be seen. These are school exhibits, the pupils at work (school visits), lantern slides, motion pictures, and the physical properties of the school.

It is not, however, the purpose of this thesis to set up a full program of public-school relations. Its purpose is merely to show how the school-made motion picture may be utilized as a public relations medium and to show what has already been done by thirty-eight schools in Ohio who use this medium. The preceding aims and standards of a public-relations program are included in this thesis so that the reader may be better able to interpret the value of the school-made motion picture as



A kindergarten group in a story hour with the teacher.

a relative part of a total continuous public-relations program. These aims and standards are included also to discourage educators from depending upon the motion picture to do all the interpreting for the school.

Chapter II

The Role of the Motion Picture in Public Relations

The preceding chapter presented the standards and agencies for a public relations program which are acceptable to most public relations authorities. How the various interpretative media are to be set up and related to form one continuous and balanced program in a particular situation will depend upon the background and skill of the interpreter.

Advantages of Motion Pictures

The schools have made rapid strides in the use of newer and better methods of education. New courses have been added to the curriculum, such as industrial arts, home economics, music, dramatics, physical education, and business education. Some of the innovations in method are the unit plan, the socialized recitation, and the so-called activity program. The extra-curricular activities play an important part in the traditional school set-up; usually these are the varsity sports program, student clubs, student government and the safety patrol.

A major job of the public relations program is to bring and keep the public up to date, by interpreting for them these newer courses, methods, and materials. The motion picture can be a big factor in doing this because it is a medium which is easily understood and which can reach every level of public intelligence.

A specific example of how one school has attempted to bring the public up to date on the use of newer educational methods and materials through the use of the school-made motion picture is shown in the following "Continuity for a Movie On Reading." Note that this continuity answers the public's usual queries concerning progressive methods for the teaching of reading.

²J. Erle Grinnell, *Op. Cit.*, p. 38.

The following list shows how these queries are answered in the film.

1. Why concrete things are labeled with their names. This promotes functional learning on the part of the child.
2. A definite part of the program is the eye test. If eyes are weak or need correction, reading will be difficult.
3. The "reading readiness" test demonstrates why all children are not ready for regular reading activities at the same age.
4. The most important single item which the picture so adequately portrays is the fact that meaningful reading for the beginner is based almost entirely upon concrete experience. The movie shows how this concrete experience is integrated with the reading program.
5. In the upper grades the movie shows how the reading becomes more abstract and the pupils depend more and more on reference materials for their source of information.

Continuity—Movie on Reading³

1. Title—"Our Children Learn to Read."
2. Scroll Subtitle.....
3. Flash shots of several of the following situations where reading is necessary:
 - a. Builder reading blueprint
 - b. Man scanning bus timetable
 - c. Pedestrian reading street signs
 - d. Travelers consulting map
 - e. A couple looking at circle advertisement (Neon)
 - f. Hunter suddenly noticing "No Hunting" sign
 - g. Man ordering meal from menu
 - h. Woman consulting prices in a store
 - i. Home scene: Man reading newspaper, woman consulting recipe as she bakes cake. Youngster of Kindergarten age plays on the floor. Mother picks up circular inviting her to visit school on Wednesday to "observe how your child learns to read in the Fordson Schools." She indicates by actions that she is interested.
4. Youngster in previous shot leaves home, crosses street aided by safety patrol, enters school, opens door marked "Kindergarten."
5. Youngster proceeds to coat hook, picks out his name, hangs up coat, walks to group of kindergartners.
6. End of story hour, teacher using pictures. Principal leads mother of youngster into room; mother is greeted by teacher who proceeds with her to various points in room:
 - a. Nature table with articles labeled
 - b. Grocery store project with articles marked
 - c. Calendar, child crossing off day.
7. Teacher leads mother across hall to room marked "Junior Primary" as she explains, gestures toward 1B room—fade.
8.
 - a. Child being given eye test
 - b. Other children taking "Reading Readiness" test—fade
9. Subtitle—"We find that not all children are ready for regular reading activities at the same age."
10. Mother watches scenes in Junior Primary room:
 - a. Playhouse activity
 - b. Story telling from large colored pictures
11. Principal enters, leads mother to room marked "First Grade." They enter and watch activities—
 - a. Group reading stories on family life. One child reads as others follow their books
 - b. Youngster examining rabbit or turtle. Teacher walks into scene, begins to write story as children dictate
 - c. Flashes—
 - Group fixing weather chart. Others looking at Weekly Readers, reading easy books
12. Shot of door lettered 4th grade, room with children seated and reading. Principal and mother walk into background, proceed to case where variety of books is evident
13. Principal explains, gesturing in direction of books
 - a. Fade into shot of teacher examining and selecting books from assistant superintendent's assortment—fade
14. Principal finishes explanation and both turn to activities:
 - a. Shot of student reading "Homes in Far Away Lands." Others in room making pictures from stories, while a group, in recitation, goes to map, points out country, shows picture in illustration
 - b. Students writing stories. Student runs into difficulty, scratches his head, goes to dictionary, returns and continues.
15. Principal and parent proceed down the hall, enter 6th grade room, where they find:
 - a. Social study or science reading
 - b. Portion of group leaves room for library shots of
 1. Use of card index, encyclopedia and other reference material
16. Closeup of principal and mother seated in office talking; principal opens desk, pulls out Standard Achievement Test, points to test as he explains—fade
 - a. Group taking Stanford Achievement Tests
 - b. Junior High scene — remedial reading—fade
 - c. Senior High — "Circle Groups"—
 - d. Senior High library — fade
17. Mother leaves office and building—fade
18. Family scene as in opening. Youngster picks up his book, runs to his father pointing out a picture—dissolve into
19. Silhouette shot of man in factory reading blueprint, slow fade
20. The end.

A first grade group doing experience reading from class-made charts.



16. Closeup of principal and mother seated in office talking; principal opens desk, pulls out Standard Achievement Test, points to test as he explains—fade
 - a. Group taking Stanford Achievement Tests
 - b. Junior High scene — remedial reading—fade
 - c. Senior High — "Circle Groups"—
 - d. Senior High library — fade
17. Mother leaves office and building—fade
18. Family scene as in opening. Youngster picks up his book, runs to his father pointing out a picture—dissolve into
19. Silhouette shot of man in factory reading blueprint, slow fade
20. The end.

(To be continued)

Using Visual Aids to Correlate a First Grade Subject – "Gray Squirrel" *

Describing a noteworthy application of visual aids in a First Grade unit by Helen Lammers of the Roosevelt School, Cincinnati, assisted by the author.

MENDEL SHERMAN

Cincinnati, Ohio, Public Schools

THE unit was opened with a story "Billy and the Nuts."¹ The pictures in the book were discussed and the children asked questions which were purposely not answered by the teacher. The story was then dramatized and read to the other groups. With interest very high the teacher then mentioned the film "Gray Squirrel."² After the enthusiasm subsided the group was asked "What do we want to know about squirrels?"

These are the questions which were asked by a mixed group of first grade children whose I. Q. range was 80-130:

1. Where do the squirrels stay in winter?
2. Has a squirrel lots of hair?
3. Where do they put their nuts in winter?
4. How do they get their color?
5. How do they know where to look for nuts?
6. How can they jump in the trees?
7. How do they come down from the tree?
8. How do they eat?
9. How do they hang on the tree trunk?
10. How do they keep warm?
11. How do they crack nut shells?
12. How do they build their nests?
13. How do they get up in the tree with their nuts?
14. How do they climb hills?
15. How do they go to bed?
16. How do they keep dry?
17. How do they walk?
18. How do they keep out of the weather?
19. What wakes them up?
20. How do they drink?
21. Why do they have long tails?
22. How do they know where to hunt for water?
23. Why are their teeth so sharp?
24. How do they keep clean?
25. How do they keep their home warm?
26. Where do they find the material to build their nests?
27. Why are their ears so little?
28. How do they get their food in winter?
29. How do they keep their nests clean?
(Additional questions asked later by children and added by the teacher)
30. How does color protect squirrels?
31. Use of fur to squirrel. Is it the same in winter as in summer?
32. How many claws on each foot?
33. How do they help him to climb?
34. What does it like best to eat?

35. What kind of teeth does it have?
36. How does it keep teeth sharp?
37. Are their eyes and ears small?
38. Can squirrels see well?
39. Can a squirrel hear well?

A cursory examination of the questions shows that many of the children now had an adequate background for the showing of the film and were interested in *seeing* that which they had experienced in their reading, dramatization and discussion. For example, John knew that squirrels cracked nuts but he wanted to see exactly how this was done. Other questions such as "Why do they have long tails?" show that they were also interested in new ideas not already in their realm of knowledge.

At this point the children were asked how many had ever seen a squirrel. (Possibly this question should have been asked earlier). Only five of the thirty-six children raised their hands and of the five there was considerable doubt about two who had vivid imaginations. Thus to at least thirty-one children the film was to be their first experience with a squirrel in motion, and most of us would agree that a squirrel has not been seen until it has been seen in motion.

The film, lasting ten minutes, was shown to the children. The teacher, although having no previous experience with the motion picture in the classroom, had followed the cardinal principle of previewing the film. No comments whatsoever were made by the teacher at this time, although there were many comments that the children were making to themselves. One little girl kept up a running commentary, inaudible to all save herself and the teacher at her shoulder. She was busy answering the questions asked about the squirrel.

It was noticed at this time that the more intelligent pupils were paying perfect attention while those of low I. Q. would occasionally let their gaze wander for a few seconds at a time.

After the showing of the film the teacher held a class discussion. Nona remarked about the squirrels' winter home. Harry said he still didn't see how the squirrel kept warm and Albert reminded him of the coat of hair on the squirrel. Someone else told Harry that he noticed that the squirrel had his tail wrapped around him while he slept. The other questions were also discussed and misconceptions were cleared up—mostly by contributions by children who had observed closely at the point in question.

The following day the film was again shown but in the meantime correlated activities had been taking place. Songs were learned about the squirrel. More

*From a Master's Thesis, "Some Aspects of a Program of Visual Education for Cincinnati Public Schools," submitted by the author to the University of Cincinnati.

¹Elson Gray, *Elson Basic Reader*—Primer. New York: Scott Foresman and Co., 1930, p. 67.

²Produced by Erpi Classroom Films, Inc., 35-11 35th Ave., Long Island City, N. Y.



First grade children at work on the squirrel unit.

stories were read with increased interest. Other activities in language, health and the others listed in the outline were in progress. The children without a single exception seemed engrossed in the unit. At this second showing of the film it was occasionally stopped for comment by the teacher or because of questions raised by members of the class.

It was now again repeated as part of the language program. The sound was turned off and a microphone connected. Members of the class took turns at being the commentator. The first few were too awed and excited to get in more than a gasp or two. The film was stopped and the children instructed to visualize ahead as they could prepare their words. The film was again started and results gradually improved with lapses here and there. In many instances the children remembered the situation perfectly and told the story as naturally as the commentator himself. In all, sixteen of the children had the opportunity to "broadcast." They discussed the clearness of some of the voices and decided that "lazy lips" would never do if they wanted to have good voice.

The children then trooped down to compose their story of the film. All went well until they came to the part where the squirrel smelled the fox coming and scampered away. Some insisted that the squirrel dropped the nut in his hurry to escape. Others were just as positive that he had taken it with him. To settle the argument and clear up any other misconceptions the children again trooped upstairs and the film was repeated. An interesting thing was noted by the teachers, for although this was the fourth time they had seen the film they were more interested than the first! The first time the attention of the less intelligent wandered at times, but now every eye was fastened on the screen. They were interested, of course, in clearing up the argument but they watched the whole story with the highest degree of interest. When the bone of contention flashed on the screen all watched breathlessly as their hero put the acorn in his cheek and dashed away, saving his dinner as well as his skin. The argument was over and everyone agreed that the squirrel was brave to hold on to the acorn with the enemy so close.

Now the story could be told and as it was told the teacher wrote it on the blackboard. Following is the remarkable job that was done:

GRAY SQUIRREL

Once upon a time there was a gray squirrel.
 Her name was Mrs. Gray Squirrel.
 She lived in a hole in an old oak tree.
 She had three baby squirrels.
 The baby squirrels were born with their eyes closed.
 Mrs. Squirrel gave them milk to drink.
 They grew and grew and got fat.
 They played down in the hole in the tree.
 Sometimes they played rough games.
 Then brother squirrel would say, "This game is getting too rough, let go of my ear."
 Soon the squirrels were two months old.
 Mrs. Squirrel made a summer home up in the oak tree.
 She made it out of twigs and leaves.
 Mrs. Squirrel led the baby squirrels to the new home.
 She came out of the hole first.
 Then Brother Squirrel came.
 Then all of them went up to the nest, at the top of the oak tree.
 They went up the tree head first.
 The squirrels played in the oak tree.
 Sometimes they did tricks.
 They liked to hang by their hind legs.
 One day Brother Squirrel went down the tree trunk.
 He went down head first.
 He found an acorn, in a hole in the ground.
 He said, "I'll hide it for winter."
 One day Brother Squirrel found more nuts.
 The baby squirrels had a party on a stump of a tree.
 They had a good time.
 The squirrels liked to go to the brook and to get nice, cool, fresh water.
 Soon winter came with cold, frosty, and snowy days.
 Baby Squirrel was getting big now.
 He went to sleep in the hole in the tree.
 He covered himself with his tail.
 When he woke up he was very hungry.
 So he went down the tree to find something to eat.
 He found an acorn he had buried in the fall.
 He picked it up very carefully.
 Now to find a place to eat it.
 Then he smelled Red Fox.
 Red Fox was coming toward him.
 Gray Squirrel ran away very fast.
 Red Fox ran faster and faster.
 Gray Squirrel climbed up the oak tree.
 Gray Squirrel peeped out of the hole.
 He had the acorn in his mouth.
 He was eating it.
 Gray Squirrel was safe in his home in the hole in the oak tree.
 Red Fox could not get him.
 He could not climb the tree.

The story was then divided into twelve pictures, and creative art work with its provision for individual differences took place. Sometimes considerable discussion took place before they could agree on the pictures. Each child made his picture according to his conception and his ability, and the results were then made into booklets, each child having his own.

The children as a group, composed a poem "Squirrel, Squirrel." There were many suggestions and contributions before the "weeding-out" produced the final poem as herein reproduced. With the direction of the music teacher the poem was set to music.

Although the final phrases accepted were the work of four children many more had tried and all felt that they had contributed—it was their song.

Original Poem

Squirrel, Squirrel

Squirrel, squirrel, come to me
Here I am under the tree.
Waiting for you to come to me,
With your baby squirrels three.

Squirrel, squirrel, come to me,
I found some nuts under the tree.
Come and eat them beside me,
Bring your baby squirrels three.

Squirrel, squirrel, up in the tree,
I found some acorns under the tree.
Come here alongside of me,
And I will give them to you.
You can eat and eat.
You and your baby squirrels three.

**Original Music
to the Above Words**



As can be seen the music fits only the first and second stanzas. The children couldn't quite revamp the last stanza and were so unwilling to radically change it that their teacher felt the music would be adequate with two stanzas.

General Evaluation of the Unit

The first grade teacher, Miss Lammers, and the writer feel that the film was of the highest value to the children. They can think of no other way in which the lesson of "Gray Squirrel" can so adequately be brought into the lives of the children.

The time elapsed enabled them to see the squirrel grow up on his diet of milk, his exercise and his right amount of rest. A squirrel in the room could not have brought the same lesson as the squirrel in his native habitat. Combined with the other activities as listed in the outline, the film certainly attained the desired objectives.

The greatest contribution of the film as a peculiar medium was its ability to supply the necessary motion. The squirrel eating, learning to climb, digging while perfectly balanced, playing, running, sniffing the air, were all concepts that were portrayed to the children more adequately than could have been done by any other medium.

A detailed presentation of the "Gray Squirrel Unit" in outline form is given here:

I. Objectives

- (a) To know about squirrel life—his food habits—home building.
- (b) To teach that animals differ from one another in their habits.
- (c) To learn more about squirrels' relatives.
- (d) To increase vocabulary—new words such as haunches, furry, bark.
- (e) To increase interest in reading and poetry.
- (f) To induce neatness and pride in work.
- (g) To teach love and care of animals.

- (h) To develop an appreciation of the interdependence of animals.
- (i) To learn to criticize own work fairly.
- (j) To learn cooperation in the use of materials.
- (k) To increase power to observe facts carefully.
- (l) To feel free in asking thoughtful questions.

II. Materials Used

Poster paint, crayons, poster paper, clay, chalk, paste, magazines, bulletin board, magazine pictures mounted, acorns and other nuts, books, 16mm film and projector, glass slides and stereopticon.

III. Approach

Read story in Elson Basic Reader.
Children asked questions about squirrel.
Discussion of other pictures about squirrel.
Read story to other groups.
Dramatized the story.
All this led to questions about the squirrel.
The film "Gray Squirrel" was mentioned and the showing followed.

IV. Correlation With Other Subjects

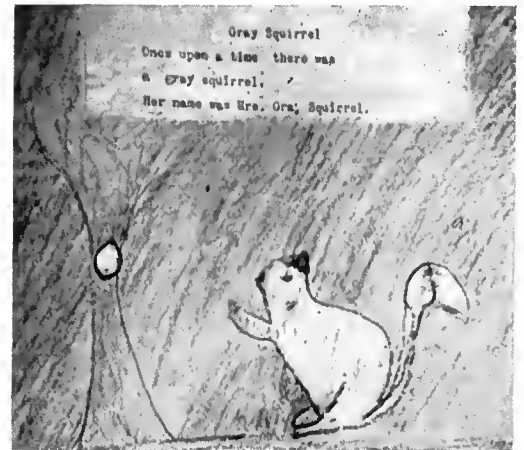
(a) *Language—*

Discussion of how to prepare for excursion—what to look for—what we saw in film that we did not see on squirrel excursion and vice versa—how we act on our excursion—what we need to feed the squirrel—where to get it.

- 1. Discussion of how many of our questions were answered in the film.
- 2. How mother squirrel cares for her babies—compare with our mothers.
- 3. How the squirrels prepare for winter and summer. Compare with other animals we know—dog, cat, birds—compare with father and mother (link up with our farm unit.)
- 4. Dangers to which squirrel is exposed—how he meets these dangers. Dangers we are exposed to

(Continued on page 24)

Pupil
creations
inspired
by the
film.



A Laboratory In Visual Education

A telling discussion of the importance of studying the application of visual aids to specific subjects.

HARRIET GENUNG

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Claremont, California

VISUAL education is part of the main course—neither a side-dish nor an appetizer. Yet strangely enough, visual aids have been served to student teachers like paprika on a spring salad, a sprinkle here and there, hors d'oeuvres or extras! The question is: How can student teachers, or experienced ones, for that matter, be expected to use the visual aid effectively without at first having had the opportunity of actually studying it, of knowing those available for specific subjects, of finally actually relating them to the subject matter and pupils to be taught?

Few, indeed, would think of presenting a unit of activity without at first having studied the books to be used. Of just as great importance is the study of the visual and other supplementary tools. Libraries have been provided for the study of books, but laboratories for the study of visual aids have been conspicuous by their absence!

Increasing opportunity is being given to study visual education in courses and seminars bearing this title. Excellent books and articles in the professional library, results of experiments and tests disclose the reasons for and the desirability of visual education. Yet, there is a difference between the study of visual education and the study of visual aids. The former is the theoretical study about the latter, and the one is incomplete without the other. To be sure one of these aids, the motion picture, is studied, viewed, and previewed. Yet, because the other types of visual aids are not included for study, because samplings of motion pictures for limited fields of subject matter only are shown, teachers leave the classroom with the distorted idea that visual education is the motion picture.

It has certainly not been the intention of the well-informed instructor to convey a false idea of the situation, inasmuch as scientifically acquired data has proved that the field trip, the slide, the motion picture, the object-specimen-model, the print picture and photograph, the third-dimension picture, the diorama, in short the other types of visual aids, must all be used together and are applicable as teaching tools for nearly every subject. That the motion picture is only one fraction of the visual aids which must be used in the classroom for the achievement of desired results is a recognized fact. Either consciously or unconsciously, instead of remedying the situation by supplying the other types of visual aids for study in relation to specific subject matter, a series of useless rationalizations has developed attempting to explain the problem.

Some argue that visual education centers, busy with research and distribution of materials, will take the time to teach all that is necessary about these aids. Visual education centers, on the contrary, have faintly hoped, and are still hoping, that the training schools will some-

time prepare their teachers for the intelligent use of these aids. Some contend that for fear of destroying individual independence of research, or of "wasting time on the practical," which they assume students teachers will eventually acquire, time should not be spent in rendering assistance in this field. Others, too absorbed in solving the pedagogical question whether visual education should be taught in a course bearing this title, or incorporated in a departmental methodology course, overlook one important question, which could, if considered, solve the entire problem.

As the situation has existed, the study of visual education as a subject in itself too often has not been related or applied to particular subjects to be taught in the school system. As a result, those interested in seeing it actually applied to particular subjects have contended that as a course it should be dispensed with, and incorporated with methodology for the specific subjects. Yet, if the latter were to be done, the important study of the theory underlying the use of visual aids could not be adequately studied, and therefore visual education would not advance as a science, and no progress would be made in the field. If, however, the visual education course could be supplemented by a library or laboratory of visual aids wherein adequate study of these aids would make possible their intelligent application and relation to specific subjects at the same time supplementing the theory which would serve as the point of departure or basis for this study, the problem of how to present this subject would be solved. The value of the laboratory period is recognized in various fields even in the most liberal of the liberal arts colleges. Certainly its value in the professional school cannot be overlooked.

To test this idea and refute non-constructive rationalizations, with a view to later organizing a seminar in visual education to be supplemented by a visual aids laboratory, such a laboratory was set up in the spring of 1936 at Claremont Colleges.¹ The plan was to build resources which would include all types of visual aids for various subjects both in the elementary and secondary field.

As the work advanced it was soon found that the research and the building of resources for the laboratory could not be the sole function of the office. For the student teacher there are three important factors to be considered as he anticipates actual teaching. First, the planning of the unit and course of study; secondly, the location and study of the tools to be used in the develop-

¹Under the direction of Mrs. E. H. Genung, to whom credit is due for this experiment, the laboratory was conducted with the assistance of her daughter, writer of this article, in connection with the Department of Education, Claremont Colleges, Claremont, California.

ment of the unit; and thirdly, a study and understanding of the interests, abilities, and environment of the pupils to be taught. Adequacy of resources of tools and materials alone will not solve these problems for several reasons. Regardless of the training and preparation which he has had, it is not until he actually comprehends the problems in relation to an actual situation that he realizes their significance. Lack of experience is a handicap to the student teacher at the outset, and unfortunately, at the time when he most needs guidance and encouragement, he receives little or no assistance as he enters the teaching situation because it is assumed that he has had adequate preparation.

To use successfully the visual aid as a tool the user must have insight in relating it to the unit plan, to other tools and supplementary materials, such as books, and to the interests and abilities of the pupils. If the student teacher is having difficulty to plan the unit, to study the pupils, to adjust himself to this new situation, he will also have difficulty in relating his tools to the unit and to the pupils. Unlike the carpenter, he has the tools, the materials, but cannot build the house. The teacher also needs plans, an insight into the situation, a knowledge how to use the tools, an understanding of the goal toward which he is building. For this reason each teacher individually has been assisted and encouraged in preparing plans for the units under construction, in relating the tools to the unit, to other tools, and to the pupils to be taught. With these additional functions it is evident why this office has been called a *laboratory* rather than a *library* of visual aids. Its function is something more than collecting, filing and mechanically distributing these tools!

To be of complete assistance a library of school text—and supplementary—books, courses of study and suggested outlines for units were added in connection with the laboratory, thus making possible the relating of visual aids to the supplementary materials to be used. "No expression without impression" is as true for student teachers as for the pupils whom they are to teach. Study of suggested courses of study and units prepare for individual creation and contribution to the field. With the resulting insight, stimulus, interest, and enthusiasm, combined with the spirit of discovery, exploration, creativeness, and skill, education becomes dynamic, alive, and vital for both teacher and pupils.

With this background the student teacher is prepared to intelligently explore the resources of the visual education distributing centers located in the public school systems. Realizing the value of the training thus rendered in the laboratory, the directors of the visual education centers in the district have co-operated wonderfully with the undertaking, making available for student teachers first hand information regarding the development of special projects in their offices. Lists of their resources have been made available, and frequent exhibits have been sent from these centers for special study. One of outstanding merit was that of a complete set of miniature, working models depicting the evolution of the textile industry consisting of perfectly constructed spinning wheels, looms, etc. complete in every detail.²

²Exhibit from the Los Angeles County Visual Education Center, under the director of Marion Louise Israel.



Samples of exhibit materials for study.

As student teachers, with their acquired skill and understanding of visual education, have contacted school systems in accepting positions, teachers already in the field, aroused by the accomplished results of these new teachers, have come to the laboratory to learn more about this field. It has been discovered that because of lack of opportunity heretofore to study theory combined with the actual visual materials, many teachers have not realized the significance of the visual education centers in their own school systems, and have not made use of this service. The enthusiasm with which these teachers study the field when given the opportunity, the success with which they achieve results has not only been gratifying but also stimulating to student teachers.

As a result of this contact, there has developed in the laboratory an exchange of ideas, not only in the techniques of using visual aids, but in the production of visual aids. Surprising accomplishments have been achieved in districts where no visual education distributing centers have been provided, but where teachers, realizing the need for such, have resorted to building their own visual aids libraries. A table has been set aside purposely for the display of such materials. Animals, expertly made by pupils from nothing more than peanuts and pipe-cleaners, colored and mounted on milk-bottle stoppers, have been ingeniously studied in the one-room school in the study of man's needs around the world. The Roman forum, expertly carved from soap in the Latin class; Germany's contributions to United States culture beautifully portrayed in pictures by pupils of a German class, have been a few of the inspiring exhibits.

In order to make it possible for enrolled teachers to

(Continued on page 32)

MOTION PICTURES— NOT FOR THEATRES

By **ARTHUR EDWIN KROWS**
Editor of "The Spur," New York City

Lincoln & Parker

OUR interest is, however, in Lincoln and Parker, who I believe, organized their Educational Films Bureau in Worcester considerably before Cornell entered the line—about 1914. They are said to have been the first picture people to issue teaching syllabi with their releases. Fred Lincoln of Boston was the production man; Parker cared for the routine business end, especially important to him because he had invested his savings in the concern. They apparently justified their organization for, as long afterward as the peacetime breakup of Community Motion Picture Bureau, Henry Bollman came over from New York and found them sufficiently prosperous to engage his services for a period of six months.

Both partners had been teachers. Parker is said to have been principal of a school in Worcester, but this post he had resigned in favor of the new venture. Lincoln, who conceived the original idea of the concern, it seems, is believed to have taught school long before in some small community in northern New England. Some say that he once taught in Worcester, too. The scheme which he evolved was intended to supply classrooms with pictures in all departments of learning, designed specifically for pedagogical needs, together with teachers' handbooks, projectors and screens as required.

Lincoln had worked it out in such complete detail, and had so convinced himself of its probable efficacy that, after his eventual certainty, he refused all proposed outside alliances which expected to arrive at the same end. Moreover, he saw that end as so eminently worthwhile in the great cause of education that he apparently felt that any risk was justified to make it come true. Parker also was certain of the merit of the enterprise, but he was more liberal in his views—more "down-to-earth," as I have heard it expressed—in applying methods of realization.

Lincoln was at first richly rewarded in financial promotion of his scheme; and the partnership began with all favorable signs prevailing. Led by Lincoln, the new business removed from Worcester to Boston as more advantageously situated, and took over an entire building of its own, fitted with everything believed to be necessary to carry on a nationwide operation. They produced many films and purchased others which could be edited to meet the strict requirements. Their teachers' handbooks, to guide users to full benefit from the apparatus, were extraordinarily voluminous

and complete. They had their own projector, probably one of the first successful "suitcase" machines on the market. It was designed by Hall of Boston, an able technician who today sells—from his small machine shop—an interesting projector of his own invention, which functions without any "intermittent" device.

In the Lincoln and Parker personnel was a young man named Floyd A. Ramsdell. He had been a physics instructor in a Connecticut school, but his home was in Worcester and he had graduated from Clark College there. His interest, training in natural science and his knack for mechanical adaptations doubtless ac-

Author's Note — The manifest impracticability of reviewing a huge mass of research—accumulated over many years and requiring more than 20,000 index cards to catalogue it — means that the Editors of Educational Screen have accepted the manuscript of this long history mainly on faith. In the circumstances, the Author assumes full responsibility for all statements of fact and expressions of opinion herein, at the same time that he invites corrections and emendations for the betterment of the record when it is published eventually in book form.

counted for his gradual specialization in film production; and it was not long before he, himself, qualified as an expert with the camera. But his official position with Lincoln and Parker was sales manager.

It was also in the sales division that another interesting and able member of the organization appeared. This was W. Allen Luey, the son of a Lincoln and Parker stockholder in the West. He had been educated as an engineer, but had had the usual difficulty in obtaining proper employment following his graduation, so, about 1915, using his father's introduction, he had become a sales representative of Lincoln and Parker in Detroit. A third staff man, to whom attaches a later interest, was Paul Hugon, then in the production department and today a resident of Hollywood, more widely known as editor and compiler of a recent reference book entitled *The Modern Word-Finder*.

Lincoln and Parker had believed that \$250,000 would be sufficient to establish their enterprise. It proved to be a fallacy; and the fallacy seems to have been in their belief that they could grow there-

Installment Number Fifteen—about the rise and fall of non-theatrical New England and the happier hunting grounds of the Midwest.

after unaided into their full strength—that is, sell their first pictures for money sufficient to produce the later ones. Unhappily, it soon became evident that school systems were unwilling to purchase what they believed to be incomplete sets. There were other opposing reasons in combination.

Whatever those causes were, Lincoln and Parker were deceived, as so many other non-theatrical producers were to be in later years, by the seeming eagerness of schoolmen for the machinery of visual education, and discovered that they had to turn their available funds from production, which had been the original intent, into increased sales effort. The treasury became alarmingly empty. Rigid economies were effected while Lincoln, without having satisfied the backers of the profits which they had anticipated, set out to raise more money. Titles and distinctions in jobs became less important, and every person concerned performed extra duties within the limits only of his capabilities.

W. Allen Luey's engineering background had been kept in mind and, after he had profited from his sales experience in the field for approximately a year, he was summoned from Detroit and placed in charge of the projector factory at Worcester. His principal assignment there was to work out and perfect devices for fireproof projection. In those days, of course, the only practicable film for serious purposes was 35 millimeters in width, and fire hazards were grave considerations. One of the interesting developments made by Luey and his associates was a water-cell which cooled the concentrated light from the lamp-house before it reached the film, the water circulating through an accompanying reservoir.

At about this point Thomas A. Edison came into the story. His educational film endeavors after the disastrous studio fire in December, 1914, which had discouraged the further manufacture of his Home Kinetoscopes, had been mainly in published statements and not in practical production. An educational department had been maintained longer, but its activities had dwindled steadily until, about 1919, had come the last, dying gasp of the once-powerful Motion Picture Patents Company. Then the Edison Studio, and all it contained, were put up for sale.

Fred Lincoln saw in this situation an opportunity to strengthen his new stock-selling campaign with the Edison name. Making a relatively small down payment, he "purchased" the Edison Studio, assuming a mortgage for the large balance and trusting to Providence for

future means to meet the interest and principal. But his was a forlorn hope. The required additional payments could not be made; the studio reverted to the Edison Company by foreclosure; and Lincoln and Parker went out of business. Lincoln continued in Boston with a small motion picture supply depot; Parker returned to teaching.

Floyd Ramsdell and Paul Hugon, thus taught a salutary lesson about the unprofitableness of school production, saw a better chance in making industrials. Back in the original home town they raised some local capital and formed the Worcester Film Corporation. W. Allen Luey was taken on. Hugon assumed charge of production; Ramsdell became treasurer and general manager. Hugon remained only a short time however, being lured away by apparent opportunities in Los Angeles—and, when he left, W. Allen Luey succeeded him in production command.

The Worcester Film Corporation members became recognized as able producers in their line particularly after their making of an exceptionally interesting and technically superior reel called "Through Life's Windows," the American Optical Company being the client. That reel has been exhibited successfully for many years and, ironically perhaps, has had its greatest success in school distribution. Paul Hugon directed it, but Ramsdell is entitled to a large share of the credit. W. Allen Luey, who remained with Worcester until July, 1932, has enjoyed a highly deserved respect in the field for numerous industrial reels which reflect his sound engineering knowledge and talent for clear presentation.

He severed his connection with Worcester Film Corporation only because circumstances, incidental to the coming of talking pictures and a nationwide economic Depression, made income insufficient for a staff. Ramsdell has since carried on the corporation to a slowly mending outlook. In 1937 Luey, after a five-year interval as an independent producer, became director of motion pictures for the U. S. Forest Service, at Washington, moving into the place vacated by Carl Gregory when that interesting veteran stepped upward to his position in charge of the film section in the National Archives Building.

Phelpsfilms

IN New Haven, Connecticut, quite close to Worcester, there seems also to have been an atmosphere more cordial to non-theatrical producers. At least one made a fair living there until about 1933. I refer now to Leroy G. Phelps, founder and president of Phelpsfilms, Inc.

He was originally a newspaper proof-reader—a very good one, too, according to friends "who knew him when." Through an acquaintance, who conducted a photograph gallery in New Haven, he became interested in the making of news stills, and then in cranking a motion picture camera. When he next found opportunity to sell material to the newsreels now and then, he entered the business in earnest, and took a floor in an old building on Meadow Street, where he could have a title shop and a processing

laboratory. Modest sums had been put up by the other incorporators, and virtually all were eager to invest more. But Phelps was always that sort of conscientious fellow who preferred to take all of his own risks. While he hustled for business, he studied the technical aspects of the camera and its appurtenances; and I doubt that any person in his line of work then, possessed a more useful stock of pertinent information.

His newsreel specialty was to photograph the athletic games at Yale. In that way he became known to the university officials and to members of the faculty. Before long he was the expert to whom they looked for any needed service connected with motion pictures. His scrupulous honesty and respect for confidences brought him also the laboratory work on experimental films photographed for



L. G. Phelps emerged from the ordeal of being a leading New England non-theatrical producer with many friends, much experience—and few profits. He deserved better treatment.

various test and record purposes in different university departments. On the industrial side his intelligence, his readiness to oblige, the sanctity of his contracts, his well-equipped little plant, his workmanlike manner and his extremely nominal prices made possible by a modest overhead, brought him accounts throughout New England. His staff consisted of an assistant, Mel Preston, who ran the laboratory when he wasn't assisting on locations, a title artist, a compositor who set up and printed type titles, and an alert young woman, Mrs. Costello, who managed the office and cared for the correspondence and the books. Phelps, himself, wrote the scenarios, directed and photographed.

The coming of sound pictures hit the gallant little organization severely. Not so very far away, however, at Waterbury, was the elderly and distinguished William Henry Bristol, inventor of much acoustical apparatus including the decidedly interesting Bristolphone. For this speech-making device Dr. Bristol even had a fine little studio where he made some creditable talking pictures of his own. He wanted Phelps to use the place and, when Bristol suddenly died, his executors were even more pressing in

the invitation. So Phelps tried production there a couple of times, welcomed enthusiastically by the local press which fell into the idea that here might be the germ of a new Hollywood. For awhile Phelps thought of moving his organization there permanently. He weighed the matter very carefully. Then, surveying the potential non-theatrical business once more, he concluded that he couldn't make a go of it. There wasn't much production obtainable for a small concern anywhere. Somewhat later he confessed to me that conditions were critical even in New Haven, and he might have to find a job as cameraman to tide him over.

At last, early in 1933, he phoned me to say farewell. He was sailing for Singapore in two or three hours with Frank Buck, the "bring-'em-back-alive" wild animal collector. During his absence, any industrial business for Phelpsfilms would be handled by his friendly competitor, the Worcester Company. A year slipped by. Then a bronzed, bright-eyed gentleman burst in upon me. It was Phelps, abounding in energy and new ideas, but now fully persuaded that the little business in New Haven was a vexation and a waste of time when the world was filled with so many more interesting, vital and profitable things to do.

But, of course, that wasn't the real Roy Phelps. He never "walked out on a job" in his life. So he presently buckled down and, for the sake of the partners and the employees who depended on him so completely, he shut off his dreams of high adventure and went the disheartening, petty rounds once more.

It was no use. The next time I saw him we talked of many things. And then, in an inconspicuous lull in the conversation, he told me bravely that Phelpsfilms was no more—the fixtures had been sold, the corporation had been ended. The final dissolution, however, was not announced until May, 1935. A month or so thereafter I received a card from him mailed at Rutshuru, Kivu, in the Belgian Congo, via Mombasa, where he was enthusiastically photographing African native life for Armand Denis and Leila Roosevelt. But after that again, in 1938, a handsome new letterhead attested his return to non-theatricals. Yet no. In October 1939 came a postcard from him mailed to me from a remote mountain city in India.

I hear someone suddenly exclaim, "Why, this non-theatrical field is little more than a graveyard!" But no—it isn't. Phelpsfilms may be out of business, and so may many another be. What matter? There is no intrinsic life in partnerships, companies and corporations as such; it's all in the individual men and women comprising them. And, when the time is ripe, they will serve to build partnerships, corporations and companies anew.

Philip Davis

It is characteristic of business life and human nature that, when an area is covered with struggling little enterprises, some person with confidence in his own powers of vision and leadership, will arise and seek to command it for his own profit. The phenomenon may be observed over and over again in these pages. It is

observable now in our survey of the non-theatrical field in New England.

The promoter in this instance was not by birth a product of that rock-bound soil, having first seen the light at Moteleh, Russia, in 1876. He was the son of David and Rachel Chemerinsky but, upon his arrival in the United States at the age of fourteen, he became plain Philip Davis. He received his first formal education at Hull House, the famous Chicago social settlement of Jane Addams, remaining there until, at twenty-two years of age, he entered Lewis Institute. After a year there and another at the University of Chicago, he moved into the New England atmosphere of Cambridge, matriculating at Harvard University and emerging about 1903 with an A.B. degree. He had a natural interest in sociology, and Harvard, especially then, was an excellent place to nurture it.

Davis continued his bent by becoming from 1903 to 1905, a national organizer of the Ladies' Garment Workers of America. In 1906 he started a half-dozen years as supervisor of the Boston Newsboys' Republic and of the Boston Newsboys' Court for the Boston public schools. For three years more he was director of the \$50,000 campaign for the Massachusetts Credit Union, and also a head worker in the Civic Service House at Boston. During the World War he was superintendent of employment in the warfare department of the American International Shipbuilding Corporation at Hog Island, Pennsylvania, and, when the conflict was over, he served as a field lecturer for the United Americans of the State of Maine. At intervals in all this activity, he wrote and edited books and magazine articles dealing with social problems, all creditably done. Knowing these facts, one would say that Philip Davis might be a brilliant acquisition for the non-theatrical field and, without a doubt, he has left a useful impress.

He did not come into pictures all at once. But surely he must have thought about them at an early date, for the social worker, above all, is one to ponder on any influence which affects life so profoundly. Davis's lecture work, too, must have brought him into contact with films. Then, also, he knew the Fosters. In all events, at the close of the War he became New England representative of Community Pictures. When Community faded, he sought other sources of supply for his remaining customers; and presently he became agent over the same territory for the Pathé non-theatrical department.

He then ventured to make non-theatrical productions on his own account. Among these may be named: "Jack Spruce; or, Life in the Northern Woods"; "Forbidden Waters," featuring the work of the U. S. Coast Guards; and "From Whorls to Cloth," an industrial of the usual pattern. Along about 1924 he conceived the idea of making industrial films under the auspices of the Boston *Post*. Three one-reelers were produced: "Your Hat and Mine," a tour of the hat industry; "Harvesters of the Deep," presenting the work of the Gloucester fishermen; and "The New England Home,"



With studio activities in New York, Chicago, Detroit and Hollywood, and customers at points between, Norman Wilding's experience as a traveling salesman serves him well.

describing the manufacture of asphalt shingles. But, for some reason or other, all of the editors apparently did not understand that their newspaper was to be used as a sort of stalking-horse for industrial payments to Davis. When the situation became really clear, they repudiated the scheme, much to Davis's discomfiture.

Nevertheless, the idea was basically sound—to produce films on the industries of New England, sponsored by a leading New England newspaper and released by Davis's National Motion Picture Bureau, of Medford, Massachusetts. I have already noted that the Argus Company, in the Midwest, had tried a similar plan in coöperation with the Cleveland *Plain Dealer*. The entire arrangement, financed by the manufacturers and operated at cost, might have performed an excellent social service, given industrial films a foothold in the area, and shown a real profit ultimately to all concerned. And despite the setback, Davis was not through. We will hear more of him soon again, with still another excellent idea.

Next Month

Completing the round of Chicago's non-theatrical commercial producers, the survey continues westward by the northern route to Minneapolis, St. Paul and Kansas City, headed for the Pacific Coast. After that comes a return eastward by the southern route, with more stops along the way. And still this previously untold history is only just begun. The entire story is available exclusively to regular readers of Educational Screen. Subscribe now.

Wilding

ALONG with this example of the man who came from the level midland area to New England's rugged hills, it is interesting to examine the case of another non-theatrical pioneer who went from New England to the Lakes. This adventurous soul was Norman E. Wilding, salesman on the road for a lighting fixture concern in Connecticut.

I did not know Wilding then, but I have no doubt that he was as successful in that line as anyone could have been in similar circumstances. Chipper, worldly-wise, ready with the latest story from the road, rapid-fire in speech—and thinking of business advantage every minute of every waking hour—he must have been popular with customers and other members of his traveling fraternity. The reason for his giving up that line I can only suppose to have been that he tired of it, and longed, like the energetic soul he was and is, for something more active.

Anyway, somehow or other he fell in with a group of Chicago men who had a picture idea. It was not an original idea, but that was one of the facts which appealed to Wilding because, having been tried before, it had proved to a gratifying extent that it worked. The proposition was to show propaganda pictures—industrials, chiefly—in the theatres. To carry it out the backers had formed a concern called the Commonwealth Film Company. They had no pictures yet, but they'd find those as soon as they had the distribution arranged. In fact, there were plenty of such films already made, spoiling on the shelves just because their owners had no worthwhile places to screen them.

I can close my eyes and hear the reasoning. In such cases it is always the same. At all events, it sounded right enough to young Wilding and, although he had no particular theatrical connections then, he undertook to organize a large portion of such needed distribution in a territory with which he was particularly well acquainted—Michigan. With characteristic push, he promptly accomplished his part of the bargain. Then he discovered that the required films were not as readily obtainable as they had seemed to be. Possibly those New England customers, with factory pictures spoiling on their shelves, had taken the human point of view that they would not now send good money after bad, for they, of course, were the ones expected to pay for the service.

Wilding waited and waited, and still the promised pictures did not arrive. All the while his active mind was busy with the *pros* and *cons*. In his general line of salesmanship, signed contracts were definitely valuable properties. These in his possession were depreciating with time even more rapidly than the unmoved factory pictures. Why not, he reflected, turn them to his own account? So he abandoned Commonwealth to its seemingly undependable devices and decided that, if the films were not otherwise to be had, he would produce them himself. Which was the start of the Norman E. Wilding Enterprises of Detroit.

(To be continued)

The Literature in Visual Instruction

A Monthly Digest

Conducted by Etta Schneider

Techniques and Materials

Visual Aids in a Social Studies Unit—
Lois Lowe, Kindergarten Teacher,
North Bend—*Nebraska Educational Journal*, 18:337 December, 1939

An interesting unit of work around the home and family was developed as follows: Colored pictures of different rooms of a house attractively furnished, and pictures of members of the family engaged in various activities around the home were placed around the room. The children decided to build a house in the classroom. The kinder-screen was rebuilt and repainted, placed in one corner of the room, and some furniture arranged in it. From time to time, as the children felt the need, additions were made to the screen, such as a roof, wallpaper, partitions, curtains, a porch, window boxes, and a mail box.

A film of "Noontime at the Nursery School" was shown and the children became interested in cooking real food. The teacher chose a tea party which was part of the scene in an operetta written by her. Other activities in which the children engaged were the building of furniture, art work, rhythmic activities, dramatizations, and the like.

Techniques of Visual-Sensory Aids—
Bulletin 509, Department of Public Instruction, Harrisburg, Penn.—1939, 62p.

This is a printed edition of the mimeographed course of study distributed in 1935 to instructors in visual education after the regulation was made that all teachers were required to take such a course for certification. Little has been changed in the content of the course as it now stands.

The Teacher in the Visualization Movement—Mary Ann Dale, Instructor and Chairman, Visual Instruction Committee, Kearney—*Nebraska Educational Journal*, 19:332 December, 1939

Visualization is a commonplace maid-of-all-work and has been a servant of the resourceful teacher of all times; but what a "glamor-girl" she is now! Embodied in an array of lanterns and sound projection equipment, she bears little resemblance to her ancestors. Before the potentialities of these new media can become realities, however, teachers must become aware of their unique function in promoting effective practices in visual instruction. It is not a matter of machines and labor-saving devices. The whole thing is, rather, what teaching in any guise must ever be—a personal matter between the teacher and the pupil, aided by the intelligent usage of selected, purposeful materials. The teacher must still emerge above her equipment as

Visual Aid No. 1 if anything important is to come of it. If anything can defeat the dreams of leaders and workers in this field, it will be the class room teacher; and if visual instruction is ever to become the dynamic force within the schools that it is outside its precincts, it will be because the classroom teacher brought it about.

Assuming then that the teacher is the medium between the theory and the practice of a new idea, what specific things can she do? In visual instruction what will her function be?

1. She can set herself the task of substituting actual experience for the customary discussion of it. Instead of constructing strange surface features on a sand table, she will study the works of nature in their native setting in connection with her geography work. She will not talk about the history of the community when the marks of history lie all about her unvisited.
2. She will see in such ancient visual aids as the blackboard, a medium for child expression; in a map the picture of a people's resources; in the museum a changing mode of expression.
3. If the older and less glamorous aids are used well, then the more expensive equipment and tools will be safe in the teacher's hands.
4. Courses for the home training of teachers are needed, much as was done in the practice of penmanship in years gone by.

To the teacher who must tackle the problems of establishing her own methods as best she can, the following simple principles are recommended: 1) Invest no school time, money or teaching effort in the use of materials which do not serve a purpose that is plain to pupil and teacher alike; 2) Make the film showing or the visual experience an aid to learning and not an end in itself; 3) Make the visual activity a "springboard" to project pupil interest into further study.

Using Visual Aids in Teaching Physics—Dr. G. A. Van Lear, University of Oklahoma—*Proceedings of Conference on Visual Education*, University of Oklahoma, July, 1939

Lantern slides have been found of great value in physics, to supplement laboratory experiments and blackboard drawings. A home-made cabinet in the room makes it possible to use the lantern at a moment's notice. Short-range projectors are recommended to give a larger image, and the room need not be totally dark. With the help of NYA students, photographic slides have been made. Films are also used effectively in the teaching of physics.

Motion Pictures in Education—D. L. Kruzner, Fife Schools—*Washington Educational Journal*, 19:15 October, 1939

Description of the service which motion pictures render to the curriculum from kindergarten through the high school. A film on the life of the German people helped to acquaint the boys and girls with the common needs and problems of those people, thereby offsetting somewhat any hatred which current happenings might inject. Of the films used in the schools of this system, 25% deal with science; 20% with geography and travel; 20% with commerce and industry; 10% with history; and 25% with social studies, health and other subjects. A continuing program of evaluation is helping to eliminate from use those films which are unsuitable. The cost of this film program does not exceed \$150, which includes rental and postage. Free films are used quite extensively.

Administration of Visual Aids

Rural School Progress in Oklahoma—
Panel Discussion — *Proceedings of Conference on Visual Education*, University of Oklahoma, July, 1939
a) B. D. Gambel, Superintendent, Blaine County.

In Blaine County, the teachers and the superintendent made a study of unit planning. They listed suitable reference books for the various units, and then proceeded to find appropriate films. One of the difficulties involved was the lack of electricity; another was lack of darkening facilities; and the inadequate library materials. A generator was set up in a car to operate the projector, and the films were used. The films are used to supplement readings in social science. Silent films are accompanied by teacher comments, and it is planned to use them with a microphone. It is found that the films are of great interest to the children, and also help to educate the teachers.

b) Jim Ragland, Hughes County

Also with the aid of a generator, sound films have been introduced to schools without electricity. Parents have become interested in the educational program through invitations to film showings. An effective means of teacher education has been used with school-made films, wherein the practices of other teachers were pointed out. For example, clean-up day and the results in the appearance of the school and the grounds. The advent of electricity through the program of the REA holds much promise for the use of films.

c) Cleddie Vanderveer, teacher of general science, Mountain Park:

In the textbook on United States History, there is a poem by Henry Van Dyke, "America for Me." The children

did not seem interested in memorizing the poem, which was an important part in the appreciation of their history study. The class was divided into groups of 3, and each was held responsible for part of the poem. They were to bring in pictures describing the scene. A search through National Geographic Magazines and others resulted in a collection of pictures, from which a selection was made and photographic slides prepared. The effectiveness of this method for instilling an emotional reaction to the poem was demonstrated by a showing of the slides while the poem was read aloud.

d) Harvey C. Hansen, visiting teacher of visual education.

In the course of his visits to schools, the speaker saw evidences of many creative and varied ways in which teachers are vitalizing their work by visual aids. In many schools the film showing of the visitor was the first such experience.

e) Lowell C. Brown, Director of extension classes, University of Oklahoma.

Work in visual instruction has been offered in about 36 centers in the state, most of which were made up of rural and semi-rural areas. Some of the methods used by the instructors were:

1. After a discussion on the technique of school journeys, the instructor would take his group out and make an actual excursion.
2. Several instructors were carrying out a curriculum revision program, along with visual aids classes and in these groups as each unit of work was arranged, visual aids were classified and set up for each unit.
3. Another method used was to actually carry on experiments in the classrooms of the teachers with various visual aids. These experiments were planned in the group sessions and the results were reported back.

Rural teachers are particularly urged to experiment in the use of materials other than films. Visual aids are a god-send to rural teachers. Rural children more than any other group lack that necessary experience—the building of knowledge. Many of them have never been out of their own county.

Selecting a Projector — *Nation's Schools*, 24:31 December, 1939

Six points to be considered before purchasing projection equipment, as suggested by the State Visual Instruction Exchange of Ohio:

1. Write to the leading manufacturers for information and arrange demonstrations.
2. All demonstrations should, if possible, be held the same day.
3. Use the same screen for all demonstrations.
4. Use the same trial film, either silent or sound, for all makes of machines.
5. Require all agents to make their first demonstration in the presence of one another. This will ensure against sales tricks.
6. Use the same room and the same number of people in it for sound projector demonstrations.

Organizing for Visual Education — Weldon Brown, Roosevelt Junior High School, Oklahoma City. *Proceedings of Conference on Visual Education*, University of Oklahoma, July, 1939

The program of the Roosevelt Junior High School is practically impossible of achievement in many of the programs previously described. The 35mm. projector is used for entertainment only. During the noon hour pupils are permitted to go into the auditorium to see brief film showings. The 16mm. projector is used strictly for educational purposes. The instructor in charge has a group of students who operate the machine during their study periods. There are seven student operators, part of whom are girls. Films are ordered well in advance, by the teacher in charge, at the request of the teacher and department heads. Most films are used for review. A charge of 50c a semester is made to all students for the use of textbooks and reference materials. The total cost per student for 294 reels of films was 12c. When the film arrives at the school, it is used about four times. Filmstrips and filmstrips are also used in the school.

School-Made Visual Aids

Pupil-Made Lantern Slides in the Social Studies—Leland S. March, Melrose, Mass.—*Social Education*, 3:609-11, December, 1939

An interesting technique for vitalizing American history has been worked out through the use of hand-made slides depicting cartoons on pertinent topics. *Procedure*: 1. Make clear to the class that they are not merely copying pictures from textbooks, but creating original cartoons telling the story of the unit they are studying.

2. Present a brief overview of the unit, to give ideas for illustrative work, but do not draw any cartoons for them.

3. Now go back to the beginning of the unit and select the titles of, let us say, ten topics to be cartooned. Suggest the first topic to the class and call for suggestions on how to express it in a cartoon. Draw on the board a rough sketch (stick figures), of the best ones. The class is now ready to draw their own cartoons, on an area no larger than 3-2½ inches. Students may work individually or in groups.

4. Go through the entire list of topics in the same way, and then collect the finished cartoons. There may be many cartoons, of maps, graphs, charts, or human figures for each of the topics.

5. Select the cartoons to be placed on slides, using student committees to help make the choice.

6. Make the slides, of plain glass, cellophane, silhouette, combined materials, or etched glass.

Helpful instructions for making hand-made slides are then given.

Using the slides in class. a) Lecture method, wherein the students prepare an oral discussion based on the slides; b) Discussion method, using the slide for airing many sides of the question; c) 'talkie stills,' in which students act as figures appearing on the slide; d) Dramatization, using the slide as model for

staging a short scene; and e) Explanation by the pupil who drew the cartoon.

To supplement the use of cartoons shown on slides, there is much value in using photographic slides, snapshots, and films. Type and sources of materials for slide-making given.

Use Lantern Slides: A Home-Made Lantern Slide Was the Answer — Clifford E. Boswell, Instructor of metal, Taft Union High School and Junior College—*Sierra Educational News*, 35:34 December, 1939

A detailed description of the making of slides, with hints about appropriate, inexpensive materials and techniques.

Source Materials

Utilizing Local and Regional Resources for Visual Education—Sam B. Zisman, Texas A. and M. College—*Proceedings of Conference on Visual Education*, University of Oklahoma, Extension Division, Norman, July, 1939

Two important trends in the curriculum today make it important that the immediate environment and the regional environment be used for educational resources. These are the growth of general education and the development of the community school.

The use of the school journey in education involves three important steps: Survey, the plan, and action. Some of the ways in which useful action was taken after a survey had been made of the community are illustrated in the following school situations:

In a large city in Colorado all of the high schools collaborated in making a survey of the parks and recreational facilities. They mapped these areas and compared this map with another showing the frequency of juvenile delinquency. As might be expected, they found the greatest delinquency where no playgrounds were available. This interested not only the students but the women's clubs who questioned the park commissioner and received his promise that playgrounds would be provided where the high school survey indicated they were needed.

In a neighboring town in a rural area a high school has carried on some 13 surveys of the local community, over a third of which were asked for by the community itself. In one of these surveys on bicycle traffic, the result was a change in traffic to afford maximum protection at the dangerous intersections revealed by the survey.

In a city in California, students undertook investigation of provisions for busses to and from school, and their finding resulted in the addition of a new bus route to aid students from out-lying district. Eventually the bus route proved to be of more general value. Again in California, school children have assisted in making surveys of county roads and county traffic and their findings were utilized in the preparation of the county and highway plan.

In Michigan, the members of a class in a small city were studying local gov-

(Concluded on page 29)

Among Ourselves

From and by the

Department of Visual Instruction of the National Education Association.

PROGRAM

Department of Visual Instruction
National Education Association

The Marquette Room, Marquette Hotel
St. Louis, February 27 and 28, 1940

All sessions will begin promptly on the hour specified.

Tuesday, February 27

- 9:00 Opening Remarks by the President
- 9:15 *Problems in the Production of Educational Motion Pictures*—W. H. Maddock, Teaching Films Division, Eastman Kodak Company
- 9:55 *The Teaching Film as a Classroom Aid*—Mrs. Alma B. Rogers, Director of Visual Education, St. Louis County Schools
- 10:35 *Producing the Educational Sound Film*—V. C. Arnsperger, Erpi Classroom Films Inc.
- 11:15 *How to Use the Sound Film in the Classroom*—Miss Ruth Livermon, Principal, Meadowbrook School, Norfolk, Virginia
- 12:15 **Luncheon Meetings**
Local Production of Motion Pictures to Supplement Professional Production—William F. Kruse, Bell and Howell
Progress Report on the Department of Visual Instruction Yearbook—F. Dean McClusky, Director, Scarborough School, Scarborough-on-Hudson
- 2:00 **Panel Discussion: Where Are We Headed in Visual Instruction**
Edgar Dale, Ohio State University, Discussion Leader
Mrs. Camilla Best, Director of Visual Instruction, New Orleans
Miss Ella C. Clark, State Teachers College, Winona, Minnesota
Godfrey M. Elliott, Public Schools, Oakvale, West Virginia
William G. Hart, Director of Visual Education, Dearborn, Michigan
Charles F. Hoban, American Council on Education, Washington, D. C.
W. Gayle Starnes, University of Kentucky

Wednesday, February 28

- 9:15 **Standards in Visual Instruction**
The Cost of Visual Instruction—William M. Gregory, Educational Museum, Cleveland Public Schools
Classroom Facilities—S. B. Zisman, Professor of Architecture, Agriculture and Mechanical College of Texas
Materials of Instruction—Herbert Jensen, Department of Visual Instruction, University of Minnesota

Teacher Training—C. D. Jayne, Teachers College, Stevens Point, Wisconsin

12:15 Luncheon Meeting:

The Status and Future of School-Made Public Relations Films—William G. Hart and
— Godfrey Elliott

2:00 Directing the Visual Instruction Program

The Statewide Program—J. W. Brouillette, Louisiana, State Department of Education
The City Program—Alex Jardine, Director of Visual Instruction, Evansville, Indiana
The Individual School Program—R. B. Woodworth, Principal Roosevelt Junior High School, Fond du Lac, Wisconsin

Visual Education Program for Louisiana

In an address given at the Louisiana State Teachers meeting, Mr. J. W. Brouillette, Director of Audio-Visual Education, State Department of Education stated that, in keeping with the general program for the improvement of instruction, a serious effort has been made to bring into classroom use visual aids of all types. During 1936-37, a State-wide program in the use of visual aids was organized, and a special committee, composed of members from every school system in the State, appointed. During the summers of 1937-38-39, classes in the use of visual aids were organized in the State University and other teacher-training institutions in Louisiana. Many schools throughout the State have been equipped with projectors and other equipment for visual education.

The Louisiana State University, through the General Extension Division, has for several years made library films, slides, and other material available to the schools of the State. In October, 1939, the State Board of Education made a modest appropriation in order to establish visual education libraries in the State Department of Education, Baton Rouge, Louisiana; the Louisiana State Normal College, Natchitoches, Louisiana; Louisiana Polytechnic Institute, Ruston, Louisiana; Southeastern College, Hammond, Louisiana; Southwestern Louisiana Institute, Lafayette, Louisiana; and at Southern University, a college for negroes. A committee is now at work developing plans so that the visual education libraries will serve the needs of the schools effectively.

It has been proposed that all institutions of higher learning in Louisiana include training in the use of visual aids as part of their teacher-training courses. The institutions in which the visual education libraries are located will also serve as demonstration centers for the public and private schools of the regions served.

CAMILLA BEST.

The Federal Film

Edited by Arch A. Mercey

Assistant Director, U. S. Film Service,
Washington, D. C.

New Accessions to the National Archives

Every educator in America interested in seeing the story of our times told in motion picture film should be interested in the progress now being made by the National Archives in acquiring footage for preservation and for the use of students of research.

During the year ending June 30, 1939 The National Archives added 1,175,978 feet of motion picture film to its collection. This film was obtained from 16 different Government agencies and nine private sources. Government contributions totalled 952 units, which included a story of the U. S. Coast Guard from the Treasury; a syphilis control film from Public Health Service; "Last Rites of the Maine" from the War Department; convoy of President Wilson to France, victory celebration of U. S. soldiers with the Allies in London and Paris, second inauguration of President Wilson, Navy relief expedition of 1923, surrender of German U-boat, and other films all from the Navy Department; early construction scenes of Grand Coulee from Interior; construction work on the new departmental building from the Post Office Department; film recording cabinet fire test from The National Archives; film on the aerial flights of Col. Lindbergh.

Private sources contributed 671 units, including polar explorations of the Byrd Arctic and Antarctic expeditions from Admiral Byrd; Lincoln Ellsworth's Antarctic expedition, scenes of Hawaii, Mt. Katmai, and ruins of American Indian villages from the National Geographic Society; "The New York Hat" from Mary Pickford; army activities during the World War from the University of Colorado, and numerous news-reel scenes of the past year from the various motion picture companies.

Many other accessions have been made during the past year in addition to those indicated above. *The National Archives does not distribute film and none of its accessions is available for shipment to borrowers at the present time.* Screenings of this material are made at The National Archives auditorium for accredited scholars, officials and others upon recommendation of the Division of Reference of The National Archives.

Federal Housing Revamps Film Policy

While the Federal Housing Administration's film program has never been focussed primarily on the school or institutional outlets, educators may be interested in knowing of a new policy which is being adopted by the FHA. The films were produced primarily to encourage an interest in housing on the part of the public and to familiarize the public with the provisions of the National Housing Act.

In 1940 the FHA will shift its emphasis from one of direct production on its own part and under its im-

mediate sponsorship to one of encouraging production by finance, building and allied industries. This means that the FHA will encourage private agencies to handle certain phases of the housing program through private production which will be designed to have public interest. The FHA expects to lend encouragement and cooperation to private and institutional ventures which may be designed to stimulate interest and support of the housing program.

"The City" and "Land of Liberty" Not Government Films

Government Departments have been receiving numerous inquiries about the two films "The City" and "Land of Liberty", neither of which is a Government film.

"The City" was made by Civic Films, Inc., under the sponsorship of the American Institute of Planners with a grant from the Carnegie Corporation for use in the Science and Education building at the New York World's Fair. The picture was exhibited at the Fair and is now being given a commercial release by World Pictures Corporation, 729 Seventh Avenue, New York. The film will probably be released educationally after it has had a commercial run. Please do not write to any Government agency for this film.

"Land of Liberty" was the motion picture industry's contribution to the World's Fair. This film is a composite of numerous films made by Hollywood into a pictorial cavalcade of American history. The film was produced under the auspices of the Motion Picture Producers and Distributors of America (Hays Office) 28 West 44th Street, New York. It was made primarily for the two World's Fairs and has not been made available for educational release. Whether it will or not can be determined by the Hays office. Do not write to any Government department for this film.

No 8 mm Government Films

A number of Federal film agencies have been receiving requests for 8mm educational films for school and educational group use. *The Federal Government has no 8mm films.* According to the inquiries received, a number of persons have purchased 8mm projectors because it is cheaper and have expected to be able to obtain 8mm prints from the Government. It should be stressed that educators contemplating the purchase of projection equipment should be certain that they will be able to service that projector with an adequate number of films. All Federal agencies have films in 16mm prints, and hence schools should be encouraged to acquire a 16mm rather than an 8mm machine. The 8mm film is designed primarily for home movie making.

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EASE SIDE OF HEAVEN—Bing Crosby

THAT CERTAIN AGE—Deanna Durbin

EX-CHAMP—Victor McLaglen

THE SUN NEVER SETS—

Doug. Fairbanks, Jr., Basil Rathbone

UNEXPECTED FATHER—

"Sandy", Mischa Auer, Dennis O'Keefe

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Visual Aids to Correlate First Grade Subject

(Continued from page 13)

- how we must be on the lookout for danger—safety first. Squirrels' enemies—our enemies.
- 5. Make-up of squirrels—complete discussion of all information listed.
- 6. Compare care of squirrel to care of baby birds—life and growth—connect up with former unit on birds.
- 7. Who are squirrels' relatives? Have you ever seen them?
- 8. Picture discussion of Piper and Nutcrackers by Landseer—also other squirrel pictures.
- (b) *Health*
Exercise, sleep, play out of doors, fresh water, eat good food, hard food for good strong teeth—how squirrel cares for his teeth (by eating hard food). Neatness (squirrel combs his tail and fur, squirrel keeps home clean. We should keep our homes, cupboards and rooms clean).
- (c) *Safety*
Dangers to squirrel and children.
- (d) *Numbers*
Counting squirrels.
Carfare for excursion—money to buy peanuts.
- (e) *Art and Handwork*
Making a feeding shelf for the squirrel.
Making large pictures depicting the life of the squirrel.
Making lantern slides.
A lantern slide is projected on the board and children draw around the image.
Modeling a clay squirrel.
The making of individual squirrel book—the children's own movie of the squirrel.

V. *Creative Expression*

- Creative expression in poems, songs, rhythms, and stories.
Making a frieze.
Making a cylinder of cardboard with a hole in it to represent a tree—a nest of dry leaves at the bottom of the tree—clay squirrels and nuts in the nest.

VI. *Integration with other Visual Aids*

- Stereopticon slides both ready-made and home-made.
Stereoscopes—pictures of the squirrel and the squirrel's relatives.
A stuffed squirrel brought to school.
Picture books.
Magazine books.
Magazine pictures.
National Geographic and Nature magazines.
Exhibits of art and handwork results.
Excursions to the park to feed the squirrels and to the zoo.

Information gleaned from pictures, stories, discussions, and films.—Appearance of squirrels: Legs are short because he is a climber and a good jumper. Slender toes, with sharp claws curved at tip, 4 toes on front, 5 on back. Uses his front paws as hands. Can open nuts with his teeth, 4 teeth. Gray Squirrels have no cheek pouches—carry nuts, etc. with their teeth but often fill their mouths so full that their cheeks bulge. That is the reason we think they have pouches. Have erect pointed ears—good hearing—alert to danger. Eyes are bright and large and can see in all directions—eyes are at sides of head. Has a long tail which he uses to balance when jumping and to keep warm. Fore paws are claws and are used as fingers—uses them to wash face and clean fur. When eating sits on haunches and holds nut with forepaws—gnaws off hard shell and often peels kernel before eating it. Squirrels are gnawing animals or rodents—other rodents are beavers, rats, mice, rabbits.

There are several kinds of squirrels.

1. True squirrels—(tree, rock, and ground squirrels). Tree squirrels live in tree tops. Rock squirrels live among rocks, under fences, among roots of big trees (chipmunks). Ground squirrels live in prairie regions and burrow deeply; they have short tails and large cheek pouches.
2. Flying squirrels live in holes in trees, are active at night, have thin fold of skin along legs which allows them to take long gliding leaps from tree to tree. Tails help too.
3. Marmots—prairie dogs and woodchucks—larger than squirrel. Live in colonies of forty to one thousand, are sociable, spend most of time above ground, if danger comes they give shrill cry of alarm and go into burrows.

The gray squirrel is most graceful and beautiful. Very clean, can be tamed, about 18 inches long, body 9½ and tail 8½. Upper part of legs is gray, on back the fur is brown, underneath is white. In winter fur is thick and long and very fine. Have broad bushy flat tails which they are very careful to keep clean and dry. They lick, clean, shake and fluff them out every few minutes and comb them several times a day. Legs are strong, heavy and muscular, especially the rear ones.

Movements—Climbs tree and peeps out on other side. Stands on hind feet when he wants to see. Goes head first up or down a tree. Legs are spread when he goes up or down a tree.

Jumps from one tree to another. Fills cheeks with nuts and hides them for winter. Likes to run around all winter—stays in only when it is very cold.

Mother grasps baby by hind leg close up to its body when they are ready to move or when she wants to carry it. Then she lifts him. Baby coils around her neck like a close fitting fur collar—she can climb and jump with him on her this way. Sometimes mother carries them as the cats do—by the neck.

Are frolicsome—run through the tree branches. When danger is near signal to others with a chatter.

When burying nut, hops around hunting a good place, then digs hole about two inches deep. Pushes nut down, covers with dirt and stamps it down well, then covers with leaves and branches.

Food—In spring they eat leaf buds—pry off bark with claws and eat grubs beneath. Also strip maples and elms of bark and get sap and soft white part between bark and wood. In summer eat berries and vegetables like strawberries and raspberries, lettuce and corn. In winter eat seeds and dig up nuts—have keen sense of smell and this helps them to find the buried nuts. Drink two times a day—usually from running water—seldom from pond.

In Winter—Fur thins out in summer but in winter gets thick and warm. When winter comes they gather warm bedding, leaves, grasses, moss, etc., as weather get colder they add more bed clothes. Father squirrel is not allowed to come near the nest or the babies. Babies are hairless and helpless. Eyes are closed, usually three to five days.

Homes—Winter: Enlarges hollow in tree by digging out soft wood until it is large enough for comfort. Lines it with leafy twigs and makes it soft with leaves, bark and cotton. Uses it even after they go to summer home if there is any danger.

Summer: Is near winter home—usually in same tree—intertwine twigs with leaves. Pushes doorway through side and shapes and lines inside with leaves and hair.

(The unit is concluded with a Bibliography of 58 titles, necessarily omitted here, listing books, reading stories, poems and music, for both pupil and teacher use).

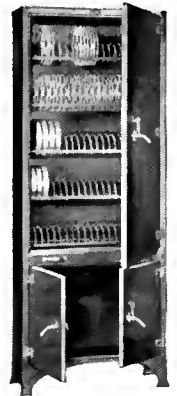
Erratum

The article "Sound-Film Experiment with Handicapped and Retarded Pupils," which appeared in our December issue failed to give proper credit for the illustrations used. These are from the Erpi Classroom Film "The Development of Transportation" which was used in the experiment.

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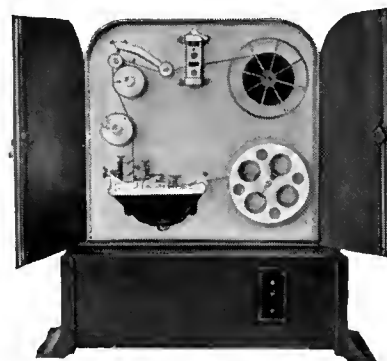
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NEWS and

Case of The Motion Picture in Speech Training

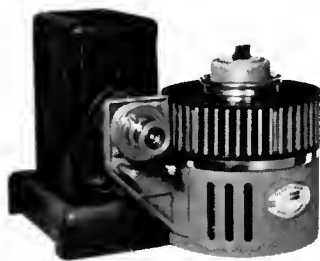
Under this caption, the 24th Annual Convention of the National Association of Teachers of Speech, meeting in Chicago, December 27-29, conducted a sympathetic and thorough panel inquiry into the contributions that the motion picture and other audio-visual aids make to speech education. The chairman, Orville C. Miller, of Vanderbilt University, directed the two sessions with admirable wit and vigor, and drew many practical suggestions from the rich experience background of the various members of his panel. Prominent among members of the large panel were J. E. Hansen (President of the N.E.A. Department of Visual Instruction), William B. Whitaker (Committee on Motion Pictures, N. E. A. Department of Secondary Education), V. C. Arnsperger (Erpi), and G. Oscar Russell (Chief, Speech Clinic, Ohio State University).

A noteworthy innovation at this meeting was the direct contact established between the august group of outside "counsellors" on the one hand, and the actual makers of motion pictures for speech training purposes on the other. These pictures included examples of 35mm. sound-on-film, 16mm. sound-on-film, and of 16mm. silent, with collateral disc recordings. The first, presented by Josephine Allensworth, of the Memphis City Schools, gave part of the second act of *Dear Brutus*, made from the original Hollywood shooting script. The second, presented by Mr. Sailstad of the University of Minnesota's Motion Picture unit, as well as a parallel presentation by Paul Kozelka, of Rosary College, showed the great need for a photographic situation that would not destroy the naturalness of students as they were being photographed. The third, which aroused perhaps the greatest amount of helpful discussion of practical picture media and methods, was presented by Vernon A. Utzinger, of Carroll College. The findings of the conference held that in this specialized educational field, the motion picture served three teaching ends: (a) As an aid to mass cultivation of better speech, incidental to motion picture appreciation work; (b) As a direct teaching medium, giving correct pronunciation and delivery, recording dialect and other speech patterns, and aiding in the vitalization of drama teaching; (c) As a recording instrument for the research worker.

All three were extensively discussed, and subsequently illustrated by school-made films. The problems involved in making motion picture records, preferably in sound, and under conditions that would not "choke up" the student models, were probed, and many answers worked out on the basis of the actual experience of the conferees. Dr. Russell told of his long struggle for "natural" recordings, originally with 33-1/3 r.p.m. disc recorders interlocked first mechanically and then electrically with camera and projector, finally followed by sound-on-film recording. Mr. Utzinger told of overcoming artificiality by holding his classes in a brightly skylighted room, with the camera and disc-recorder concealed in sound-proof booth. Mrs. Allens-



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Notes

worth reported that her English and drama students were much more interested in any story or play that had been produced as a motion picture, and in the case of *Dear Brutus*, she was able to have them make direct comparison between literary, dramatic and motion picture forms of expressing the same materials, plus the creation by the class itself, of the story in the latest of art forms. The high value of the motion picture, as a means of illustrating correct dialog rendition, and possibly of isolating the incorrect, was brought out in the discussion. In answer to the question of whether it would be necessary to have school access to the entire film in a desirable case such as *Pygmalion*, it was held that it would be much more desirable than to have only excerpts.

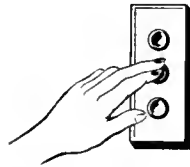
Self-criticism was the keynote of participants showing their own films. Mr. Sailstad promised that future film records would be made under a less artificial situation, and that the conversational approach would be used. Mr. Utzinger hoped for the mounting of a second camera so that he could photograph audience reaction while a speech was being delivered. There was much helpful and practical discussion on the cutting of costs, inter-change of record films, and possible future uses.

Aside from two whole sessions devoted to special applications of motion pictures to this field, an interesting presentation and demonstration on micro-photography, as a means of increasing access to rhetorical source material was made by commercial representatives displaying various models of micro-cameras and projectors. (Contributed by William F. Kruse.)

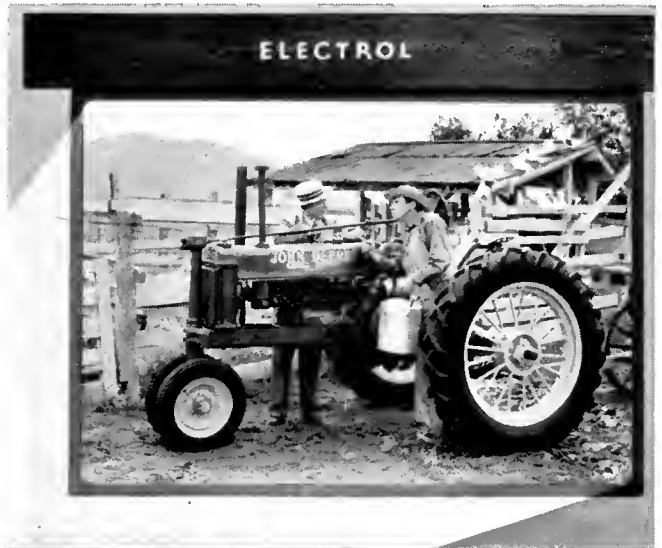
Annual Radio Conference

The School Broadcast Conference conducted its Third Annual meeting at the Congress Hotel in Chicago, December 6-8, 1939. This conference is a meeting place for educators and broadcasters, and for all those interested in the use of radio in education. Actual broadcasts were put on, showing network and local types of presentation of education material with further delineation of the supervisory and supplementary philosophies in such programs. Classes of students and teachers demonstrated their utilization of radio programs as nearly as possible under classroom conditions.

Among those appearing on the program were the following: William D. Boutwell of the United States Office of Education, Leonard Power of the Federal Radio Education Committee, Paul Reed of the Rochester public schools, Kathleen Lardie of Detroit schools, Blanche Young of the Indianapolis schools, I. Keith Tyler of Ohio State, Bruce E. Mahan of the State University of Iowa, John DeBoer of Chicago Teachers College, Clarence M. Morgan of Indiana State Teachers College, James D. Finn of Colorado State College, Carleton Wheeler of Tufts, William B. Levenson of Cleveland schools, Noble Puffer of Cook County schools, W. W. Whittinghill of Detroit schools, Sterling Fisher of CBS and Franklin Dunham of NBC. Harold W. Kent, Director of the Radio Council of the Chicago Board of Education, was chairman of the conference.



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Visual Education Courses Bring Results

Miss Lelia Trolinger, secretary of the Bureau of Visual Instruction, University of Colorado in Boulder has submitted an unusual project which some 135 Colorado teachers developed last summer at that institution. There were junior and senior high school teachers, intermediate grade teachers, and primary teachers about equally distributed. On the basis of textbooks most commonly used by the teachers in Colorado, these students have mimeographed a listing of suitable films which the University distributes, either through its own library or in its cooperative arrangement with the University of Kansas. Those schools which do not follow a prescribed textbook will also find much assistance in these listings because the titles have been suggested by topic or unit. All the titles listed represent films which are recommended for use. It is most encouraging to note how many titles there are for the many educational levels. Copies of some of the lists may be secured, in a limited number, from Miss Trolinger if you will state the subject area and grade level in which you are interested.

YMCA Film Distribution Increases

Some interesting figures have been reported by Mr. George Zehrung of the Y. M. C. A. Motion Picture Bureau. From December 1, 1938 to November 1, 1939 the number of requests for their sound films totaled 8683, representing an increase of more than 100%. 59 2/3% of the users were educational groups—colleges, high schools, grade schools, PTA's—the remaining 40 1/3% consisting of churches, clubs, industries, Y.M.C.A.'s, etc. While silent users number 11,000, the sound exhibitors used more reels per showing.

Visual Sessions

The Audio-Visual Aids Association of Southern California held its fall meeting Saturday, December 9, at Los Angeles City College with Bruce A. Findlay, President, and Director of the Los Angeles Visual Division, presiding. Vierling Kersey, Sup't Los Angeles City Schools, was the guest speaker, choosing for his subject "Aids Vitalize Education."

The annual convention of the Texas State Teachers Association, which took place last month in San Antonio, included a session on Visual Education, presided over by W. L. Dodson of Kilgore. Featured on the program was a talk by B. A. Aughinbaugh, Director of Visual Education for Ohio Department of Education, entitled "Developing and Administering a State Program of Visual Education." Mr. Aughinbaugh reports that his Visual Exchange is averaging 500 shipments daily with a peak of 800 in one day.

The Arizona Education Association met in November at Phoenix. Chairman of the Visual Education Department program was A. W. Bork, Extension Department, University of Arizona. Discussion of "Sectional Glass Slide Collections for Arizona" was led by Darcy A. Skaggs of Mesa, while T. E. Nichols, in charge University of Arizona Film Libraries, spoke on "Film Rental Rates and the Block Booking System."

Among the Magazines

(Concluded from page 20)

ernment. They invited the mayor to talk to them on their city government. He discussed this with them. He invited the class to attend a meeting of the common council. This they did, and became interested in studying the problem of parking space in the business district, and the demolition of certain old buildings. Their recommendations were taken up by the mayor and the council.

In a Chicago high school, the community study was carried on by classes in several subjects, and the integrated effort of all resulted in a book which they published themselves.

This kind of education brings the student face to face with the society that is, not the society that we pretend is. Visual education takes on its truer meaning as education itself by making use of concrete materials presented as totalities in real life situations. We must use planning problems and techniques as the framework for learning and for utilizing the resources of regional and local communities.

Photoplay Appreciation

Our Motion Picture Enjoyment Club—
Grant W. Rasmussen, Provo High School, Utah—*School Activities*, 11:163
December, 1939

Each English class in the Provo High School includes motion picture appreciation as part of its course of study, but because of the already crowded English curriculum, too much time cannot be devoted to the movie study. A Motion Picture Enjoyment Club has been organized to continue discussions and standards outlined in regular class discussion. Representative members are organized into a club whose function is to guide and mould the motion picture tastes of an entire school and community. The club, under the guidance of a competent teacher, studies the comparative merits of every film production before they are shown in the city.

An instrument so powerful as the motion picture should be a tool used primarily for social and moral betterment. A motion picture appreciation club organized in every school throughout the nation could correct some of this deplorable situation and bring reform into an industry that has ignored all criticism.

Museums

Museums in a Changing World—by Francis Henry Taylor, Director, Worcester Art Museum — *Atlantic*, 164: 795-92 December, 1939. From an address before the American Association of Museums, San Francisco, June 26, 1939

A history of the museum movement in Europe and in the U. S., and a strong appeal for a popularization of this educational force, rather than emphasis upon the highly specialized and technical aspects of art and science. The reader is referred to the article in its entirety, for it is of great importance to teachers.

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In and for the Classroom

Conducted by **Wilber Emmert**

Director Visual Education, State Teachers College, Indiana, Pa.

Art Activities Developed Through Geography Unit on Mexico

THE year's work in seventh grade art in most schools includes: drawing, design, advanced color theory,



Display of articles made by pupils.



Boys making various types of paper openers.



Girls working on lanterns.

lettering, and the development of skills and techniques, along with the enjoyment and appreciation of many forms of art.

Since all these can be taught through art activities, the following unit of work was planned in conjunction with a geography unit on Mexico for the seventh grade in the campus laboratory schools of the State Teachers College, Indiana, Pennsylvania, 1938-1939. It was expected at most that this work would consume about three months time. Since the enthusiasm of the class never abated, this initial study of Mexico was used to motivate the entire year's work in art for the grade. This could be permitted, in as much as all the art objectives could be more pleasantly achieved through art activities than through formal classroom teaching.

From time to time pictures were taken of the children at work to show progressive stages in the development of the problem. Later, lantern slides were made of many of these pictures.

As a culminating activity, the children set up a Mexican display in the art classroom to show how these things had inspired them in their year's work. A replica of a middle class Mexican dwelling was built to house the work of the class. An assembly program was given for the Junior High School, and the college classes in Art and Geography. This consisted of a short talk by one child to give an overview of the year's work, the showing and explaining of the lantern slides by two other children, and conducting the classmates and guests through the exhibit in the Mexican house.

The following is an outline and description of this work in Art for the year.

Art Unit on Mexico

Objectives


- A. The ability to recognize and choose objects used in daily life having artistic as well as utilitarian values.
- B. To release the creative abilities of the children through the development of handicraft skills.

Procedure

- A. Foundation for lesson
 1. Building a background.
 - a. Foundation of facts learned in geography formed the background for the understanding and enjoyment of Mexican Art.
 2. Activities to stimulate interest on part of children.
 - a. Following two weeks of study in geography, the teacher of Art staged an exhibition of Mexican handicrafts from materials secured on trips to Mexico.
 - b. The exhibit included beautiful examples of leather work, metal work, weaving, pottery dishes, lacquered and painted wooden bowls and boxes, together with painted furniture.
 3. Class discussion revealed that:
 - a. The people of Mexico had made the objects in the exhibit for their own use.
 - b. The women had woven the belts, aprons, rugs, purses, and tapestries for daily use by themselves and their families.
 - c. The silver studded belts, tin framed mirrors, sconces,

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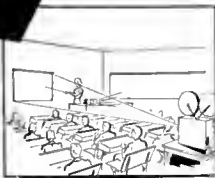
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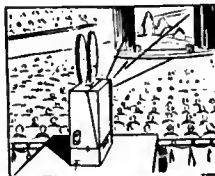
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 in
MAKE A WISH

with
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 ARMETTA, RALPH FORBES, DONALD MEEK

A musical drama of the great North Woods with music by Oscar Straus, noted Viennese composer and the glorious voice of Bobby Breen.



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COLOR FILMS
L'ILE D' ORLEANS

Winner of Movie Makers' Hiram Maxim
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AN APPLE A DAY

Honorable Mention

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Here is a film vividly portraying the history of the Mediterranean Sea from the dawn of civilization to the present struggle for supremacy of this vital waterway. The Cretans, the Greeks, the Phoenicians and the Romans have all vared for control of this cradle of human history. Today the nations of Europe are in continuous conflict over this important seaway.

1650 BROADWAY
N.Y.C.

and other metal objects had been made by the men for themselves and their families.

d. These exquisite handicraft objects were all cheap enough for the humblest home to own.

4. Activities planned:

a. It was decided that American children could make and decorate personal belongings; have household furniture and utensils arranged in a manner suitable for use in America; and that these things could be just as beautiful as Mexican things, if the design was carefully made.

b. It was further agreed that each person in the class should make something that would be fun to make, and useful for that person to own.

B. Resulting activities:

1. Girls made metal bracelets, and woven belts, -or pocket-books, -or table covers in color and design suitable for Americans.

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Foresighted supervisors of visual education are impressed with the beauty and clarity of tone, absolute fidelity of picture reproduction and simplicity of operation of HOLMES Sound-on-Film Projectors. Compactness of the 16mm machine, illustrated they also find a decided advantage.

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P R O J E C T O R S

2. Boys made leather belts, decorating them with metal eyelets and paper clips to resemble Mexican metal studded belts.
3. Porch lanterns were made from discarded tin cans, decorated with nail hole designs.
4. Letter openers of aluminum, and tin or aluminum ash trays were made by both boys and girls.
5. Each pupil made at least one piece of pottery decorated with his design, and later fired it in the kiln.
6. Optional activities engaged in by part of the class included the painting of furniture, painting wooden bowls and plates (secured from the ten-cent store), wood carving, and modeling.

Outcomes

A. Development of tastes through the realization that good design rather than cost makes one's daily surroundings pleasant.

B. The development of new skills and techniques.
The acquisition of permanent hobbies on the part of some pupils.

Greater joy in creative endeavors and self-expression.

The accompanying pictures indicate the progressive steps involved in making some of the articles, as well as showing some of the finished products. The steps in making the metal articles consist of making and drawing a design, cutting it from paper, pasting the paper pattern on the metal, then sawing, filing, cutting or hammering it into the proper shape as required by the design.

No attempt has been made in this discussion to give specific directions for making any of the articles mentioned, since standard works on weaving, leather craft, metal crafts, and elementary handicrafts are available in many school libraries. The writer stands ready to furnish the names of reliable supply companies from whom materials may be purchased for work of this nature. It is suggested that teachers contemplating similar activities inquire into the matter of "scrap material" listed by many companies at unusually low prices. By using such materials the various art craft projects can be carried through very inexpensively.

ALMA GASSLANDER
State Teachers College,
Indiana, Penna.

A Laboratory in Visual Education

(Continued from page 15)

hear those of experience relate their experiences in the use of visual aids, to contact visual education directors and experts in the field, to see motion pictures produced by individuals, during each summer session a series of six weekly conferences varying in length from two to three hours and known as the Visual Education Conference, has been held. Although purposely established to supplement the visual education seminar and the visual aids laboratory, so great has been the general interest that the conferences have been opened to the general student body and teachers of the district. Planned to cover pertinent topics in the field of visual education, discussions of which would prove of value to teachers, subjects of general interest have been selected for discussion by qualified speakers. Motion picture appreciation, philosophy of the motion picture, psychology of visual education, visual education in guidance, in character education, in the social studies, mathematics, in short, visual education in its application to the whole curriculum have been topics for discussion. Unusually fine motion pictures, slides, new

types of visual aids, and accomplishments in the field by individuals, have admirably illustrated these subjects.

An important and specific function of the laboratory has been to render instruction in mounting flat pictures, of choosing suitable mounting cards, of preserving and filing print pictures and photographs for classroom use. This has resulted in many hundreds of pictures being made available for classroom use, which otherwise would have been carelessly tossed aside disregarded because, unmounted, they could not be efficiently used. Opportunity has been given to learn the techniques involved in operating various types of motion picture projectors, and plans are under way for making possible a laboratory for the making of slides and motion pictures.

A unique service of the office has been the issuance of the Visual Aids Bulletin periodically listing current visual aids, particularly those relatively inexpensive, which individual teachers, school libraries, and visual education centers might be interested in obtaining. As a result of the continual building of resources for the laboratory, the office has automatically become a clearing house of information regarding visual aids and the current listings with descriptions have been made possible for the Bulletin. This has been a service which teachers in the field have particularly welcomed to keep them up-to-date.

At no time has it been the purpose of this office or laboratory to discourage independence of research on the part of teachers in locating visual aid materials. At all times those contacting the laboratory are encouraged to look for new materials and assistance is rendered by this office in making available means of research. However, as time goes on, it is continually impressed upon us that the teachers do not have time to locate new materials, any more than the carpenter has time to make his own tools. If the teacher performs the important duties of teaching with the tools, he does not have time also to spend in looking for them, and the more adequate the supply available and the better the quality, the better his teaching is going to be.

This laboratory, as long as it effectively functions, will continually be building resources, and it welcomes at all time suggestions for new sources of materials. Because of the immensity of the task its resources can probably never be complete with every type of visual aid for every subject. Yet, if in striving toward the ultimate goal of making types of visual aids available for specific subjects in the elementary and secondary fields, if in combining the practical with the theory, if in individually guiding and stimulating student teachers to more effectively use the visual aid as a tool a contribution to education is thus made possible, the efforts of this laboratory will not be in vain.

In the summer of 1938 the visual education seminar was organized for the first time, and opportunity was given to actually observe the seminar, the laboratory, and the conference functioning together³. The value of the three together surpassed even the greatest hopes, and the results thus achieved definitely proved the value of such a laboratory, and indicated the possibilities which such a combination will have in the future in this field.

³The visual education seminar was under the direction of Charles T. Fitts, Professor of Education, Pomona College, and Claremont Colleges, Claremont, California.

BLUE LIST FOR 1940

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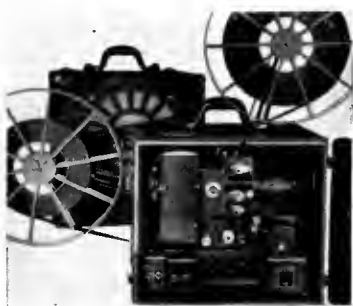
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Current Film News

Films for Teaching Current History

Major wars have ravaged the face of the earth many times in the past. Diplomatic maneuvers of tremendous import have evolved pacts, peace and treaty agreements throughout all civilized time. But, in the past, one's study of such world events has been confined to the printed word and the static photograph, first in perishable periodicals and later in book form, often published years after the incidents they report. Most of us learned our history in that way and, if we learned it well, it is all to the credit of historians and teachers who compiled and interpreted those chronicles of national affairs.

The student of today and tomorrow also will continue to learn of the doings of nations from the printed word in the text books, magazines and newspapers. But they now have also the added advantage of authentic, motion-picture chronicles that visualize, in action and sound, the actual occurrences about which they are studying. Such an advantage never existed before during the course of a momentous, major war! Through easily available 16mm films, both silent and in sound, hundreds of schools are finding it easy to trace, vividly and accurately, the forces and trends that resulted in the present European conflict.

The significant motion-pictures being produced by Castle Films are living chronicles of history-in-the-making. They "fill an important classroom need," say the educators. That these films are proving invaluable to classroom discussions of current history is attested by thousands of teachers. Aside from their professional, news-reel authenticity, they are of permanent value. After the original showings, the films can be laid aside, and when the progress of the war links up again with previous events, the films are screened again as often as needed to tie together all incidents of the struggle. Headlines in the papers are confusing enough even to adult readers, when international events happen with such lightning-like rapidity. It is much more so for the less mature minds of boys and girls. But, under the guidance of their teachers, no generation of students ever has been in so fortunate a position to know the meaning of what is going on around them, to acquire a greater all-over comprehension of world developments through films.

A new Castle Film, *The News Parade of the Year 1939*, compresses into one reel the most important occurrences in the world in a year that was packed with globe-shaking events. In it, a big year has been reeled. Speaking of this movie, Mr. Eugene Castle says: "We leave out all sordid 'horror' scenes. They are all easy but, in our opinion, a poor way to grip attention." He adds: "We review every newsreel released to theatres. In four months, six members of our staff

have managed to look at 100,000 feet of film. From forty to fifty million feet of film pass through out offices in a year. The resultant reels give an honest pictorial record, in action and sound, not only of immediate interest today but of tremendous value in the years to come." *The News Parade of the Year 1939* is a twelve-months cross-section of the world. It includes such epic events as the submarine "Squalus" rescue; Franco's victorious march into Madrid; inauguration of Clipper service across the Atlantic; riots and floods in war-torn China; Britain and France declaring war on Germany; Tommies arriving again on French soil; the King and Queen of England returning to London after their North American visit; celebration of the 150th anniversary of Bastille Day in Paris only weeks before war descended again on that land; earthquakes in Chile; spectacular granary fire in Chicago; American destroyers fighting a hurricane as they round Cape Horn on a good-will cruise, and other subjects.

Many teachers are achieving a complete sequence of events from 1937 on to today by grouping previously released films into a coherent, logical succession of historical events, and thereby tracing down to date the causes and factors in various lands that made the war inevitable. Some of the films so used are the Castle Films *The News Parade of 1937*; *Germany Invades Austria*; *The News Parade of 1938*; *War in Europe* and another just getting out of the laboratory, *Battleship Graf Spee Scuttled*. With a library of these films at hand, many a teacher is giving more effectively to his students an honest, impartial and clear understanding of what is going on and why.

Ideal Pictures Corporation, 28 East 8th Street, Chicago, have published a new catalog of Religious Motion Pictures, available for rental from their Religious Audio-Visual Service Department. The catalog offers a wide selection of features and short subjects in 16mm sound and silent, including the religious films produced by the Harmon Foundation, among them: *Africa Joins the World*, *I Am the Way Series*, *Primitive Religions*, *Song after Sorrow*. Semi-religious features, such as *The Wandering Jew* and *Servant of the House*, are also listed.

The Teaching Aids Exchange, Modesto, California, announces that their business-training films have been turned over for distribution to the Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York; 19 S. LaSalle Street, Chicago; and 351 Turk St., San Francisco. Titles of the films are:

Championship Typing, *Business Machines*, and *Can You Read Gregg*—all in 16mm silent. Members of the Teaching Aids Exchange are given a 50 per cent discount on the rental.

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16 MM TITLES - TRAILERS - DEVELOPING - ETC.

Eastin 16mm Pictures Co., Davenport, Iowa, have just released the following 16mm sound feature picture:

Songs and Saddles—7 reels—starring Gene Austin. This musical western is the only such production ever made by this famous personality, and includes in its cast a number of prominent players. It is the story of a young westerner who has become a famous radio star, and returns to the ranch for a vacation arriving just in time to save the life of his foster father and the ranch.

Prints are available from both the Davenport office and the Eastin library located in Colorado Springs, Colorado.

Walter O. Gutlohn, Inc., 35 W. 45th Street, New York City, report that *L'Île d'Orleans* has won the Hiram Percy Maxim Memorial Award for 1939, issued by the Amateur Cinema League, with *Apple a Day* receiving Honorable Mention.

These two 16mm color films are from the Gutlohn library and were made by Judith and F. Radford Crawley of Ottawa, Canada. *L'Île d'Orleans* spins a tale of yesterday in the land of Arcady and *An Apple a Day* is the story of a Canadian apple orchard. These films were described in our December issue.

From this library, two important feature pictures are now available in 16mm sound:

Make A Wish—8 reels—a musical drama featuring Bobby Breen. Much of the action in the film takes place in a boys summer camp in Maine with a background of tuneful songs by the noted Viennese composer, Oscar Straus. Bobby Breen is supported by a strong cast consisting of Basil Rathbone, Marion Claire, Henry Armetta, Ralph Forbes, Leon Errol, Donald Meek and others.

Streets of New York—8 reels—an inspirational drama starring Jackie Cooper with Martin Spellman, Marjorie Reynolds and Dick Purcell. This Monogram feature portrays the tense, realistic story of an ambitious, idealistic youngster known as the "Abe Lincoln of 10th Avenue." The film exemplifies American traditions and the opportunities that are open to everyone, regardless of position in life.

Pictorial Film Libraries, 1650 Broadway, New York City, ask that we inform our readers they are producers of the new 2-reel film, *Louis Pasteur, the Benefactor*, announced in our December issue as being available from them on a sale basis.

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FEATURES

Make a Wish (Bobby Breen)	Dealers in Death (Fine peace subject)
King of the Sierras	Invitation to a Waltz
African Holiday	Monastery
Dark Sands	Sudan
Movie Crazy (Harold Lloyd)	Rangle River
	Lucky Corrigan (Lumber-camp drama)

SHORT SUBJECTS

North Sea	Land of the Navajos
Gypsy Melody	Story of the Silver Hordes
Conquest of the Alps	Story of Our Flag
The Spy Menace	Wild Flowers
Football of 1939	(in beautiful colors)
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Exotic Egypt	Hunting Musk-Ox with Eskimos
China	Rural Quebec Folkways
Men of the Alps	Congo Curiosities
Four Barriers	Elephant God or Devil
Land of the Aztecs	

A Few New 16 mm Silent

Films on Health
A.B.C. of Food
Sniffles and Snuffles
Singing and Stinging
Bending the Twig

We have added many fine subjects to our **Religious Films** library, and offer a special separate catalog listing and describing these.

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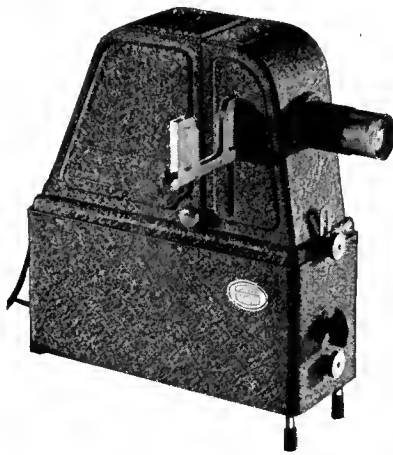
Among the Producers

Where the commercial firms announce new products and developments of interest to the field.

New Spencer Projectors for 2"x2" Slides

Additions to its line of moderately priced projectors for 2"x2" black-and-white or color films have been announced by the Spencer Lens Company of Buffalo, N. Y. Known as Model MK Delineascopes the group now includes a 100-watt, a 200-watt and a 300-watt instrument. These ratings, however, do not reveal the actual brilliance of projection of which the instruments are capable, due to exceptional optical efficiency, according to the company's statements.

All three models have been designed with special provision for protecting the



film from damage by heat. In the 100-watt model, the ventilation system is adequate. In the 200-watt model a heat absorbing glass is included, while in the 300-watt instrument a fan cooling attachment is used in addition to the heat absorbing glass.

The instruments are constructed sturdily and of the finest materials. The lamp house cover is hinged, permitting easy access to the bulb or condensing lenses. The condensing lenses are mounted in such a manner that they are easily removed for cleaning. Being equipped with the same optical system as the 300-watt model, the 200-watt instrument can readily be converted into a 300-watt model by mounting it on the cooling unit and changing the bulb.

The 200-watt and 300-watt Delineascopes may be equipped with the Spencer Vertical Feeding Unit which facilitates the changing of slides. Because each slide may be snapped quickly into position, better "showmanship" in the screening of pictures is effected. Also available is a Film Viewing Device for viewing strips of films preparatory to making up individual slides.

Sharp definition is secured by means of the well corrected Spencer projection lens of 5" focal length with a speed of F:3.6. The 100-watt Delineascope pro-

vides brilliant projection for all ordinary home use, while the 200-watt and 300-watt models serve capably in small auditoriums and class rooms.

Information Booklets on Sound Films

Three helpful educational booklets on 16 mm motion pictures are available from the Berndt-Maurer Corporation, 117 East 24th St., New York City, to any individual seriously interested. The title of the booklet, "How to Benefit from Sound Films and How to Obtain Them at Lowest Cost," indicates its contents. The reasons why it is now possible and desirable to employ the sound motion picture on a broader scale than heretofore are pointed out, and some of the problems which can be effectively solved by movies are outlined. The other two booklets are technical in nature and show why sound recording directly in 16 mm. film produces higher quality results than the method of recording on 35 mm. film and reducing to 16 mm. for the final print. One of these booklets, "16 mm. Sound Films by Direct Recording," is a reprint of an address delivered by J. A. Maurer to the Rochester Technical Section of the Photographic Society of America in January, 1939. The other, "The Present Technical Status of 16 mm. Sound-Film," is a reprint of a paper presented by Mr. Maurer at the Spring Convention of the Society of Motion Picture Engineers in Hollywood, April, 1939.

The Selectroslide Junior

Spindler and Sauppe, Inc., manufacturers of the remote-controlled Selectroslide, automatic slide projection equipment, are now working on a model known as the Selectroslide Junior. This useful new equipment has been designed to answer the demand for a Selectroslide of smaller capacity and low cost for display purposes primarily. In this model, the projector and the mechanism are housed in a single unit, both compact in size, and light in weight. The slide changer, or drum, holds sixteen 2x2" glass slides which are easily and quickly inserted or removed. Any specific slide may immediately be referred to if required by simply turning the drum by hand.

While the mechanism will be operated by a 110-volt 60 cycle A. C. Motor as regular equipment, a Universal Motor for use on both A.C. and D. C. will be supplied without additional cost on special order. The Junior Selectroslide differs also from the Standard model in being used by automatic control only and fills the demand for inexpensive means of

projecting color or black and white 2x2" slides.

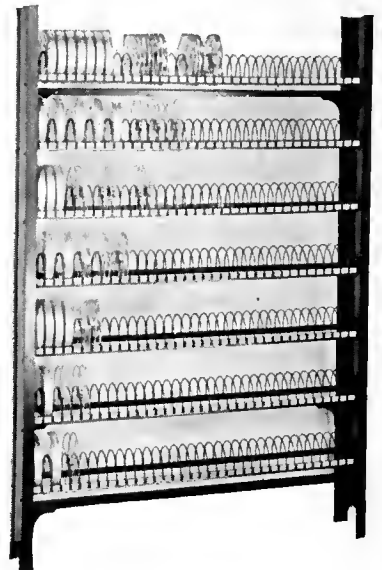
Those interested in such display equipment should write to Spindler and Sauppe, Inc., 86 Third St., San Francisco, Calif.

Film Storage Device

Efficient Film Separator Racks, designed specially for the filing and storage of 16mm films, are now available from the Neumade Products Corporation. They are assembled on order for any number of reels of any size and are complete with closed end uprights, center supports and with the cross braces on the back drilled for mounting to a wall or another unit. Each reel has its own division and is held erect in its place by heavy, rigid, curved, wire-rod separators. This feature permits the removal of one reel or as many as desired without the others falling or sliding out of position. Every reel division is provided with its own individual index card holder and removable card.

These racks are the latest addition to the complete line of film filing and storage cabinets manufactured by the Neumade Products Corporation who have been supplying the motion picture industry with equipment of this nature for more than twenty-four years. In addition to the all-steel cabinets, Neumade manufactures and distributes everything needed for the handling, shipping, cleaning, editing and storage of film.

A copy of their 16mm equipment catalogue No. 16 and further information on



equipment problems will be furnished gladly on request to the Neumade Products Corporation, 429 W. 42nd Street, New York City.

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- (4) With a microprojection attachment, which has many practical uses.
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Keystone View Company

MEADVILLE, PENNA.

The Film Estimates

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

(A) Discriminating Adults (Y) Youth (C) Children

Date of mailing on weekly service is shown on each film.

- Amazing Mr. Williams, The** (Melvyn Douglas, Joan Blondell) (Columbia) Fast, amusing farce. Ingenious detective hero's work interferes with romance. Disgruntled heroine rebels, breaks engagement, but relents to aid hero clear innocent man of murder. Made a deputy, she leaves hero on wedding night to answer call to duty. 12-19-39 (A) and (Y) Amusing (C) If it interests
- Another Thin Man** (Powell, Loy) (MGM) Another hilarious, smoothly sophisticated, murder-mystery farce-comedy, deftly played by fine cast, but over-complex and rather long. Same engaging dog. Baby son of hero and heroine is new feature. Hardly equal to same stars' previous efforts. 12-27-39 (A) Good of kind (Y) Sophisticated (C) No
- Barricade** (Wininger, Baxter, Faye) (Fox) Two refugees from life, each with a "past," are marooned in war-torn China at obscure American consulate. Baxter convincing as dissolute newspaper correspondent. Fine characterization of American consul, "forgotten" for forty years, by Wininger. Lively, tense, artificial. 12-27-39 (A) Depends on taste (Y) Doubtful (C) No
- Brother Rat and a Baby** (Wayne Morris, Priscilla Lane) (Warner) Ridiculous, topsy-turvy farce-comedy. Terrifically complicated, hopelessly crazy situations caused by nauseating smart-aleck, involving two girls, an unsophisticated married couple, and a comparatively sane young man. Hilarious but strained effort at humor. 1-9-40 (A) Hectic (Y) & (C) Doubtful value
- Cafe Hostess** (Preston Foster, Ann Dvorak) (Columbia) Rather interesting, consistently handled little melodrama. Fundamentally decent cafe hostess falls in love with likeable, forthright sailor. Complications when she tries to leave cafe and crooked owner. Emphasis on personality relationships rather than gangster crookedness. 1-9-40 (A) & (Y) Fairly interesting (C) No
- Charlie McCarthy, Detective** (Edgar, Charlie, Mortimer) (Univ) Bergen's ele-ele radio and vaudeville stuff, with some Keystone-cop comedy, fused into complex, slapstick murder mystery. Charlie's lack of automobility puts most of detective work on Bergen. Labored and weak in spots, but full of surefire laughs. 1-3-40 (A) Ordinary (Y) and (C) Mostly amusing
- Daytime Wife** (Linda Darnell, Power) (Fox) Sophisticated farce-comedy about tangled matrimonial web. Stay-at-home wife takes unusual steps when dashing husband is snared by secretary's wiles. Ridiculous and stupid situations handled with little finesse. Power ineffective in comedy role. 12-19-39 (A) Fair (Y) Not the best (C) No
- Destry Rides Again** (Stewart, Dietrich) (Univ) Hilarious, glorified "western." Easy-going deputy sheriff, without gun, turns trick on outlaws and cleans up frontier town's toughest dive. Dietrich vivid as "Frenchie," husky-voiced songbird and accomplice to toughs. Fast action, clever burlesque touches, fine cast. 12-19-39 (A) & (Y) Good of kind (C) Hardly
- Eternally Yours** (L. Young, Niven) (UA) Suave, amusing, improbable comedy drama. Young socialite, really wanting home and babies, elopes with charming young magician as stage-lady and wife. Ardent love-making. Novelty pales, complications ensue, arbitrary happy ending. Frothy situations, witty dialog, good acting. 12-12-39 (A) Very good of kind (Y) and (C) No
- Everything's on Ice** (Irene Dale, Karns) (RKO) Grace and ability of precocious child skater in clever acts, chief feature of weak story, Karns as uncle exploiting niece and squandering her money is stupid and disgusting. Edgar Kennedy as sensible, unpretentious father adds some value. 12-12-39 (A) Poor (Y) and (C) Fair
- Four Wives** (Lane sisters, G. Page) (Warner) Easy tempo in human, graceful, frequently humorous story of marital problems of girls, centered around sister engaged to marry man she loves but about to have baby by dead husband. Accent on psychological problems. Situations naturally handled in wholesome atmosphere. 12-27-39 (A) Good of kind (Y) Mature (C) No
- Fugitive at Large** (Patricia Ellis, Jack Holt) (Columbia) Interesting dual role. Bank robber and gambler pins crime on innocent double, an engineer, who is sentenced to road gang. He escapes, is caught by police, but finally aids in catching criminal. Plot details cleverly handled, direction consistent. 1-9-40 (A) and (Y) Fair of kind (C) Perhaps
- Generals Without Buttons** (Fren.-Eng. titles) Absurd feud between two villages inspires boy gangs to combat. Offers fine cinema but hardly model child conduct. Boys' pranks and battles delightfully handled. Story has diverting freshness and amusing conclusion. Fine photography, beautiful scenery. Acting of boys excellent. 12-12-39 (A) Delightful (Y) Prob. good (C) Doubtful
- Gentleman From Arizona** (Ruth Reece, J. F. MacDonald) (Monogram) Trite tale of chronic gambler's last fling when home and ranch depend on horse race. Usual horse breaking, racing scenes. Acting amateurish, continuity and action poor. Featured child actress unnatural. Good cinematographer. Intentional glorification of Arizona. 1-9-40 (A) Poor (Y) Fair (C) Fairly good
- Golden Key, The** (Russian-Eng. titles) Utterly charming and absorbing bit of fantasy based on story of Pinocchio. Adventures of Buratino, mischievous, pert little puppet, carved out of wood by Papa Carlo. Imaginative conception, delightful setting, deft direction, story book atmosphere. No propaganda. 12-27-39 (A) (Y) and (C) Delightful
- Great Victor Herbert, The** (Connolly, Mary Martin, Allan Jones) (Para) Skillful, elaborate spectacle, giving a free and sentimental biography of the composer and greatly enriched by countless selections from his works. Finely acted, sung and directed. Mary Martin does outstanding role. Musically delightful, visually pleasing. 1-3-40 (A) and (Y) Excellent (C) Good
- Gulliver's Travels** (Fleischer animation) (Para) Turns a few cues from Swift into hilarious fun-film of clever caricature, wild grotesque, dizzy speed, dazzling Technicolor, and long-tested sound devices. One-reel color cartoon technique expanded to seven. More thrill excitement, laughs than subtlety, fascination, charm. 12-27-39 (A) (Y) and (C) Excellent of kind
- Gypsies** (Soviet Russia-Eng. titles) Soviet Russia's attempts to settle gypsy bands on soil. Conflict between gypsy who joins Soviet villagers and hard, independent leader of band who will not give up wanderings. Interesting picture of nomadic life and customs. 12-19-39 (A) Rather interesting (Y) Perhaps (C) No
- Heart of Paris** (Fren.-Eng. titles) Juror influences jury to acquit innocent girl tried for murder. Later takes her into his shop and home, concealing her background. Complications ensue. Interesting, realistic picture of middle class family life. Fine acting by juror and wife. 12-12-39 (A) Interesting (Y) Little interest (C) No
- Housekeeper's Daughter, The** (Joan Bennett, Menjou, Gargan, Meek) (U. A.) Very dizzy mixture of farce and melodrama, with murder, gangsterism, newsreporting, slapstick and romance as ingredients. Some amusing situations, but pair of liquor-guzzling reporters to provide chief humor, are not very funny. 1-3-40 (A) Depends on taste (Y) Not the best (C) No
- Hunchback of Notre Dame** (Laughton, Maureen O'Hara) (RKO) Stupendous filming of Hugo classic. Imposing sets, vivid atmosphere, splendid performances, suspenseful action. Technically fine but sensational, noisy, nerve-shocking and unpleasant. Laughton's make-up too repulsively grotesque. A "dish" for horror picture fan. 12-27-39 (A) Dep. on taste (Y) Too horrible (C) No
- Intermezzo** (Ingrid Bergman, Howard, Rest, Halliday) (U. A.) Simple, powerful, superbly produced "triangle" story of great violinist drawn away from devoted wife and child by his great love for a kindred soul. Convincing, beautiful, true, expertly and delicately done. Four fine roles. Bergman outstanding. 1-3-40 (A) Excellent (Y) Very mature (C) No
- Katia** (Fren.-Eng. titles) (Darrieux, John Loder) (Metrop) Strong, human, appealing story of love and marriage between Tsar Alexander II and exuberant little French girl. Good historical background, costume and spectacle. Darrieux's notable comedy flare appears in her finest characterization to date. 12-27-39 (A) and (Y) Fine of kind (C) No interest
- Laugh It Off** (Johnny Downs, Constance Moore) (Univ) Four passe' actresses lose their "actors' home" and start to make their own money in typically "movie" style—first, by ponies, second, by roulette! Finally, big success in nightclub! Largely silly, absurd and sometimes pathetic. 1-3-40 (A) Feeble (Y) Perhaps (C) Hardly
- Meet Dr. Christian** (Hersholt) (RKO) First of series based on radio character created by Hersholt. Conflict between ambitious mayor and human lovable doctor who works toward much needed municipal hospital. Routine plot and action enlivened only by fine characterization by Hersholt. 12-19-39 (A) Fair (Y) & (C) Good
- Missing Evidence** (Preston Foster, Irene Hervey) (Univ) Rather interesting little drama. Counterfeit sweepstakes racket cleverly exposed by secret service agent and girl assistant. Emphasis on incidents of well-constructed, fast-moving plot rather than usual gangster complications. All roles adequately handled. 12-19-39 (A) & (Y) Fairly good (C) Perhaps
- On Dress Parade** (Dead End Kids) (Warner) New York tough kid, tricked into going to military school by father's friend, incurs enmity first by uncouth, generally nasty nature, then by injuring classmate. Film has unwholesome flavor despite boy's final conversion to decency and honor. 12-19-39 (A) Unpleasant (Y) & (C) Unwholesome
- One Hour to Live** (Chas. Bickford, Doris Nolan) (Univ) When fighter disobey's gang's orders and wins, excitement starts—three murders, witnesses intimidated, while gangsters evade trial, protected by man "higher up"—police commissioner! Persistent cop-hero finally brings all to justice. Stale, melodramatic stuff. 12-19-39 (A) Ordinary (Y) & (C) No
- Private Detective** (Jane Wyman, Dick Foran) (First Nat.) Fairly entertaining little murder mystery. Clever, rather likable girl detective solves complicated murder case single-handed. Interest created by amusing incidents and events of balanced plot rather than gruesome or overly suspenseful situations. 1-9-40 (A) (Y) and (C) Fairly good
- Private Lives of Elizabeth and Essex** (Davis, Flynn) (Warner) Lavishly produced technicolor drama of emotional conflict between shrewish but tender Elizabeth and her ambitious, hot-headed lover wishing to share throne. Fine acting by Bette Davis, Flynn unconvincing, likeable, Gorgeous Elizabethan pomp and pageantry. 12-12-39 (A) Very good (Y) Mature (C) No
- Scandal Sheet** (Kruger, Ona Munson) (Col) Unscrupulous but engaging muck-raking editor, having concealed his paternity from his son, tries to train the high-principled boy for nefarious journalism. The plan backfires in lurid melodramatic style for supposedly just and happy ending. Mostly hokum. 1-3-40 (A) Mediocre (Y) and (C) No
- Shipyard Sally** (Gracie Fields, Sydney Howard) (Fox) Hilarious, very English farce-comedy of Scotch cabaret singer's hectic struggle to win back jobs for Clyde shipbuilders. Despite crazy complications in London, due to her crooked card-sharp father, she wins. Lame production but quite funny and sentimentally patriotic. 1-3-40 (A) and (Y) Fair of kind (C) Perhaps
- Sued for Libel** (Kent Taylor, Linda Hayes) (RKO) Ordinary mystery melodrama wherein the swaggering newspaperman, with usual girl friend, defends his paper against libel suit by uncharitable murders in record of man suing. Carefully misdirected suspicions, court-room procedure, and other standard ingredients. 12-12-39 (A) Mediocre (Y) Perhaps (C) No
- Swanee River** (Ameche, Leeds, Jolson) (Fox) Dramatic, skillfully fictionalized version of Stephen Foster's life, in all Technicolor. Song chronology ignored for sake of drama. Beautiful work by Hall Johnson Choir, but the lovely Foster melodies deserve better than the raucous "singing" of Jolson as chief soloist. 1-9-40 (A) and (Y) Very good of kind (C) Doubtful int.
- 20,000 Men a Year** (Scott, Foster, Lindsay) (Fox) Film to demonstrate reliability of plane in emergency and encourage aviation recruiting. Experienced aviator in C. A. A. program teaches college students to fly. Slight but adequate plot and love story. Thrilling and spectacular flying and not a single crash! 12-27-39 (A) Good of kind (Y) Good (C) Exciting
- Three Sons** (Edward Ellis, Wm. Gargan) (RKO) Hardworking, idealistic father builds successful Chicago department store hoping his children, reared in luxury, will carry on, but they prove worthless. Time-lapse story, thin, episodic, loosely knit. Fine characterization by Ellis, other roles negligible. 12-12-39 (A) Ordinary (Y) Little interest (C) No
- Tower of London** (Rathbone, Karloff) (Univ) Super-horror-and-suspense atmosphere pervades drama about interesting period of English history. Heavy accent on torture chambers and murders. Rathbone excellent as ruthless, scheming Richard III. Pageantry of court of Edward IV well done. 12-12-39 (A) Harrowing (Y) and (C) No
- Two Thoroughbreds** (Jimmy Lydon, Joan Brodel) (RKO) Unpretentious tale of orphaned lad, living with brutal, benighted relatives, who finds happiness in caring for stray colt and in fine friendship of later-found owners. Dubious ethics in boy's belated truth-telling about animal's ownership. Total effect quite good. 1-9-40 (A) Perhaps (Y) Good (C) Mostly good

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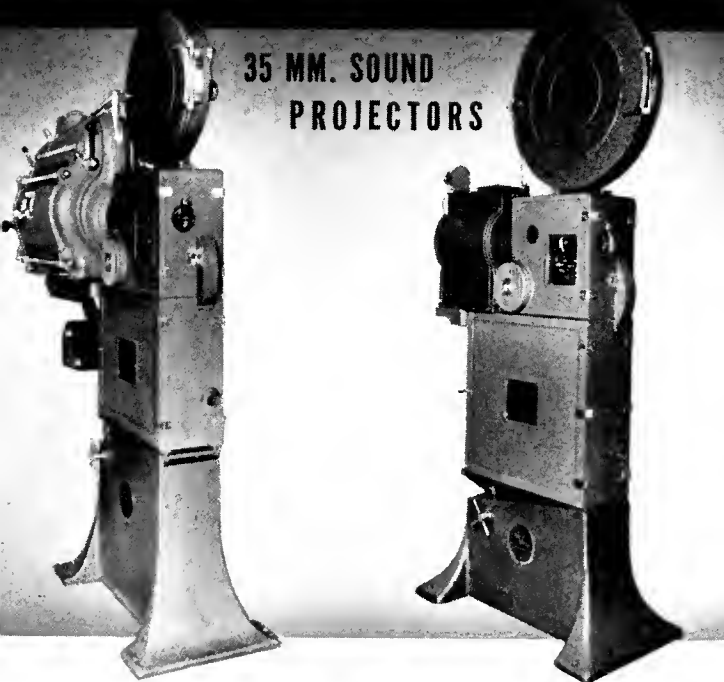
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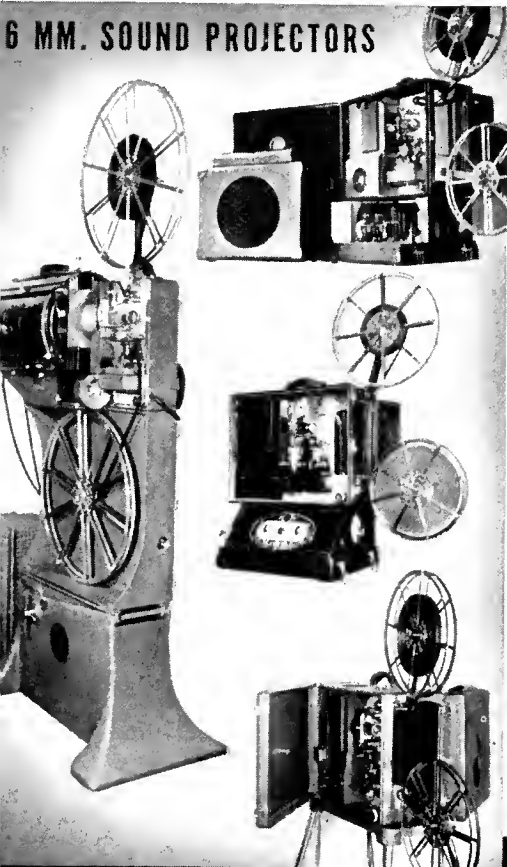
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16 MM. SOUND RECORDERS

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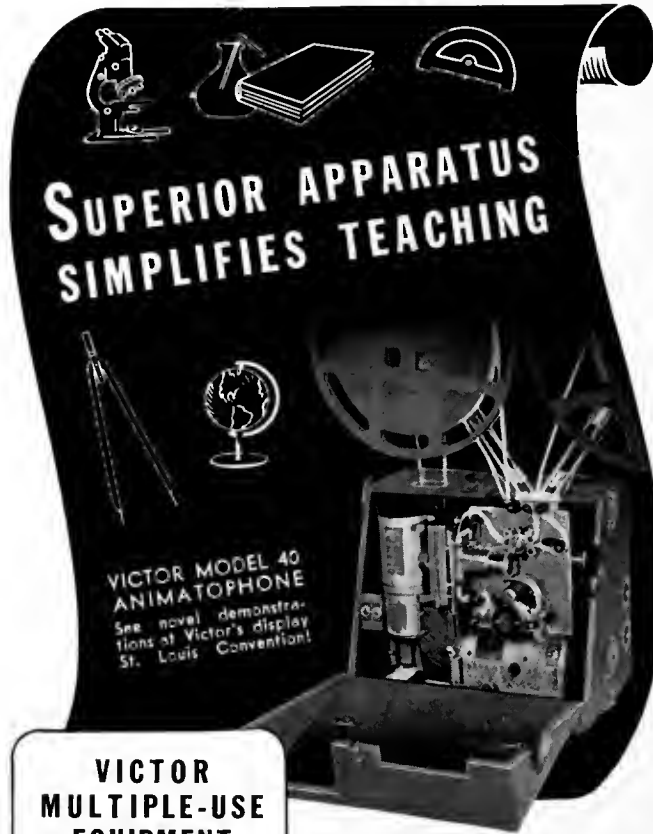
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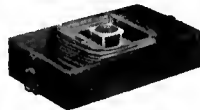
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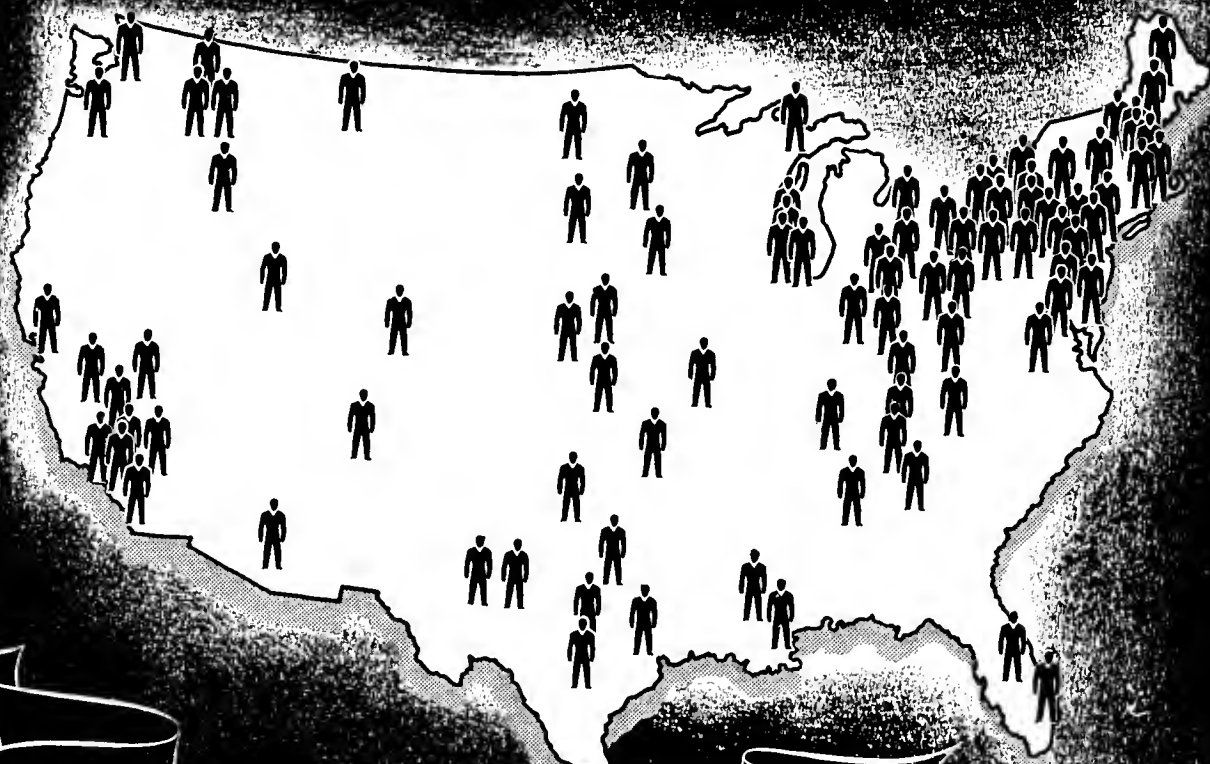
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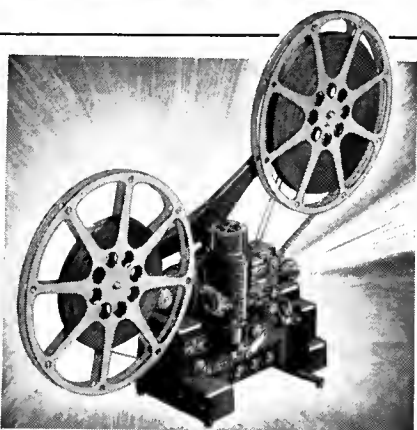
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Diversitorials

Editorial Advisory Board

ON THE following page appear the ten portraits of our Editorial Advisory Board, selected last fall by representative national ballots and functioning smoothly and effectively since January 1st, 1940. We cannot adequately express our deep appreciation of the service rendered to the visual field, as well as to the magazine, by this group of leaders, each burdened with the heavy responsibilities of his own executive position yet willing to make still further contribution to the good of our common cause.

"Perceptual Learning"

THE Board article this month is by John A. Hollinger. Its very title, "Perceptual Learning," bids fair to rouse much profitable discussion. On another page, Charles F. Hoban, Jr., now conducting the official page of the Department of Visual Instruction, "Among Ourselves," emphasizes the significance of Hollinger's phrase. It is perhaps the nearest approach yet made to a correct name for the visual idea in education.

The percept is purely sensory in origin, the concept intellectual. The percept is the essential raw material of all thought. Language is the essential medium of all thought, by speaker or thinker. Words are therefore an inevitable complement of all learning. Words alone can serve to interpret and clarify the simple percept, (a clap of thunder merely heard), to combine percepts by several senses into one complex percept (an orange seen, felt, smelled, and tasted), and finally to achieve the gradual assembly, correlation, coalition, evolution of percepts into concepts of unlimited complexity, and to integrate these concepts into the mass of concepts already in the mental storehouse. To carry through this process successfully means true education. And "perceptual learning" is the foundation of it all. What are we seeking in "visual education" but "perceptual learning"?

(The Board article for March will be by William M. Gregory)

Our Modern Curriculum

THE other day a 12-year-old boy came home from his seventh-grade labors in a public school of one of our great city systems. He greeted the family with "Well, today we've been learning all about syphilis." He pronounced the y as in "fly" (probably following faithfully "teacher's" pronunciation). Our information does not state whether visual aids were also used to strengthen the impact of this savory subject upon the young minds. There is an ample stock of slides and films available which would certainly add grisly vividness if desired. We incline to hope for positive neglect of visual aids in this instance.

We find this an interesting manifestation of advanced ideas at work on the school curriculum, all aimed, to be sure, at educational progress. We assume that the school in question teaches only what is authorized by the city school administration and that hundreds of other schools in that same city are doing the same service of enlightenment for thousands of seventh-graders. Perhaps all city school systems nowadays are equally advanced. We wonder now whether the administration will present "companionate marriage" and "birth control" to the pupils this spring or postpone these subjects to the eighth grade. We wouldn't know. There is much that we do not know about the modern curriculum. At any rate, when we are still turning out college graduates who cannot spell their mother tongue, it is real comfort to know that the twelve-year-olds are learning "all about syphilis" anyway.

The Film Evaluation Project

THE Film Evaluation Committee of teachers from all parts of the country is steadily growing. We no longer know the total number of teachers engaged. For an increasing number of Visual Instruction Directors are sending in score cards over their own signatures, made from reports of many different teachers. In general, we aim at direct contact with each cooperating teacher in order to maintain our credit record of score cards returned by each. In many situations, however, it is doubtless more practical, and hence quite logical, for Directors to do all the scoring from a central point. We therefore issue the following cordial invitation.

All Directors or Teachers in charge of visual activities in one school or school-system are invited to join the Film Evaluation Project under any one of the following plans:

1. Send us names and schools of your teachers willing to score at least 10 films a year, in any grade and all subjects. Individual judge-numbers will be assigned and outfit sent to each, score cards to be returned by each direct to us in prepaid envelope furnished.

2. Tell us how many individually numbered outfits should be sent to you for distribution to teachers of your selection, one outfit to each. Cards from all teachers returnable by you in prepaid envelope furnished. Returned cards will identify teacher and judge-number for our credit record.

(Plans 1 and 2 provide free copy of "1001 Films" for each judge)

3. Or you may act as sole judge in your territory, with single judge-number, receive the outfit with extra score cards as needed, all cards returned to be credited to you regardless of what teacher scored the film.

(Plan 3 provides no copy of "1001 Films" for the teachers cooperating)

Plan 3 is desirable where teachers score less than ten Films apiece in the school year. Any teacher scoring ten or more films should be a regular member of the Evaluation Committee with his or her recorded judge-number.

NELSON L. GREENE

EDITORIAL ADVISORY BOARD

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Photo by Parry, Pittsburgh

Above: **J. A. Hollinger**, Director, Department of Science and Visualization, Pittsburgh Public Schools, Pittsburgh, Pa.



Above: **W. M. Gregory**, Director, Educational Museum, Cleveland Public Schools, and Director, Institute of Visual Instruction, Western Reserve University, Cleveland, Ohio.



Above: **J. E. Hansen**, Bureau of Visual Instruction, University of Wisconsin, Madison, Wis.



Photo by Sidney V. Webb, Berkeley

Above: **Boyd B. Rakestraw**, Assistant Director, University Extension, University of California, Berkeley, Calif.



Right: **Marian Evans**, Director, Visual Instruction Center, San Diego Public Schools, San Diego, Calif.



Above: **Ward C. Bowen**, Bureau of Radio and Visual Aids, State Education Department, Albany, N. Y.



Left: **Lelia Trolinger**, Secretary, Bureau of Visual Instruction and Assistant Professor, Visual Education, University of Colorado, Boulder, C.



Left: **W. Gayle Starnes**, Assistant Professor, Assistant Director of University Extension, in Charge of Audio-Visual Aids, University of Kentucky, Lexington, Ky.



Left: **Paul C. Reed**, Director, Department of Radio and Visual Education, Board of Education, Rochester, N. Y.



Right: **W. W. Whittinghill**, Director, Department of Visual and Radio Education, Board of Education, Detroit, Mich.

Perceptual Learning

Placing much needed emphasis on the meaning, place and importance of the "percept" in all learning, and suggesting a new name for the visual movement in education.

JOHN A. HOLLINGER

Director of Science and Visualization
Pittsburgh, Penn., Schools

HAD Thomas A. Edison lived before Gutenberg; had the camera been invented before the printing press; had pictorial presentation and representation preceded the textbook, how different would be school procedures! How different might be the accumulated records of past and present events! The article in *EDUCATIONAL SCREEN*, Volume XVIII, Number 9, November, 1939, by Wendell Thomas, "The Perceptual Stream of Teaching," called attention to some important developments in the history of education. In good schools everywhere there are evidences of alert senses quickening the mental processes. The formal textbook assignments and the lectures are giving way to "situations."

"What is designated by the word 'situation' is not a single object or event or set of objects and events. For we never experience nor form judgments about objects and events in isolation, but only in connection with a contextual whole. This latter is what is called a 'situation'. I have mentioned the extent in which modern philosophy had been concerned with the problem of existence as perceptually and conceptually determined. . . . In actual experience, there is never any such isolated singular object or event; an object or event is always a special part, phase, or aspect, of an environing experience world—a situation. . . . There is always a field in which observation of this or that object or event occurs. Observation of the latter is made for the sake of finding out what that field is with reference to some active adaptive response to be made in carrying forward a course of behavior. One has only to recur to animal perception, occurring by means of sense organs, to note that isolation of what is perceived from the course of life-behavior would be not only futile, but obstructive, in many cases fatally so."¹ "All forms of knowledge are based upon and derived from perceptions."² "We may accept as a brief definition of perception the statement that is commonly given, 'sensation with meaning attached'. When we consider perception as a phase of thinking we may reverse the definition, and say perception as a thinking process consists of attaching meaning to any sensation."³ The reader will profit by acquaintance with references listed at the end of this article.

Situations that challenge attention and stimulate interest are essential to growth. In such situations

attitudes are developed and ideation takes form. Some individuals have keener senses than others. The condition of sense organs and their functioning are determined by their structure as well as by practice. Children may be given ample opportunities for practice in the proper use of their senses. "Through experience we come to pay attention to many things which previously would have been neglected and also to neglect many things which previously would have commanded our attention. We are interested in matters to the degree to which we have formed habits of paying attention to them."⁴

Sense-data and rational principles are both part and parcel of understanding and insight. Nevertheless, in a democracy where people are free under law and where people have voice and vote in making, amending, and repealing laws, understanding and insight based on sense-data or objective evidence are vitally important.

On account of definite limitations in the past schools found difficulty in providing situations and experiences with sufficient sense-data. With the advent of new devices teachers and pupils find more challenging situations. Photographic prints, such as, lantern slides, motion pictures and paper prints, may now be used by every teacher. Projection equipment is simple and adequate. Graphic modes of presenting facts and museum materials now generally available may be part of every school's equipment. In the laboratory pupils



Lantern Slide Library for Pittsburgh Schools

¹Dewey, John, *Logic The Theory of Inquiry*, 1938, pp. 66-67.

²Benson, C. E., Lough, James E., et al., *Psychology for Teachers*, 1926, P. 88.

³Stormzand, Martin J., *Progressive Methods of Teaching*, 1924, p. 97.

⁴Robinson, E. S., *Practical Psychology*, 1926, p. 187.



Film Library available to Pittsburgh Schools

have experiences that challenge attention and furnish objective data.

The devices mentioned above are not supplementary or "extra" but integral and essential in sound educational procedures. It is unthinkable that a school system should continue practices of the ox-cart age while the rest of the community uses freely such modern devices as the automobile, telephone, radio and motion picture. Caution must be exercised in selecting proper types of materials. The school system is an organization that functions to specific ends. Individuals too readily attempt to use the schools for selfish purposes. Some materials offered to schools for the avowed purpose of educating children are worse than worthless. Co-operative evaluation schemes such as those of the

Motion Picture Project of the American Council on Education, the Educational Screen, the Commission on Human Relations of the Progressive Education Association, and others, should produce notable results.

Materials are effective aids to learning only when they have educational value and are properly used. Planning and preparation for use of lantern slides, motion pictures, graphs, cartoons, or museum specimens are as necessary as with the use of textbook or the lecture method. Good architecture provides a utility (preparation) room in every school building with electric outlet, projection screen, opaque shades and other essentials where teachers may project lantern slides, motion pictures and other photographic prints in preparation for the organization and presentation of learning situations. In such utility rooms laboratory exercises may also be prepared.

Glibly it is said that in schools children are taught to think, but blood cannot be squeezed out of a turnip. Accurate and just inferences must be based on objective facts. Those individuals with the richest accumulation of sense-data, and experience of various kinds think most accurately and infer most justly.

As a guide to the use of aids to perceptual learning some purposes might be briefly stated as follows:

1. Challenge and stimulate interest
2. Cultivate observation
3. Stimulate and control wholesome imagination
4. Provide bases for right attitudes, for just inferences, and for reflective thinking.

(Concluded on page 74)

School-Made Motion Pictures For Public Relations in Ohio (II)

Second article of series, suggesting subjects for filming, needed equipment and methods of financing.

WILLIAM S. WAGNER

Montpelier, Ohio, Public Schools

THE above script (see January issue) of a picture used to interpret the work of the schools in the teaching of reading, is an example of how the motion picture can be used in a specific area. Very effective pictures can be produced to show the work of the school as a whole—the general activities picture. This type of picture is a series of shots of the pupils participating in their various activities, the results of their work when it can be shown, and the school plant. Various techniques are used in this type of picture to relate the parts to the whole. For example, the principal is showing a parent around the school, or one pupil is followed through a complete day at school.

When the administrator has outlined his public relations program, he is in a position to decide what motion pictures should be produced and their relationship to the total program. This relationship should be made clear in the pictures. A suggestive list of subjects for

motion pictures is included here.

A. *The curriculum in action*—(1) If the program is set up on a subject basis each subject may be used, either separately or in combination. (2) If the program is set up on an activity basis or on a modified activity basis, the unit may be followed through by showing the significant points.

B. *Extra-curricular activities*—Activities of the various clubs, varsity sports, safety patrol, student council, and other activities which pupils engage in under school supervision, but which are not included in "The curriculum in action."

C. *The supervisor's contribution*—If the part the supervisor plays in the total educational program is important it should be interpreted for the public. A picture could be made which would show how the supervisor works with the teachers to improve instruction.

D. *The administrator's contribution*—The administrator's main contribution is in having the physical facilities in readiness so that learning can take place. A picture showing this could include such activities as schedule making, inspection of buildings and classrooms, meetings with the board of education, ordering of supplies, and all other important services of the administrator.

E. *The physical property of the school*—Buildings, playgrounds, and equipment should be shown in relationship to their functions. A contrast between an old building and a modern one should prove effective.

F. *The janitorial staff*—The most important contributions of the janitorial staff is in keeping the building in a healthful condition. The picture would show all the activities of the janitorial staff.

G. *The school board*—The school board is the representative of the public. A motion picture could show a member of the school board being elected, a school board meeting, the school or a new building, interviewing a prospective teacher, and inspecting new equipment. Somehow its relationship to the school should be shown.

H. *The county and state officers of education*—Many of the public do not understand the services which are rendered by the county and state officers of education. Many times the school must turn to the state department for help. While there may not be enough material here for a complete picture it could be included with another.

I. *The social service work of the school*—A picture on this phase of the school's work might show the activities of the school nurse, the cafeteria in operation, the dental clinic, the T. B. clinic, pre-school health check-up, and other related activities which are necessary for a smoothly running school.

J. *The community*—The school probably uses the community resources as a part of its curriculum. The school journey to the different parts of the community for the purpose of collecting information to solve a problem would make excellent material for a motion picture.

This is in no sense a complete list of motion picture subjects nor is it meant to be a specific list. The motion picture production schedule should be a definite part of the total public relations program, and what motion pictures will be produced during the year will depend entirely upon this total program.

The standards of honesty and dignity apply no less to motion pictures than to the other phases of the public relations program. In the production of motion pictures there is great danger that too much emphasis will be given to the spectacular activities and those which



Glenwood Junior High School, Findlay, Ohio

(The pictures in this article are enlargements from the school-produced film "A Day at Glenwood")

are relatively easy to photograph. If the motion picture is to be used at all it must be used honestly, or the public will soon discover that the school of the screen is not the school the children of the community attend.

The difficulties of using the motion picture in a public relations program are mainly of a technical nature. The equipment that is necessary to produce and project motion pictures involves significant expenditures. To get good motion pictures, there is necessary a thorough understanding of the fundamentals of photography, of lighting equipment and its use, and much time must

be spent in careful planning. These difficulties were not serious enough to prevent production by the thirty-eight schools studied in this thesis, and over half of these schools were able to cut down expense by borrowing the needed equipment. Practically all of the schools have their projectors. Most of them had at least one member of the staff whose knowledge of photography was sufficient to shoot adequate motion pictures. All took some time to plan and produce their motion pictures and the evidence shows they considered their time well spent.

Chapter III

Introduction to Study

The remainder of this thesis is a study of what has already been done by thirty-eight schools in Ohio who are using the school-made motion picture as a public relations agent. Not all the schools in Ohio doing this work have been reached, but there is reason to believe that the list secured is more than a majority.

After securing the names of the persons and schools conducting such work (see Appendix¹), the next step was to send each of them a questionnaire (see Appendix) which was designed to attempt to discover what is being done, how it is being done, and the nature of the results. The material for this report is based upon the information given in the questionnaire replies.

This report is meant to serve both those who do and those who do not use the school-made motion picture as a public relations medium. The former may get some knowledge of what others are doing, and perhaps secure some useful ideas. The latter may find that the results of successful programs are enough to justify attempting a program of their own.

The writer has been unable to discover any previous studies which could be termed parallel to this one. However, there has been one nation-wide survey study which attempted to discover what types of motion pictures were being made by the schools (see Appendix) and there have been many studies dealing directly with publicity films, but limited to the program of a single school or school system (see Appendix).

Chapter IV

Equipment, Cost and Financing

The purpose of this chapter is to show what type of motion picture equipment is being used, in some instances its cost, and how it is financed.

Camera. The camera is one expensive and indispensable item of equipment. Some say that the cost of using the camera is prohibitive, but it may often be borrowed or rented. Then, too, cameras need not be bought new, as there are many good used cameras on the market which can be had for a reasonably low price.

Of the schools here considered, there are 5 using the 8mm camera, and of these one school owns, while 4 do not. There are 35 schools using the 16mm camera

¹Space limitations have naturally compelled abridgement of this thesis. The Appendix, containing list of the 38 schools and directors, the elaborate questionnaire used, and reference tables are part of the complete thesis obtainable only by application to the author.

of which 17 own, while 18 do not. Nine of these 35 schools using the 16mm camera did not report the cost of their cameras. There are 3 schools using both the 8mm and 16mm camera; one school owns both, while the others own neither.

The school-owned 8mm camera cost \$91.00. Schools not owning the 8mm camera report a high of \$45, low of \$35, and a mean cost of \$42. For the 16mm cameras owned by the school the low is \$45, high \$525, and mean cost is \$151. For schools not owning the camera the low is \$35, high \$700, and mean cost is \$190.

Sound. Only 4 schools of those reporting made pictures with sound-on film. There are 16 schools using their amplifying systems or some similar device, to give sound accompaniment to their pictures. The remaining 17 showed silent pictures, using no mechanical sound device.

Projector. All but four of the schools report that the projector is owned by the school. In each of the four cases where the school does not own the projector, it is owned by a staff member.

Lighting. In reply to the question "What lighting equipment if any, did you use?" 31 schools mentioned using some type of lighting equipment. It is very difficult to obtain good interior pictures without using artificial light; therefore, it is gratifying to note that out of 37 schools, 31 used this equipment. The problem of how to get enough light is far from solved, however, as 18 schools mention lighting as their chief difficulty.

Financing. Since most Boards of Education are probably unwilling as yet to finance the film program,



Traffic boys escorting students across the street

grams have been either stopped or curtailed because of lack of funds. Finding sufficient time to photograph the motion picture was often mentioned as being the chief difficulty in film production. This seems to be a question of relative values. If the administrator after careful evaluation, comes to the conclusion that the film program is worthwhile, he will find the time for the production of motion pictures.

Chapter V

Amount, Cost and Projection Time of Films

How many feet of film have been produced by these Ohio schools? Not including the cost of equipment, what did it cost to produce this film? How long would it take to project all the film reported? The answers to these questions will not only give one an idea of the mere quantity of film produced, but will open the way for a broader interpretation of the content section of this study.

The 34 schools reporting on this question have produced 45,900 feet of film. Since they were asked to report only on the three of their school-made pictures which they had shown most frequently, the 45,900 feet of film represents minimum. The total footage of school-made film in Ohio is not shown. Table I shows the types of film which make up this 45,900 feet and also their cost and projection time.

Table I

Type of film	Footage	Cost'	per Foot	Projection Time in Hrs.
16mm silent	39,400	\$3,010	\$.75	26½
16mm sound	3,900	370	.09	1½
8mm	2,600	117	.04	3½
Total	45,900	\$3,497		31½

Much more than a majority of the schools are using the 16mm silent film. Although this costs three and one-half times more a foot to produce it is probably the more satisfactory for school use. Most schools own a 16mm projector and can use it to project the film. If 8mm film is used it means that an 8mm projector must either be bought or borrowed. The 16mm film has one big advantage over the 8mm film in that it can be made to yield a larger image on the screen and, therefore, can be shown to more people at one time.

(To be continued)



A student announcer at the microphone

the administrator is usually forced to find some method or a combination of methods for raising the money.

Of the variety of methods used to finance school-made films, admissions to noon movies was mentioned 9 times, admissions to school-made films 8 times, funds of schools clubs or general fund 14 times, donations from community groups and individuals 2 times, board of education 6 times, personal donation of principal and teachers 5 times, admissions to school assemblies and entertainments 5 times, and candy sales, etc., 2 times.

The question of financing seems to be an individual difficulty which must be worked out by the schools themselves. It is often serious, however, for some pro-

An Undeveloped Mine of Materials for Visual Education

How pictures from current magazines are used by a science teacher, employing the opaque projector to great advantage.

PROFESSOR JOHN PAUL GIVLER

Head, Department of Biology, The Woman's College of the University of North Carolina, Greensboro

DURING the so-called "dark ages" in Europe the illiterate condition of the masses stimulated the enterprising Charlemagne to found a system of public education which may be considered the parent of our present schools. All that the Great Charles had to build upon was the scholastic training of the medieval church monks. It was a backward-looking sort of education, standing in great contrast both to the intellectual freedom of the Greeks of Pericles' time and also to the humanistic revolt which swept Europe after the renaissance.

In spite of all of the liberality which has come into our theories of education as a result of Greek influence, humanitarian conceptions and science, it must be confessed that much in our modern schools remains essentially cloistered and scholastic. This continues true, also, in defiance of the work which the psychologists have done to capture the formula of "the learning process" and make education "scientific."

The movement for "visual education" seems to be a part of the protest against the traditional and the purely scholastic in the world of teacher and student. As I understand the matter, what is meant by "visual" education, is largely, *pictorial* education—for it is an open secret with most teachers that comparatively few people are able to *read* in any true meaning of the term. The public glance at the papers and scan the headlines but they do not read editorials or closely-knit articles in the better magazines. The stock excuse is that they are too busy — also given for not reading *books*.

Fifty years ago the late Frank A. Munsey founded *Munsey's Magazine* which was the first popular periodical to my knowledge to be published on the theory that the public could make more out of pictures than text, for its issues were filled with good illustrations. That journal came to an end, as most magazines do sooner or later, and the idea which inspired it seemed to lie unappropriated, in this country, except for the always splendid *National Geographic Magazine* which occupies so well its own special field. European magazines which forshadowed our American pictorials are *The Illustrated London News* and the French paper *L'Illustration*. Then, suddenly, over here, appeared *Life*, followed by *Look*, *Click* and some others less prominent or less enduring.

So far as I can observe, the flowering of all of this pictorial material has been too hidden to be appreciated properly or utilized in any adequate way by those who seek pictures to tell a story. If one were an architect, giving a course of popular lectures on housing, one

could readily find in the picture magazines much directly to the point. The same would be true of a history professor giving an extension course in current events. The applicability of much of this general material to specific and multifarious projects is amazing. As though to give still further help the more conservative magazines, yielding to competition, have now both increased the number of their illustrations and also added color to them.

The teacher having a classroom equipped with a good opaque projection lantern now comes to view the rotogravure sections of Sunday papers, the picture magazines and other similar material in a new light. And the enlargement of suitable figures by this device, as they appear on the screen in a darkened classroom, gives them also a new *life*, a transformed and enhanced value. A little experience and experimenting with trial pictures will give clues as to what is good and what is better and, at the same time, sharpen the eye and the mental appetite for more of them. Many of the offerings are reproduced from photographs taken with nearly priceless lenses and by the best of photographers. The result is rare animals of the zoo, tropical plants in their native haunts, or the new 200 inch telescope for Mount Palomar.

The good teacher knows the inestimable value of a good picture shown to a class to illustrate a certain topic at just the right time. The present author began experimenting with this teaching device about twenty-



Mounting pictures on cards of various sizes, shown in background

five years ago with the well-known Perry Pictures and then with those found occasionally in the magazines of that period. Some of our experience in this connection may be of value to others and it is for this reason that it is recorded here.

As an example of the way in which newspaper and magazine pictures serve as effective teaching devices allow me to describe the following incident. I open my copy of the *New York Times Magazine* and find there a well-illustrated article on the cathedral at Chartres, France. As I am a biologist you will probably ask, "What in the world can that mean to you?" Now it does happen that I earn my living teaching biology, but I have found that I can do that task best and most helpfully by cultivating a sympathetic understanding of a thousand other things. Biology, or chemistry, or physics, or geography, are subjects of very wide relationships with all manner of other aspects of human life.

Regarding the Chartres cathedral I happen to recall at once, on seeing the picture, that it displays on a panel of stone carvings of its south porch a beautiful figure of the plant known as the columbine, a fact referred to and illustrated by Charles Singer, the English biological historian, in his work entitled "The Story of Living Things." That carving, produced about A. D. 1260, brought back to public eye and notice the freshness and beauty of a living thing because the figures were copied faithfully by the sculptor from the flowers in the French meadows. The smell and feeling of the natural plant were his as he drew his outlines and chiseled his leaves and flowers. If you will compare this captured natural charm, preserved for us in stone for now these seven centuries, with the degraded and senseless copyings in herbals of the same period, you will see how significant a contribution to biological art was this work on this very building. For these reasons I save this picture but my particular interest in it does not preclude the possibilities of its use by a teacher of French, of history, architecture or religion, as those interested in visual education may well understand. We not only save the picture but we make it into a permanent mount, as later to be described, and store it in a filing cabinet.

Many pictures, such as the one referred to, found in magazines, newspapers, circulars and other literature, are ordinarily glanced at once on Sunday and thrown away on Monday morning. Many from the sources named are, of course, without value; but the genius of the broadly trained and discriminating teacher, Y. M. C. A. secretary, personnel director or librarian lies in knowing "gold" when he sees it. The right picture shown in a class at just the right time may bring interest and clinch realization as well-written words may fail to do. Moreover, young people take hold upon studies with avidity when they can see that schooling is not a thing for the locked exhibition case, but rather, that it consists in realizing the meanings and relations of apparently unrelated and commonplace things around them.

Our picture collection has been dug from just this mine. Students and others bring me a few, but for the most part, they are caught from out the piles of the apparently meaningless and irrelevant by keeping my own "weather eye" constantly on the lookout for something



Selecting mounted pictures from the files

apt. Frequently I buy a magazine just for one picture. We harvest the items desired and usually discard the rest of the magazine. It is important to record all data at once in ink on the margin. The pictures may be mounted at once or laid away in portfolios or Manila folders until one has time for the mounting process.

To mount pictures for direct inspection, projection on a screen with the opaque projection lantern, or for framing, we use a rather heavy light gray Plain Process Mat Board supplied by the National Card, Mat and Board Company, 4318 Carroll Avenue, Chicago. The stock we now use is designated as Style No. 934 Plain Process Board, 18 ply, Size, over all, 18x44 inches. For mounting our pictures we have it cut into four sizes—5x8 inches, letter size, legal size and 14x22 inches, on a power paper cutter. This is much better than to have no two cards of the same size and saves much hard work with knife and ruler. In mounting the pictures we use a good grade of library paste but freshly made flour paste, to which about one per cent of common alum is added, is really better. We use rubber cement also with some pictures. As it contains no water the rubber product causes no pulling or warping of the cards but it probably will deteriorate sooner than the starch or dextrin pastes.

No matter what adhesive you use it is better to paste the picture down all over than merely to "tack" it by the edges or corners. Very important, also, is proper trimming before mounting. This is best done with a stiff backed, single-edged, razor-blade and a long steel straight-edge, although a good brass-edged ruler will serve. Pictures should be cut straight, with proper margins, and mounted straight and neatly on the card, otherwise the collection will look homemade and amateurish. Although pictures, such as we use, are gathered from all sources, the collection as it stands arranged in a four-section legal-size, letter-file, has a certain definite unity.

For our purposes in a department of biology we give

each card two numbers, one in Roman, lettered in black ink on the upper right corner, and another in Arabic on the lower left. The Arabic numbers run continuously and correspond to similar ones in the accession book where data concerning the source of the entry and other facts are recorded. Neither this device, nor the book, is absolutely necessary. Nearly indispensable, however, is the system of Roman numeral designations corresponding to a scheme of classification which, for our collection, comprises fifty heads from I (General Biology) to L (Miscellaneous). Between the two we have many titles, corresponding roughly to the conventional systems of plant and animal classifications, with others such as Organic Evolution, Genetics and Paleontology. In the tills of the files the cards stand separated by pressboard guides topped by three-staggered metal label holders in which the typed titles are inserted.

A collection of the kind described is not only a permanent acquisition to the resources of a department for visual education. It is also a growing, revisable and adaptable thing. There is scarcely any limit to the size, scope or character of pictorial material it may be

made to receive and hold in readiness for instant use. There is a definite place in the files for every new picture and, after use in the classroom, the Roman numeral tells at once the place to which it must be returned.

In using the pictures with a projection lantern we find that some papers and certain processes of illustrations show up more effectively than others. To gain knowledge as to pictures, ink or cards, as well as the best kinds of screens, one may make many interesting experimental studies the results of which should bring out improvements on the methods here outlined.

We have gone far enough, however, in collecting, mounting, classifying, and in the projection of the kinds of pictures described, to know that nearly all are good, and, if displayed to students at opportune times, will go far in helping to clarify a subject and give it vital interest.

It is our concluding hope that this "mine" of nearly untouched materials for visual education will pay big returns to many teachers and others who should find broadening of interests and pleasure in working it.

A Study of the Comparative Effectiveness of Three Methods of Using Motion Pictures in Teaching(1)

A carefully controlled study of classroom values of sound films with results conducive to further research.

JOHN ELMORE HANSEN

Bureau of Visual Instruction

University of Wisconsin, Madison

Chapter I

Problem

THE study reported herein is an attempt to determine the relative effectiveness of three different methods of using motion pictures, produced as talking motion pictures, in the teaching of several specific topics (1) with respect to the factual information gained directly from the picture and (2) with respect to the ability of the pupils to apply the knowledge thus gained to new situations.

The addition of sound to the motion picture has confronted educators with new problems. Since nearly all educational sound motion pictures are talking pictures, that is, pictorial continuities accompanied by oral lectures which explain, enlarge upon, and bridge the gaps in the pictorial presentation, it is apparent that there may be a conflict between the oral lecture of the picture and the efforts of the classroom teacher to present the pictorial elements of the picture as an integral part of what is being taught. It may also be questioned whether the method of teaching incorporated in the talking picture is psychologically sound.

It is conceivable that the quickest method of transmitting factual information to others is through a com-

bination of showing and telling, which is essentially the method employed by the talking motion picture. Especially would it seem that this might be so for purposes of immediate verbal recall. If learning is to have much value, however, it must not only have some degree of permanence, but it must make provision for the transfer of training through the proper development of concepts which are rich in content. It seems to be the opinion of most educational psychologists that education should concern itself more largely with the proper development of rich meanings or concepts and that if this is done transfer of training will take care of itself. Does the talking motion picture promote learning on this higher level? Does it promote the kind of learning which bestows the power to deal with new situations? Is the spoken continuity of the sound motion picture a help or a hindrance to learning? The determination of the effectiveness of this broken continuity, and the determination of the most effective classroom methods in the use of talking pictures are problems which need additional study. The writer's purpose in conducting the study reported herein as stated above was to help remove some of the uncertainty that exists regarding the effectiveness of the mechanically recorded verbal continuity of educational talking

motion pictures both as it affects learning and as it affects the transfer of training.

Chapter II

Previous Investigations

Experimental studies in the educational use of motion pictures were begun about twenty years ago. In 1918 one of the first published studies, by David Sumstine,¹ appeared in *School and Society*. Studies by Freeman and others² at Chicago and by Weber³ at Columbia appeared during the succeeding five or six years. The University of Chicago studies under the direction of Freeman were intended to show the function of motion pictures and to determine their superiority, if any, over other types of visual aids and non-visual methods. Thirteen studies were reported in this series. Weber's study was devoted largely to discovering the relative values of the motion picture, lantern slide, and other types of visual aids.

These earlier investigations were handicapped by a paucity of well planned and well constructed motion pictures, and, because of this lack, their results and conclusions would hardly be considered valid today. However, they were an excellent beginning in the objective study of the educational motion picture and set the stage for more comprehensive studies that followed.

In 1929 Wood and Freeman⁴ reported the results of an extensive investigation to determine the contribution of motion pictures when used as an integral part of classroom teaching procedure, in (1) motivating pupil activity in relation to the subject studied, (2) effecting factual learning, (3) improving descriptive processes, and (4) promoting understanding of causes, effects, and relationships.

In the same year Knowlton and Tilton⁵ reported the results of an investigation of the effectiveness of the *Yale Chronicles of America Photoplays* in (1) motivating greater pupil activity and classroom participation; (2) improving knowledge of historical chronology and geography and personages, casual relationships, etc.; and (3) improving permanency of learning. In 1932 Knowlton and Tilton⁶ also made a study of "The Auditorium vs. Classroom Showing of Motion Pictures in History Teaching."

In 1933 the writer⁷ conducted a study in two Wisconsin school systems to determine the permanency of learning through the aid of motion pictures.

The motion pictures used in those four last named studies differed from those used in the previously mentioned in that they were constructed specifically for instructional purposes.

The first experimental study involving educational talking pictures was reported in 1932 by Clark⁸ of New York University. This was followed in 1933 by Studies by Arnsperger⁹ at Teachers College, Columbia University and by Rulon¹⁰ at Harvard. In 1934 Westfall¹¹ reported the results of a study at Teachers College, and in 1936 the writer¹² reported a study conducted in Wisconsin.

The purpose of Arnsperger's study was: (1) to determine by experimentation the relative effectiveness (a) of teaching with the aid of certain educational talking pictures in the fields of natural science and music in grades 5 and 7 respectively and (b) of the usual meth-

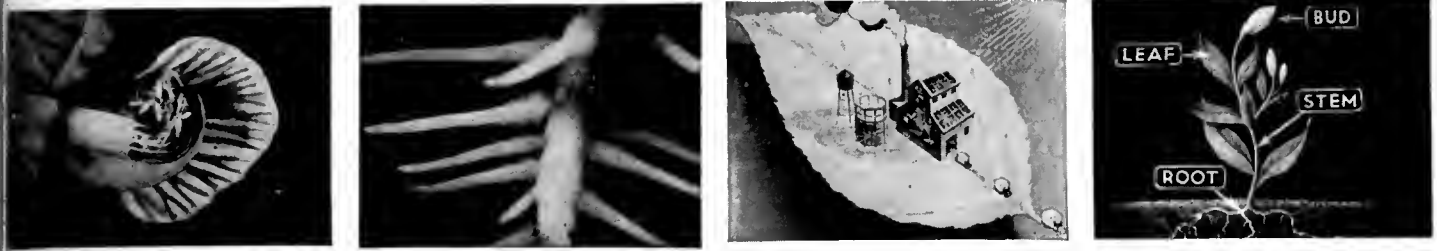
ods of classroom instruction: (2) to make an analysis of the composition elements of certain scenes of the talking pictures used in the experiment, this analysis being treated in such manner as to serve as an introduction to the study of the relative effectiveness of these elements of composition. He found that the talking pictures used in the experiment made marked and lasting contributions to learning both in natural science and in the music units and that these contributions were made without the loss of learning the other elements of subject matter of the units not included in the talking pictures themselves.

Rulon attempted to evaluate the educational effectiveness of the sound motion picture in the teaching of ninth grade general science as compared with the textbook method of teaching the same subject. He found that the teaching technique employing the motion picture film was 20.5% more effective from the instructional standpoint than was the unaided presentation. He found also that the retained gain of the film group was 38.5% greater than that of the control group. However, the results of Rulon's study must be considered in light of the fact that the control group was limited to the textbook, all the laboratory aids and devices ordinarily used in the teaching of the subject apparently being barred, while the experimental group enjoyed the benefit of the textbook plus the motion pictures.

The other four talking picture studies listed above dealt wholly or in part with a comparison of the effectiveness of talking pictures and silent motion pictures and with various methods of presenting verbal continuities with pictures.

Clark attempted to determine the effectiveness of talking motion pictures as compared with two other types of teaching aids, namely, silent motion pictures and lecture demonstrations. His investigation was carried on with college freshmen in the subject of science. He studied two phases of the problem of evaluating the use of sound motion pictures: the relative values of such pictures as a means of (1) conveying concrete knowledge or information and (2) stimulating and maintaining interests. His conclusions were essentially as follows: (1) That realistic and vital sound films were as effective as identical lecture demonstrations in conveying specific information of a scientific nature to mature students, (2) that silent films did not appear to be as effective as identical classroom demonstrations for developing specific knowledge on the part of junior college students, (3) that sound films of the strictly lecture type with an offstage voice were not as effective as identical silent films with printed captions in conveying specific information, (4) that the three methods of presentation were about equally effective in maintaining interests, and (5) that the sound picture was more effective in stimulating a present interest.

Westfall's study was concerned with an evaluation of the relative merits of the following forms of verbal accompaniment to educational motion pictures: (1) no explanation, (2) average length titles, (3) long titles, (4) average length titles plus teacher comment, (5) teacher lecture, (6) talking picture, (7) teacher-prepared explanation. He found in the case of films originally constructed as silent films with the usual captions that (1) the teacher explanation prepared by the



The above illustrations are from the following Erpi films, reading from left to right, "Plant Growth," "Plant Roots," "Leaves," "Flowers at Work."

teacher from materials furnished with the films, (2) a lecture furnished with the film and read by the teacher, and (3) the usual captions, were about equally effective in aiding the pupils to understand the contents of the film: and that these three forms of verbal accompaniment were superior to long captions and to the regular captions supplemented by teacher explanation: that for films constructed originally for use with sound accompaniment a mechanically produced lecture was superior to the same materials printed on the film or to an explanation prepared by the teacher. He also found oral forms of verbal accompaniment very helpful to pupils of low ability, that they helped them in keeping nearer to the average of the class than when the reading of titles was required.

The writer's purpose in his study, "The Verbal Accompaniment of the Educational Film—The Recorded Voice vs. The Voice of the Classroom Teacher" was to compare the effectiveness of the verbal continuity accompanying the talking picture (1) when presented mechanically through the medium of the recorded voice and the sound motion picture projector and (2) when presented by the teacher simultaneously with the picture projected through a silent projector. The study was conducted in the field of biology, and four motion pictures in this field were used. The subjects included seventh and tenth grade pupils and they were taught by their regular classroom teachers. The results of this study, contrary to the findings of Westfall, indicated that the verbal continuity accompanying an educational picture of the talking picture type can be presented as effectively by the classroom teacher as through the medium of the recorded voice and the sound motion picture projector.

Chapter III Procedure

1. Materials of Instruction

The talking films used in the first part of the study are *Plant Growth*, *Plant Roots*, *Leaves*, and *Flowers at Work*, produced by Erpi Classroom Films, Inc. They are essentially silent films accompanied by a spoken verbal continuity. They cover in detail the life cycle and the biological processes of a number of typical plants. In comparing the effectiveness of silent motion pictures with that of talking pictures it would ordinarily be unfair to use as silent films the talking pictures with the sound omitted, because a well constructed silent film would employ devices such as captions and animated words and arrows as explanatory devices instead of the spoken commentary. However, the four above pictures make good use of all such explanatory devices, with the exception of captions, in addition to the verbal continuity. Animated words, ar-

rows, and other devices are used throughout the pictures to designate parts and to call attention to biological processes going on in each scene. All of these films are accompanied by well planned study guides which were made available to all of the teachers.

For the second part of the study two silent films, *The Green Plant* and *From Flower to Fruit*, produced by the Teaching Films Division of the Eastman Kodak Company were used. These films cover approximately the same biological processes which are covered by the first four films, but employ different plants. This made it possible to determine the relative effectiveness of the three different instructional methods used with the first four films in helping pupils to comprehend similar but new situations which were presented in the last two films.

All of the sound films are approximately eleven minute reels and the silent films fifteen minute reels and are designed for the junior and senior high school level.

2. Subjects

The subjects consisted of 334 pupils in the ten second semester biology classes of the tenth grade in the Oshkosh High School. Because of considerable absence caused by illness the number of subjects used in the first comparisons was much reduced. Much of the subject matter covered in the films had been studied during the first semester, which accounts for the relatively low gains on some of the final tests. The ten classes were divided into three groups A, B, and C and each group taught by one of the methods described below. They were taught by the five regular teachers of the biology department. An effort was made to divide the classes taught by each of these five teachers as evenly as possible between the three experimental groups. The division of the classes into the three groups was based on their intelligence quotients, chronological ages, and mental ages as given in the table below.

	Subject	Ave. C. A.	Ave. I. Q.	Ave. M. A.
Group A	59	189.2 Mo.	104.1	197
Group B	68	188.5 Mo.	104.0	196
Group C	68	187.8 Mo.	102.8	193

3. Tests

The tests each consisted of twenty questions of five items each. These five individual statements might all be correct, all wrong, or some correct and some wrong. This made really 100 items for each test and eliminated the guessing factor to a considerable extent. A number of the questions were based on diagrams contained in the tests. The same tests were used for pre-tests as for the final tests. Although there might be some element of practice in this procedure, the same treatment was

(Continued on page 74)

MOTION PICTURES— NOT FOR THEATRES

By **ARTHUR EDWIN KROWS**
Editor of "The Spur," New York City

THAT Wilding, with due regard for his astuteness, picked Detroit because of all places in the United States it was best for non-theatrical production, is too much to suppose of any person not gifted with an unearthly sense of prophecy. It conforms more with normal human events to suppose that Wilding was just lucky. Even the juxtaposition of New England and the Detroit area was natural enough, for the former was supplying most of the machine tools used in the heavy manufactures of the latter; and there was a constant flow of materials back and forth and mainly in the direction which Wilding had taken.

The fact remains that the city Wilding had selected for his establishment was, in the next few years, to rival New York—and in many respects to outrival it—as a fruitful ground for industrial film production. One thinks of New York as the great marketplace but, while a marketplace may have the experts who dictate methods of sales and of sales promotion, the manufacturers of the goods to be sold also have influence in such matters, especially when the goods are of new sorts and the market has not been thoroughly plumbed and tested. Manufacturers of this type, exerting such power, were astonishingly many in the Detroit area.

But in that area was Chicago, a city seemingly much more important than Detroit. Why didn't Wilding establish himself there? That question I cannot answer precisely; but Wilding still made the better choice. Chicago was primarily a marketplace. Detroit, on the other hand, commanded the greatest heavy manufacturing section in the country.

In New England the manufacturers were much closer grouped but, by habit and tradition, they were far more conservative than these Midlanders with their newer industries and their still newer methods of persuading the public to buy. In the North Central States, as the school geographies sometimes like to call the other region, business had not yet been fully proved. It was not cut and dried. The manufacturers were of necessity open to novel ideas and untried systems and, if their advertising agencies in the East advised them against the use of motion pictures, the factory men were likely to act contrary to that counsel sheerly on the ground that the case of the non-theatrical movie had not yet been proved, either.

Draw a circle of two hundred and fifty miles from Detroit as a center, and there are included Chicago, Milwaukee, South Bend, Indianapolis, Dayton, Cincinnati, Pittsburgh, Buffalo, Cleveland, Akron, Toledo and scores of other factory points,

Increase the spread to four hundred miles, and you have Springfield and Louisville—and the national capital, Washington, D. C. Another hundred miles, and St. Louis, Nashville, Philadelphia and New York swell the roster. However, what is of chief importance lies in the first-named ring, including the hearts of the tremendous rubber, oil and steel industries. For the greater part a level country, with straight roads for automobile caravans, bee-lines for railroads, broad fields everywhere for airports, and a sea-way to Europe through the Great Lakes and the St. Lawrence.

I am stressing, of course, the importance to the non-theatrical producer of selling his clients by being close to them. Before one may have his stew, as the saying goes, he must catch his hare. But, looking at some other aspects of Detroit, one is obliged to confess drawbacks—the Lake Country sunshine is broken at short intervals by driving clouds disturbing to cameramen and greatly lengthening the costly production period; the land itself lacks picturesqueness and variety for extended location work which normally would save studio expense; costumes and properties of other lands and periods are difficult to obtain; the nearest large film processing laboratories are in Chicago, and, above all, there is only a meager supply of actors. But in this business, one thing offsets another and, if the manufacturers wished primarily to see on the screen the raw materials entering their machines at one end and the completed products emerging from the other, there was in Detroit no great need of studios, actors and attractive outdoor locations.

Lo and behold, however, the manufacturers here were obsessed by no such thought. Unlike factory men in older lines, they had been obliged to organize, along with ways of refining materials,

Installment Number Sixteen—devoted mainly to the origins of the slide-film and the stirring success story of Jam Handy of Chicago and Detroit

creating and assembling their products, complete systems of sales and distribution; and they appreciated the values in those respects more keenly than did their own nominal representatives in the marketplace. For the sake of having picture production directly under their eyes where they could guide and correct it, they were easily willing to pay the increased costs of importing the missing factors. So, as the next few years were to show, there came from Detroit a heavy volume of sales pictures, their prices raised to a point where the producer could maintain his self-respect and in technical matters challenge comparison with Hollywood. Whether the stabilization of sales systems, involving automobiles, radios, automatic refrigerators and so forth, will ultimately result in swinging Detroit production to New York, remains to be seen.

With circumstances so immediately favorable, so near at hand, the non-theatrical producers of Chicago naturally endeavored to profit also. It was a Chicago enterprise, entrenched in Detroit, which was to give Wilding his stiffest competition.

Jam Handy Picture Service

THIS firm was headed by an old acquaintance—Jam Handy, erstwhile salesman for Bray. In August, 1929, Handy was advertising "fourteen years of successful experience in making industrial motion pictures and lighted still pictures for sales education and service instruction"; but how much of the experience had been with Bray and how much was divided between the industrial motion pictures and the "lighted still pictures for sales education and service instruction" was not stated.

Bray Studios was not incorporated according to notices in the motion picture trade papers until December, 1914; so Handy, assuming the correctness of this quoted account, was dabbling in films a year later. Still, one can never be positive about these claims of experience, even granting their honesty. I recall one concern, in business for less than two cycles of the seasons, which claimed seventy-six years of experience by totaling the time spent individually at filmmaking by five or six persons employed. The Bray version is that Handy was in charge of the Bray Chicago office and that, when he began to promote his personal enterprises, the connection was broken.

It seems to me that I once heard Handy remark that he had started in motion pictures through his interest in animated cartoons; and, of course, in Chicago in 1913 to 1915, Essanay and Selig had their staff

Author's Note — The manifest impracticability of reviewing a huge mass of research—accumulated over many years and requiring more than 20,000 index cards to catalogue it — means that the Editors of Educational Screen have accepted the manuscript of this long history mainly on faith. In the circumstances, the Author assumes full responsibility for all statements of fact and expressions of opinion herein, at the same time that he invites corrections and emendations for the betterment of the record when it is published eventually in book form.

animators with plenty to say about Bray's curb on their "free" methods. It would have been quite natural for Handy, as a newspaper comic strip editor, not only to have dabbled then in the local situation but to have been well acquainted with Bray. But, without further speculation on that point, my records show that a Kelly-Handy Syndicate was incorporated at Chicago in the spring of 1917 by William Matthew Handy, Jamison Handy and Otto C. Bryhlman, to manufacture and deal in motion picture film. The capitalization was \$2,500.

It was not until almost ten years later—about 1926—that the non-theatrical field in general became aware of Handy's advertising as denoting something extraordinary. At that time his concern was called the Newspapers Film Corporation; and he was claiming "regional and service representatives at principal points throughout the U. S." The Newspapers Film Corporation already had budded into an enterprise called the Jam Handy Picture Service, which leased films and full show equipment to its clients; and this grew until, early in 1929, the former name was completely superseded and dropped from all advertising.

Nevertheless the discarded name was significant, for the Handy family was very well known in Chicago journalism. As the "Newspapers" title implied, Jamison had been making capital of his contacts. His father, Moses Purnell Handy, had been director of publicity for the World's Columbian Exposition; his elder brother, William Matthew Handy, had been for many years an editor of the *Chicago Herald and Examiner* and the *Chicago Tribune*, and his younger brother, Ray D. Handy, had attained celebrity as a cartoonist. Jamison, himself, had become, as aforesaid, an editor of newspaper comic strips, which must have taught him a great deal about visualization, simple, direct story-telling, a careful judgment of public taste, and of what references to avoid, invaluable aids in the line he was to follow. As a strip editor, incidentally, one of his greatest triumphs is said to have been the discovery and development of the late Elzie Crisler Segar, creator of "Popeye the Sailor."

Particular interest is engendered by Handy's reference to "still pictures for sales education and service instruction," for this apparently was the real basis of the Jam Handy Picture Service. It remarks also, a striking by-product in non-theatricals, one, indeed, which was considerably to help the field as a whole. It was an item known more commonly today as "slide film"—meaning a device to project individual frames of motion picture film to achieve the same results formerly attained by lantern slides—successions of still pictures. With a small roll of fifty or sixty different scenes thus photographed on a short strip of 35-millimeter standard theatrical film (on which, in the usual positions, they run sixteen to the foot), a lecturer could carry in his pocket illustrative material for a full hour's talk — provided, of course, that he had also a suitable projector.

Handy had such an instrument, a compact, inexpensive little affair which could



The Jam Handy Studio in Detroit, from a photograph made about 1929. A remodelled church, with offices in front and the stages and workshops in the rear. Over and over through the centuries the drama has been fostered by the church, but probably never more literally than this.

be taken out of a desk drawer and plugged into a convenient light socket for immediate operation. He had in this apparatus a useful aid in sales demonstration, employee training classes and the like, as he claimed; and, once similar projectors had been purchased by customers who could use them, he might hope to supply the operators with a regular service of slide films. The plan, put into practice, worked out so well that in 1929 the Jam Handy Picture Service in Chicago employed approximately one hundred and fifty persons to stage, photograph, market and ship slide films, the gross monthly business, it is said, running to a return of about \$60,000.

Ancestors of the Slide Film

Odd devices such as the Handy machine usually have long, involved beginnings; but we do know that the slide film was not generally known until about 1923-5, when several forms of still projectors, including that of the Spencer Lens Company and the S.V.E. Picturol, were placed on the market. About ten years earlier, in the spring of 1914, the New York optical firm of Herbert & Huesgen had advertised a combination of camera and projector for this sort of exhibition; but apparently it was ahead of its time and then met with little favor. The photographing device was called the Tourist Multiple Camera; and it was said to have a capacity of seven hundred and fifty pictures without reloading — meaning, in terms of regular 35-millimeter film, a roll approximately fifty feet long. The separate projector did not seem to have enjoyed a distinct name and was clearly assigned a subordinate place.

Of course, from very early days, many a regular motion picture projector has been made to stop and show a single picture on the screen, and the tiny, toy projector called the Pathé Baby, or Pathex, imported from Paris, had an ingenious way of running the motion picture but holding the title still on one frame to

save film. But the earliest slide film projector, starting the trend upon which Handy was to ride at full tide, that I recall, was the Brayco, manufactured for and distributed by, Bray Products. The earliest certain date I have for it is 1918—a reference in a Government bulletin. It was about the size of, and not much heavier than, an ordinary desk telephone of the period. It was cleverly constructed, cheaply made and nominally priced, being designed for home use of the rich variety of subjects in the Bray film library. Street gossip had it that the Brayco was what really gave Handy his profitable idea in that line. And that may have been true, especially because the basic principle seems not to have been patentable. But, if Bray had made a low-priced device for the home field, Handy had a better one designed and manufactured for his more exacting industrial clients.

Bray has his own explanation of how his own projector started the slide film movement. "It is a fact," he wrote me in September, 1939, "that I invented and developed the first film slide projector and made up the first film slide type of film.

"The machine was called the Brayco. We made up one-half dozen projectors by hand, and I sent a speaker to the N.E.A. Convention in 1923, I believe it was, at San Francisco, where we put on a demonstration before the assembled educators. This Brayco film and projector made an immediate hit, and forthwith the Spencer Lens, S.V.E., and others started in the same field.

"It was impossible for us to get basic patents on the projector. We could only obtain design patents. Of course it was very easy for anyone to make up such a projector with a different design, so by the time we got well into production, we had competition from all sides. We made up 150,000 Brayco projectors which we sold at \$25.00 each in less than two years time.

"About this time the 16mm. film was brought out by the Eastman Kodak Company, and we being essentially motion picture minded,

and realizing that the 16mm. motion picture could now sell for less than half of the price of the old 35mm. film, and that projectors that were fool-proof using fire-proof film were becoming available, decided that we would go out of the production of Brayco projectors and devote our interests from then on to the development of a 16mm. educational film library."

Much distressed over the appearance of the Brayco, and especially so because among the subjects listed for projection with it appeared an adaptation of "The Science of Life," was Dr. Maurice Ricker. Here, in turn, is that story in Dr. Ricker's own words, taken from a letter to me in February, 1939, and beginning the narrative late in 1914, when he was principal of the Des Moines High School:

"I had been making single frame prints from my science pictures and projecting them as stills. I sent samples to Morton (Morton Bassett, owner of the McIntosh Company of Chicago), and he thought that I should make patent application. So he furnished the money. The claims were not well drawn and, after the usual delays, some claims, such as a remote control, etc., were allowed. . . . Later (in 1921 or '22), I spent some weeks at the Spencer Lens Company in Buffalo, helping develop the projector. Our patent was taken out in '14 or '15 (tho' conceived and worked on earlier) while making the 'Science of Life' film for the USPHS, which I wrote and directed (12 reels) and on which Bray obtained the contract.

"I had around Bray's Studio (Carpenter & Goldman unit, before their independent organization was launched), a slide film holder, such as Bassett and I used. It was a revised slide holder, with spools on either end.

"We played around with it, and it was left lying around for several months. Imagine my surprise a year later, to see in the show windows of camera supply houses, a large printed card bearing the advertisement, 'Bray's Latest Invention' . . . and my 'Science of Life' in still frames was on the market. . . . This induced me to join Mr. Ott (Spencer Lens president) in getting out the Spencer and the adapter for lanterns. I would like for you to publish some time the patent which I will furnish you."

Dr. Ricker duly sent me a copy of the Patent Office specification, and from it are here reproduced his illustrative drawings. The complete specification was filed January 8, 1915; it was witnessed December 24, 1914. Still, that Herbert & Huesgen advertisement of the Tourist Multiple Camera was published in *The Outlook* even earlier—May 23, 1914. Who, then, was the actual father of the slide film?

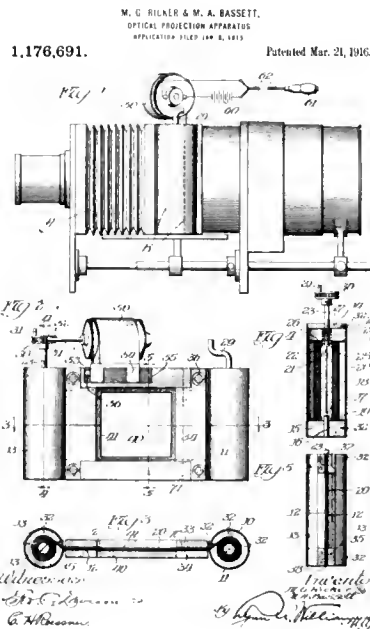
As far as America is concerned, probably Dr. Ricker. And if the inventor of the Tourist Multiple Camera antedated him, Ricker's fame is still secure as the distributor of an exceedingly valuable innovation. The appearance of the Brayco, following his intimate association with Bray Studios, gives weight to his own belief that he unwittingly suggested it, and it is a fact that he developed the slide film projector for the Spencer Lens Company. If one accepts then the view that Handy's projector was inspired by the Brayco, there is indicated Dr. Ricker's part in four distinct slide film devices, counting his own. He it was who

introduced slide films to the U. S. Department of Agriculture, where they have been extensively used ever since, about 1922. Surely with all this, Dr. Ricker deserves an honored place in the temple of visual education.

But why was it that Bray decided that there was no money for him in the Brayco and discontinued its production, while Handy went ahead with another device of the same sort and reaped a rich reward? First, perhaps, was the temperamental difference in the men; but a leading reason also, no doubt, was the contract won by Handy to supply dealers of the Chevrolet Motor Company, everywhere, with slide films.

The Handy Circle

Handy's particular friend at Chevrolet was Richard H. Grant, president of the company; and their friendship remained steadfast throughout many troublous years which followed.



Patent specifications by Maurice G. Ricker and Morton A. Bassett for a slide film projector, dated December 24, 1914. The papers were filed at the Patent Office January 8, 1915

As in all such cases, charges of favoritism were rife. One persistent account had it that Handy had married Grant's sister. After a time, it was said, Grant issued a statement, on Handy's behalf, that he never had had a sister. Then the story was amended to say that it wasn't Grant's sister but the sister of his wife, whom Handy had married and, when Handy denied being wedded to Grant's sister-in-law, rumor replied that the reason was that Handy had divorced her. But what matter? As long as Grant received service up to standard in every respect—and it appears amply that he did—what matter whether the person with whom he dealt was a friend, his brother-in-law, his uncle or his aunt?

Whatever the detailed circumstances of the friendship may have been, Grant's high regard surely opened Handy's way

to success in the film field. Grant was destined to become director of sales and one of the most powerful vice-presidents in General Motors Corporation, which comprised some eighty allied companies—manufacturing not only automobiles but a variety of by-products ranging from golf bags to airplanes. To all of these affiliates Handy would have entrée with exceptionally favorable credentials, and, naturally, he did not hesitate to use them. His own concern thus expanded rapidly. Elaborate offices were opened and regional sales and service representatives were appointed in other cities—New York, Cleveland, Dayton and Detroit—and, of course, it was an easy matter to step from slide film manufacture into regular motion picture production.

To understand the non-theatrical importance of being endorsed by R. H. Grant, one must turn the clock backward briefly to the first decade of the century. Then Grant was one of the fabulous circle dominated by John H. Patterson, in the National Cash Register Company at Dayton. Others in that devoted, remarkable group, were C. F. Kettering, present head of the General Motors Research Laboratories; Charles Lee, today chief engineer for Chrysler Motors; Edward A. Deeds, now chairman of the executive committee of the United Aircraft and Transport Corporation, and Hugh Chalmers, later director of the Chrysler Corporation of Detroit.

Even in that pioneer period John Patterson had been a great believer in the non-theatrical uses of motion pictures and, as was habitual with him, he had put his beliefs into practice. Those of Patterson's company who arose later to command other great concerns, would naturally be receptive to the approach of a film man endorsed by one of their own number, especially if that associate had a business judgment which they particularly respected. It was even more significant that Handy had made films in 1920—studies in wasted motions—for Patterson himself. It is easy to see from this how largely John Patterson was responsible for the happy non-theatrical circumstances throughout the whole Detroit area, and why, indeed, Detroit was, from that standpoint, so much ahead of New York.

In developing movie production, Handy, of course, did not relinquish his lucrative slide film business in Chicago; but, while he continued that, he decided upon Detroit as the logical center for his new work. Accordingly he rented a suite of offices in the fine new General Motors Building in Detroit, and installed there a small projection room. The room was for the convenience of General Motors officials who might not wish to travel over the half-dozen blocks to the converted church, further along East Grand Boulevard, which was now the Jam Handy Detroit studio. At the same time the studio became, as Handy surely knew it would, a fascinating exhibit to show prospective clients who had "always wondered how they do it in the movies."

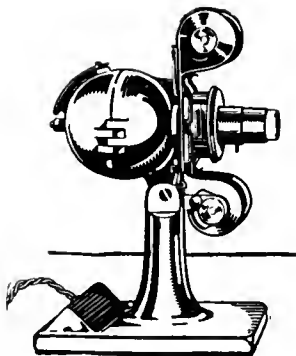
It was Jam Handy's idea from the beginning to supply a complete motion picture service; so his workers not only variously wrote scenarios and produced

pictures, but they negotiated print sales, inspected and repaired reels in use, and actually put on the shows. They sold projectors, too. The resident manager in charge of production at the studio was Oliver Horn, a vice-president of the company, brought over from Chicago. Horn was something of a swimming star—a strong point with Handy, for he, himself, had hung up several laurels for amateur performances in the water. Another vice-president stationed at Detroit was Ben Turbett, old-time Edison director. Handy's brother-in-law, John Strickler, was treasurer; but he remained most of the time in Chicago, where he was in charge of the slide films. To care for the exhibition phase, Perry Warren, who had had a small but thriving business in supplying film shows from Dayton, was taken on. The sales manager was George Haig. He is said previously to have resigned a \$25,000 a year job as executive in a large industrial concern, merely because he did not approve its operating policy—a form of resignation repeated about 1933 when he abandoned Handy.

But probably the most intriguing figure of all, next to Handy himself, was the Reverend Ralph Lee, formerly an official in the Frigidaire plant at Dayton. He was a brother of Charles Lee, chief technical expert at the Chrysler factory, and himself the inventor of some important automotive devices. He it was, they say, who designed the particular slide film projector exploited by Handy—probably at his home workshop which he mischievously called the Domestic Engineering Company of Dayton. Being a wealthy man, Ralph Lee bought a heavy interest in Handy's enterprise. He participated actively in it as far as Handy would permit. But he also kept up his activity as a minister in the little church at Dayton, to conduct the services of which he frequently flew over from Detroit in his own airplane. His title in the Handy company was sales promotion manager, although this seems not to have interfered in the least with the ceaseless activity of the admirable George Haig.

Handy's principal business was with General Motors. Among his other, more casual clients for silent pictures were: The Curtis Publishing Company, Johnsmansville, the Bankers Trust Company of New York, the General Electric Company, the Celotex Company, the American Surety Company, the General Outdoor Advertising Company, the Elgin Corporation, makers of street-cleaning equipment; the Coca-Cola Company and Cantrell & Cochrane, Ltd. As one goes over the list it is interesting to note the absence of automotive accounts other than General Motors; and here is the key to the success of Handy's competitors in the area. The man who held the General Motors business could not hope to have also the patronage of rivals of General Motors. Even Chrysler, with Charles Lee in a position to refer business to his brother Ralph, did not noticeably appear, therefore, in the Handy roll-call.

Wilding was the lucky man to find Walter Chrysler and to make him a star



Picture of the Brayco, from an advertisement of the Chicago distributor, the Brayco Company of Illinois. The accompanying text describes it as the "latest invention of J. R. Bray, originator of the animated drawing"

client. He also found Studebaker, Dodge and the Graham Brothers—also the public utility companies and the oil people. So he was not so badly off. He found, too, an old church, not so well situated, perhaps—down on Mullet Street, in the older part of the city near the Michigan Central Railroad station—but ample for his purpose, which was to serve his clients as completely as might be done by anyone else. In accordance with that policy he also began a slide film business on the side. And his enterprises, all together, waxed deservedly strong.

With the jealousies and suspicions of one client toward another, there was even enough business on the margins for a few lesser industrial producers. Chief among these was Morris J. Caplan, president and general manager of the Metropolitan Motion Picture Company, over on Cass Avenue, Detroit representatives of the International Newsreel. Arthur Caplan, a younger brother, was his vice-president. They claimed a start in 1919, when Morris had been joined by another brother, Sam, who retired in 1931 because of ill health. Then, in the Penobscott Building, there were two other brothers, the McConvilles, calling their concern Professional Films, Inc.

In the handsome city of Cleveland, on Euclid Avenue, was William Scott, with his Art Films Studio, which had 21,000

square feet of laboratory and studio space. Cleveland had been the scene of much motion picture activity in the early days; but the companies virtually all had been ambitious for theatrical honors. The Argus Company, which in 1917 had produced a history of the city in association with the Cleveland *Plain Dealer*, was so inclined despite its avowed interest in educational and industrial; and the Reserve Photo Plays Company, arising to public view in August, 1916, with announcements of a film for the General Electric Company entitled, "Flame Eternal, a Drama of Light and Love," fairly showered the press, before the month was out, with promises of theatrical activity, including one that it might merge with the Selig and also with Essanay.

R. H. McLaughlin was head of Reserve; but he now took on in addition the presidency of the Success Film Company of Cleveland, which was "conservatively" described as a \$7,500,000 corporation to produce motion pictures and to present them in its own theatres—the first soon to be erected in New York City. "Flame Eternal," by the way, was "probably" to be produced in Los Angeles. Even Watterson Rothacker was impressed. He traipsed over from Chicago one day for a chat with Johnny Ray, the general manager of Reserve—and, experienced in publicity methods as he was, he must have been surprised to see even that casual fact blazoned promptly forth by the Reserve press department.

So Jam Handy and Norman Wilding remained the bright particular stars of industrial motion picture production in the Great Lakes area. When we reach the story of the development of talking pictures, they will appear again.

Chicago

DETROIT is so clearly the key city of this great manufacturing region, that its name denotes manifestations of giant industry everywhere in it. In Europe, as in America, "Detroitism" means the unprecedented, twentieth century manufacturing operations there to be seen. Chicago is the railroad center of the modern phases of industry—on the whole, quite distinct. There the interests include transportation, too; but it is the railroad, opposed to the automobile of Detroit. Chicago is the railroad center of the world. It is also the world's greatest meat-packing, grain and agricultural region of those States which are drained by the northern tributaries of the Mississippi.

The non-theatrical producer situated in Chicago consequently was unfitted through sheer environment to break importantly into the Detroit area, as the Detroit producer necessarily had a cast of mind unsuited him to more than an occasional foray into the Chicago area. Jam Handy would seem to be a contradiction here; but bear in mind that in his best years he kept his motion picture business wholly—save laboratory work—in Detroit, and his slide film manufacturing business altogether in Chicago.

(To be continued)

Next Month

The serial adds to the roster of the commercial producers of America, preparatory to taking up the specialized interests in non-theatrical production and distribution. Less than one-third of the story has appeared in consecutive issues of *The Educational Screen* since publication began in September, 1938, and continuation will be exclusively in these columns.

Subscribe now.

In and for the Classroom

Conducted by **Wilber Emmert**

Director Visual Education, State Teachers College, Indiana, Pa.

Safety Education — In Hand Made Lantern Slides

ESAU MOTOVICH

Art Department, State Teachers College,
Indiana, Penna.

INTRODUCING safety into the classroom through the medium of the hand made lantern slide is not only an interesting method of presenting safety, but is an inexpensive and effective one.

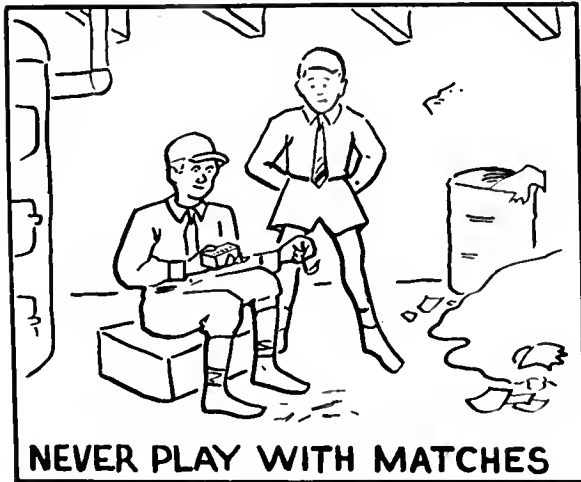
The following slides afford a fine opportunity for the instructor to give a discussion for the purpose of promoting safety within the class. After projecting the slides onto the screen, the title should be read, then followed with a discussion of facts, information, and incidents on the subject.

The teacher will experience little difficulty in drawing the following safety pictures, which are reproduced in proper size for slide making. It will be still more effective to let the children trace the slides, not only for the expe-

rience of making slides, but for the opportunity to participate in a safety program where they will gain more lasting impressions of the practices presented by drawing and discussing safety measures with the instructor. While showing the slides, the teacher can lead the discussion on the slide theme with class participation.

Never Play with Matches. Throughout the country each year there are many cases of physical impairment, and even death, attributed to the misuse of matches. In the first place, the instructor can point out the danger of damage to property by throwing the lighted matches about. Secondly, there is always the possibility of catching one's clothes on fire or endangering the safety of a playmate. With these thoughts in mind the instructor can localize his discussion to the two figures on the slide. The boy playing with the matches may not suffer any mishap, yet his innocent playmate may be the victim of a carelessly thrown match. After explaining the danger of such actions, it can be pointed out that in any case where a child accidentally catches his clothes on fire, he should put it out by rolling in a blanket, rug, or something which will smother the flame. In the meantime the children should be encouraged to ask questions concerning fire alarms, fire drills, and fire prevention. At this point several factors can be brought out in regard to fire drills. First, the children should file out of the building orderly when the signal is given. Secondly, an older student or the teacher should assume the responsibility of closing all the windows and turning the lights on before leaving. After a discussion of these points, it is well to go back to the key message of the slide; then amplify the importance of the statement by asking the children to always observe this rule and to influence their playmates to do the same thing.

Pick Up All Dangerous Objects. During the course of a school day, the student may find himself in a position to exercise this suggestion. The instructor should encourage the pupils to pick up pencils, or other small objects which have accidentally fallen on the floor. Even the smallest objects, such as pencils, pebbles, marbles, lolly-pop sticks, and the like, may prove dangerous. It is not uncommon to read that someone has fallen down a flight of stairs and seriously injured himself as a result of skidding on some small toy, or even a match stick. This slide shows a boy picking up broken pieces of glass and boards with protruding nails. It will be noted that he is wearing gloves to protect his hands while doing this work. It should be even better if he swept the objects into a pan, then deposited them in the receptacle provided for such things. One should be sure to protect himself from injury while doing the "good deeds" of this sort. If this lesson of picking up all dangerous objects is encouraged in the classroom and at school, the student will undoubtedly carry the practice into the home.

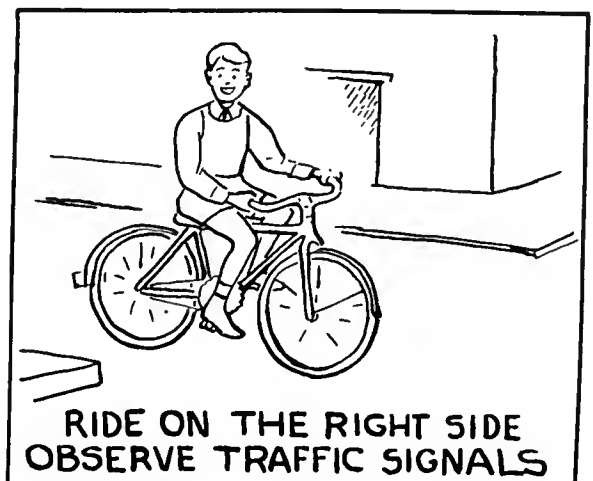
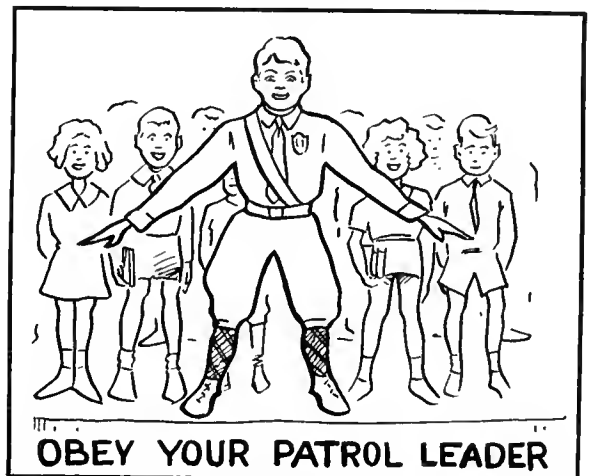
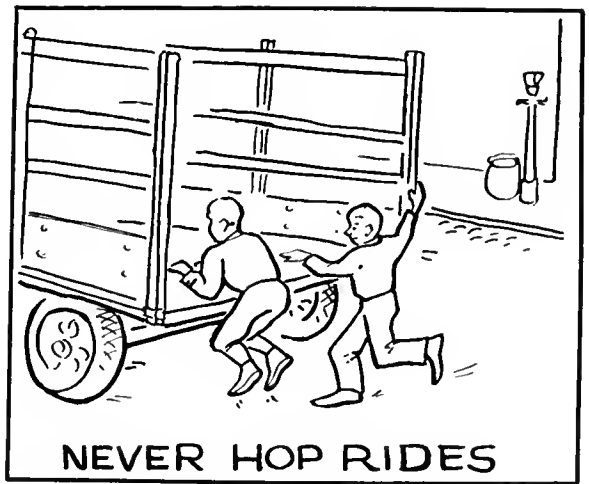


Never Hop Rides. We will venture the assertion that no youngster ever hopped rides for the purpose of objective travel, but rather for the thrill of "swiping" a ride. This assertion is based on the contention that he generally does not know where the auto or truck is bound; therefore, he hopped on for the thrill of getting a free ride. Hopping rides occur continually in every community, but this practice is extremely dangerous for several reasons. First, one may fall while climbing onto the truck. Second, he may injure himself while jumping off the vehicle at the end of the ride. And finally, there is the possibility of jumping into oncoming traffic. This discussion can be directed to the dangers as illustrated on the slide. If possible one should try to point out similar incidents which may have occurred within the community; and also tell of the disastrous results of such unnecessary practices.

Do Not Play In the Streets. This particular subject is a difficult one in the sense that often the children have no other place to play but in the street. We might suggest that this argument should be regarded lightly, since in the larger cities there are playgrounds, and in the smaller communities vacant lots customarily used for play purposes. Any child can find places to play other than on the dangerous street. In this slide two boys are playing in the street. One youngster darts after a ball, while the other warns him of an oncoming automobile. The result is inevitably an accident from the approaching vehicle. It is true that the driver has had time to see the child, but it should be stressed to the children that this is not always the case, and that they should refrain from playing in the streets. This slide affords a splendid opportunity to show the smaller children the importance of staying on the walks at all times, and never stepping off the curb unless told to do so by some older person. Playing in the streets has caused numerous accidents, and thus the children should know the street is a danger zone which must be avoided except in the event of crossing at street corners and other designated crossings.

Obey Your Patrol Leader. In the past few years the school boy patrol has become a vital spoke in the wheel of safety promotion. These patrol leaders find that they are in a better position to talk to the youngsters understandingly, and that the children in turn can speak with the patrol leaders more easily than they can with an older person. This is a vantage point for safety education, since the patrol leader speaks the language of the youngsters. The children should be taught to respect the position of the patrol leader and obey them to their own advantage. Disobeying a patrol leader may result in an injury to the child. The children are forming fine habits when they wait on the curb and are instructed as to how and when to cross the street. The patrol leader can readily explain to the children the importance of the traffic policeman, who is in reality their friend and helper. The children should be taught never to fear the policeman, but rather to look forward to his assistance in safeguarding their lives. Likewise the patrol leaders should recognize their responsibility and the importance of their position in the promotion of safety education in the school.

Ride on the Right Side—Observe Traffic Rules. With the increasing popularity of the bicycle, we find our
(Concluded on page 77)



Among Ourselves

Notes from and by the

Department of Visual Instruction of the National Education Association.

Conducted by **Charles F. Hoban, Jr.**

American Council on Education, Washington, D. C.

NOW comes Dr. John A. Hollinger, Director of Science and Visualization of the Pittsburgh Public Schools, with a new title for the catalog of his division which holds promise of being the neat turn of phrase that has been sought for two decades. The November-December, 1939, number of *Pittsburgh Public Schools* has appeared as the "Catalogue of Aids to Perceptual Learning." Apart from its title, this is an extraordinary document. It appears not as a catalog but as a complete issue of the regularly published professional magazine of the Pittsburgh Schools, reaching the desk of every teacher as a matter of course, and appearing in a series devoted to important developments in all matters educational as these matters affect all the Pittsburgh schools.

The title of the volume is bound to stir a good deal of discussion, comment, and constructive criticism. Drop a note to this column before March 15, in care of Charles R. Hoban, 1013 18th Street, N. W., Washington, D. C., indicating whether you like or dislike the term and why, and offering miscellaneous suggestions. The correspondence on the subject will be reviewed in the April issue of the SCREEN—barring wind and high water.

WHILE we're on the subject of Pittsburgh, be sure to attend the meeting on "Evaluation and Use of Audio-Visual Materials in the Classroom," scheduled at the Webster Hall and Foster Memorial Hall (Pittsburgh), April 19 and 20. There are several things about this conference that indicate the direction in which leaders of the field are leading the field. In the first place, the committee in charge of the conference consists of the superintendent of schools of Allegheny County, the director of science and visualization of the Pittsburgh schools, the head of the department of education and the film library at Pennsylvania College for Women, and a professor of education of the University of Pittsburgh. These are in turn, Dr. Charles Dickey, Dr. Hollinger, Dr. C. E. Manwiller, Dr. James S. Kinder, and Dr. Herbert Olander. Dr. Kinder is chairman of the committee. Only lately have committees planning conferences on "visual" materials drawn personnel from administrative, curriculum, and related departments.

Another valuable feature of the conference is that it is organized around curriculum problems and subjects, rather than around visual aids. There will be conferences on reading, English, science, and consumer education, in which contributions of visual materials and methods will be discussed in relation to objectives which have been set up in these curricular areas.

An evening session will be devoted to new films and the social studies. Following a general discussion of the documentary film, and the screening of *The City*

and two housing authority films, there will be a panel discussion of the importance of these films to the social studies curriculum, and the place, if any, that these films have in the classroom. Those school authorities who have experienced the pressure for and against the school showing of films related to the work of local housing authorities will recognize the importance of this topic on the general program. This discussion will be led by Dr. E. A. Dimmick, Associate Superintendent, Pittsburgh Public Schools.

Other features of the conference program include discussion of slides in the teaching of geographic relations and concepts, a review of developments in scientific aids to teaching English, and a review of developments in the release of theatrical shorts and edited feature films for classroom use. Speakers on these subjects will be Dr. Zoe Thralls, University of Pittsburgh; Dr. Walter Ginsberg, Teachers College, Columbia University; and Dr. Carl W. Milliken, Motion Picture Producers and Distributors of America.

The conference will conclude with a joint luncheon meeting with Phi Delta Kappa devoted to the theme, "Some Contributions to Human Relations." Speakers will include Mr. James Stokley, director of the Buhl Planetarium and Institute of Popular Science, and Dr. Milliken. There will follow a panel discussion led by Mr. George W. Culbertson, of the Herron Hill Junior High School.

DON'T fail to attend the sessions of the Department of Visual Instruction at St. Louis. Added to the program printed in the January issue of the SCREEN is a joint dinner meeting with the Association of School Film Libraries, February 28.

ANOTHER St. Louis meeting of interest to members of the department is being arranged by Pres. John A. Bartky and Dr. William W. Wattenberg, Chicago Teachers College, 6800 Stewart Avenue, Chicago. The meeting will be held under the auspices of the Society for Curriculum Study for the purpose of providing channels for communication among teachers especially interested in the use of school excursions and other direct utilization of community resources. Replies from letters sent out by a group of Chicago teachers who developed the idea of a national planning committee indicate that "there is a need for a group which would engage in such activities as: publishing a bulletin containing information on the successful use of various types of school excursions; helping to arrange long-distance excursions; stimulating and coordinating efforts for the improvement and evaluation of school excursions" (*Curriculum Journal*, II, 1:4-5). If interested, write in advance to either President Bartky or Dr. Wattenberg.

SPEAKING of school journeys, Arnold Beichman, formerly of the editorial staff of *The New York Times*, is making a systematic study of school journeys in the United States for the Progressive Education System, under a grant from the Sloan Foundation. Lincoln School, you remember, experimented with school journeys a year or so ago, under a grant from the Sloan Foundation, and the educational aspects of

the journeys were evaluated by Dr. Louis E. Rath, Bureau of Educational Research, Ohio State University, and published in the Bureau's *Educational Research Bulletin*. If you have any data on school excursions, Mr. Beichman would be glad to hear from you, in care of the Progressive Education Association, New York City.

A Clearing House for School-Made Public Relations Films

WILLIAM G. HART

Harvey H. Lowrey School, Dearborn, Mich.

AT LEAST ninety motion pictures have been produced for the purpose of interpreting the schools to the public. This fact will be of significance to every administrator who has been confronted with a public apathy to speeches and school visitation and largely uninterested in the school columns of the newspaper.

There can be little question that the number of school-made films will continue to grow. Interest in motion picture production on the part of educators has mounted rapidly. But will the quality of these films keep pace with the increasing production? The answer to this question hinges in part on the extent to which we make available to schoolmen information as to techniques and possible areas in the field of film production.

It was with a view to bringing about such an exchange that a nation-wide survey of public relations films has been carried out by the writer during the past year. This project is a direct outgrowth of the meeting on publicity films at the 1939 A.A.S.A. Convention. Administrators attending this meeting expressed the need for a loose organization through which they could exchange ideas, scenarios and films. In line with this expression, a questionnaire was prepared to gather essential film information. Opportunity was provided for recording title, length, width, whether silent or sound, film content in detail, availability for loan, and the name of the individual to whom correspondence should be directed. This form, together with a letter explanatory of the purpose of the survey, was mailed to a gradually expanding list of educators interested in the field. In all, 214 questionnaires were sent to schoolmen from a list compiled with the help of the various state Education Associations, The National Council of Teachers of English, The National Education Association, The Bureau of Educational Research of Ohio State University, The Department of Visual Instruction of the Oakvale (W. Va.) Schools, the movie publications, and the suggestions secured from educators previously responding.

Data on 90 films was assembled in the first Public Relations Film Bulletin distributed to all those teachers and administrators who contributed to or expressed interest in the project. Certain facts are outstanding in the information thus far:

1—The large majority of educators who replied were definitely interested in an exchange organization such as that proposed and were willing to loan their own films to other schoolmen.

2—The "Newsreel" type of film (usually a group of school highlights, often unrelated) continues to constitute the great majority of the films produced by schools for public relations purposes. Many of these films have a running time of well over an hour (as high as 2¼ hours!) and are sometimes literally, as described by the administrators concerned, "all the activities of the school" and "everything from the opening of school in the fall to graduation in the spring."

3—There is a discernible trend, however, toward a more highly "specialized" film whose purpose is to present in carefully-planned detail some single aspect of school life. Films such as *Cactus Courageous* (an eighth grade class studies cacti), *Early Denver*, *T. B. Testing Program*, *Nursery School*, *Busy Hands*, *Introducing Your Library*, and *Our Children Learn To Read* are typical of this trend.

4—All films (with the exception of one 8mm. subject) were of the 16mm. type. Approximately one film in five made some use of natural color film.

5—Sound films are being used experimentally by a few schools. (Four such products were reported in the survey.) Notable examples of sound films are the 1600-foot Bay City (Mich.) picture, on which a commentator's voice was recorded after the film had been edited, and the 400-foot Croton-On-Hudson (N. Y.) film *School*, with sound recorded on the spot.

While the survey has undoubtedly provided a certain amount of information of value in itself to the educator interested in film production, the primary purpose of the project remains that of encouraging the exchange of films and related data. And unless through this exchange there comes about, however slowly, a greater enthusiasm for and understanding of school film production, together with a product of increasingly good quality, the project will have failed in its mission.

(*Editor's Note*—The interesting data on the 90 school-made films assembled by the questionnaire will be given in our succeeding issues, probably as a portion of the new Department of "School Made Motion Pictures" which begins in this number.)

SCHOOL - MADE MOTION PICTURES

Conducted by **HARDY R. FINCH**

Head of English
High School, Greenwich, Conn.

Member Committee on Standards for Motion Pictures and
Newspapers of the National Council of Teachers of English

WHAT schools and colleges are making and have made films? What kinds of films are they making? What do the films contain? What are some of the unusual developments in this field? How do the schools produce their films? These questions and many others have been sent to me since the beginning of a survey of school-made films in 1938.

This column will endeavor to answer some of these questions, but first of all, it will serve as a record of films made by schools. While information on new films is being compiled, films already reported to me will be mentioned. The data given for each film has been checked for accuracy; however, in spite of this, an occasional error may be noted. Readers of the column will be of great assistance if they will notify the editor regarding any necessary changes in text or any additional films for future listings.

The "newsreel" and activity films comprise the majority of the films produced in schools at the present time. Many of them are used by schools for public relations purposes. Most of these films have been made on 16mm film and, unless otherwise specified,

films mentioned in the following paragraphs are of that width. Also, it may be understood that all films are black-and-white and silent, unless "color" and "sound" are expressly mentioned.

California—Color films of a school fiesta have been produced by the Woodrow Wilson High School Moving Picture Club at Long Beach. With some shots of football games, the club's shooting results total almost 900 feet.

Connecticut—Edward F. Wheeler, chairman of visual education at Bristol High School, describes his activity film, "School Activities," as consisting "merely of glimpses of classroom work, club activity, and some athletics." (400 feet)

One release of "Hillhouse High-lites," New Haven, a newsreel of school events (1000 feet) shows how the school's newspaper is produced. Donald Eldridge, director of visual education, is advisor of the production group.

A "sportsreel" containing shots of track meets and football games (400 feet) has been produced by the Cinema Club of Staples High School, Westport.

Florida—"A Day at Sealy Memorial School" (100 feet), and "The Tallahassee May Party" (200 feet) were produced at Sealy Memorial School, Tallahassee. Robert C. Moon is the principal.

Georgia—The O'Keefe Junior High School Camera Club, Atlanta, has made 400 feet showing the school's cafeteria, inauguration of the school's president, and tree planting. H. M. Williams is the club's advisor.

A film which paid for itself is "My Diary," an activity film produced at Jordan Vocational High School, Columbus. F. P. Bradford, principal, writes, "We paid for the film by selling advertisements and using them in the film." (1200 feet)

Iowa—"Ames High on Parade" is the subject of a 1500-foot film produced by the Science Club of Senior High School, Ames, under the supervision of John Harms.

Kentucky—A 400-foot film taken by interested parents, is described by Ninde S. Wilder, principal of the Ballard Memorial School, Louisville.

Louisiana—All activities of the St. Charles Parish Schools, Hahnville, are included in a 1200-foot film, as reported by Supt. J. B. Martin. A 400-foot film on the activities of Hahnville High School were produced under the direction of E. J. Landry, principal.

Maryland—An Armistice Day celebration film (200 feet) is one of three short films produced at the Southern Junior-Senior High School, Baltimore, under the supervision of Nicholas DeCesare.

Massachusetts—W. B. Gifford, principal of the High School at Belmont, reports the making of a 100-foot film on a football game.

"Briscoe Movies," a film of activities (400 feet), and

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a film of a W.P.A. Nursery School (400 feet), have been made by Frank A. Rhuland, Briscoe Junior High School, Beverly.

"A Day in Our Nursery School," a film showing a day's routine—health inspection, work with materials, play equipment, lunch, rest, etc.—(400 feet) is reported by Miss Pauline Fricat, Lancaster Street School, Leonminster.

Nebraska—An 8mm film on school activities (100 feet) has been taken by the Camera Club of Lincoln High School.

New Jersey—"Vineland-Landis Township Schools in Action" is a 1600-foot activity film made in Vineland. Dr. Lawrence R. Winchell is the Vineland Superintendent of Schools.

A Senior Washington trip and athletic activities are shown in a film (400 feet) by the Camera Club of Hamilton High School, Trenton. L. F. Rader is the club advisor.

New York—Six junior High school pageants 1930-36 form the content of 1200 feet of film made at Glens Falls High School.

Ohio—Euclid Central School, Euclid, has made a film entitled "A Day in the Euclid Schools." According to Principal H. L. Shibler, the film is 1100 feet in length and its "scenario is based on the activities in the school, such as physical education, athletics, dramatics, and musical organizations."

A 400-foot reel on football and 200 feet on May Health Day are recorded by A. L. Baumgartner, principal, Harvey High School, Painesville.

"A Century of Educational Progress in Maunee" (1600 feet) is an activity film shown at the 1938 commencement exercises in Maunee, according to H. H. Eibling, Superintendent of Schools.

Oklahoma—An unusual title, "Growing Up in Okmulgee Schools," identifies a film (2000 feet) about the Okmulgee Public Schools. Activities shown in this film include nursery school, classroom activities, exhibits, and commencements of High school and junior college.

Pennsylvania—The Benjamin Franklin Junior High School, Uniontown, now owns 1400 feet of an activity film, made during a three-year period.

The activities of the practical arts department of the Northwest Junior High School, Reading, have been filmed by Lester Sheirich.

Texas—An outdoor spring pageant film (400 feet) is reported by Miss Emma Gutzeit, Board of Education, San Antonio. The Douglas Junior School for Negroes, San Antonio, has made a school activity film (400 feet).

Virginia—The school buildings, grounds, and activities of the Madeira School, Greenway, have been filmed. The 2400 feet of film were taken by the school's physical education department.

Washington—A film sponsored by a local Education Association and the Longview Board of Education has been shown to many service and civic organizations. It is called "Sally Ann's Day at School" (200 feet). Miss Pearl Heidenrich was the production manager of the film.

Wisconsin—An 800-foot film on the activities of the work of the Kenosha Orthopedic School has been produced at Kenosha.

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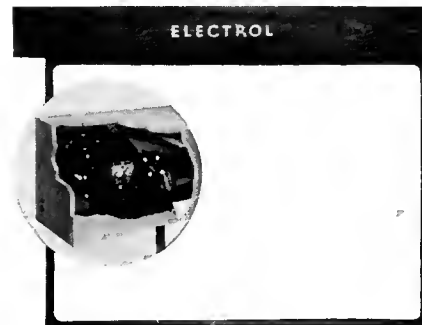


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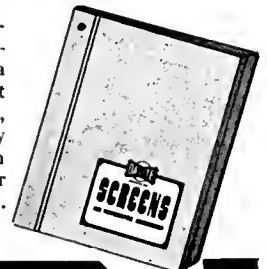


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Edited by Arch A. Mercey

Assistant Director, U. S. Film Service,
Washington, D. C.

Microphotography for Educators

GEORGE A. SCHWEGMANN, Jr.

Director Photoduplication Service
Library of Congress

(Editor's Note: A slight departure from the usual news and comment on Government films is presented this week with a discussion of the problem of microphotography. Mr. Schwegmann has written this article especially for EDUCATIONAL SCREEN as a contribution to an understanding of the new and growing science of microphotography.)

DURING the past several years, the attention of progressive educators and scholars has been centered to a large extent on the fabulous accomplishments of microphotography—a technique so new that there was no steady periodical reference to it before 1936. Since this date the literature has grown so rapidly that a new quarterly, *The Journal of Documentary Reproduction*, dealing principally with microphotography, appeared in 1938.

The photographic reproduction of printed and manu-

script materials is not new. Photocopying or photostating techniques have been widely used and are still ideal for short transcriptions and certain classes of material. Complete volumes and longer studies, however, can frequently be microfilmed for less than the cost of photocopying a limited selection of the same material.

Although the chief users of microphotography are business firms and government offices, a very respectable proportion of the total is employed for the preservation, duplication and dissemination of educational material. As educators become more familiar with microphotography, this new form of duplication will be increasingly employed by them, both as media of research and as visual aids to learning.

Briefly, microfilm is the product of successive exposures on 16 or 35mm safety motion picture film of manuscript, printed or graphic material. The resulting images are read either through a magnifying glass, by enlargement on the screen of a reading machine or as enlargements on photographic paper. The essential novel feature of microphotography is that the facsimile image is tiny and comparatively inexpensive. Of the three suggested means of reading microfilm, the reading machine or wall projector is most widely used. Reading devices can be purchased at prices ranging from about \$20 to \$325.

Because of their relative cheapness and compactness, microfilms have been adopted to solve various large-scale documentary preservation and storage problems. Instances of such use are the microfilming of the Social Security Board records, the NRA hearings, bank checks, department store accounts, newspapers, European archives and rare books. It is estimated that several billions of microcopies have already been made.

Large-scale copying operations however are not the only grist for the microfilm mill, for as librarians have assumed the obligation of preserving research materials on film, they also have accepted the responsibility of providing scholars with microfilms of required materials in their custody. Thus it is now possible to secure from most large libraries of this country film copies of practically any material they have at costs varying from 1 to 5 cents a page. A list of these microfilm sources is appended. In addition to material in the United States, scholars also may secure, through University Microfilms, Ann Arbor, Mich., and other sources, microfilms of materials in many libraries in England, France, Germany, and Italy.

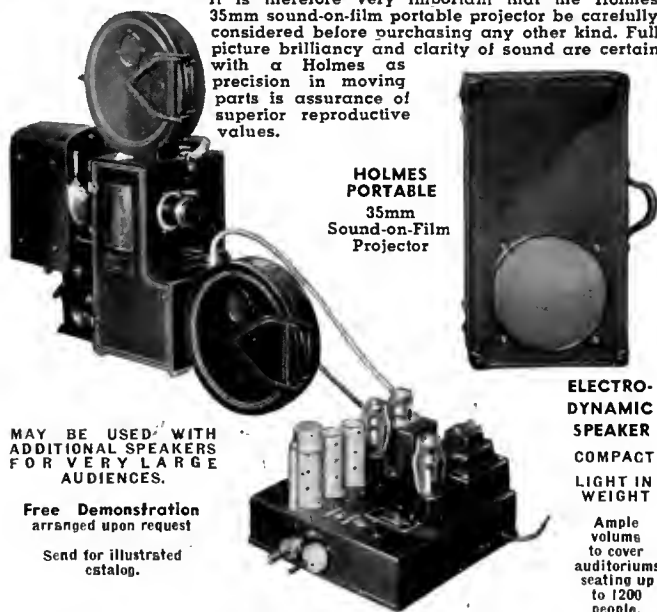
The advantages of microfilm to the scholar are obvious. From the standpoint of original research, microphotography places those in the most isolated institutions on an equal footing with students working in immediate proximity to complete collections. Indeed, microphotography permits the distant research worker to assemble in his own study, at modest cost, the

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wealth of not only one, but many libraries. It may be expected therefore that many who heretofore have been prevented from undertaking research for want of proper library facilities, will now find it possible to devote themselves to some of the numberless undeveloped fields. Many scholars are using microfilm as a short cut and substitute for extensive copying and note-taking in the gathering of material. The inconveniences arising from errors or incompleteness in such records are entirely avoided. With microfilm copy at hand it is never necessary to make a second trip to a library or borrow the material a second time to verify references or notes.

For centuries no doubt, scholars and scientists have dreamed of the ideal book in which all demanded references would be collected—a book available at reasonable cost for personal use in the study or laboratory. At last this ideal has been achieved. The book is not a rarity, nor is it costly. It is small enough to be carried in one's pocket. It is on microfilm.

Microfilms may be obtained from the following libraries: Brown University, Catholic University, Washington, D. C., Chicago University; Columbia University; Grosvenor Library, Buffalo, New York; Harvard University; Henry Huntington Library, San Marino, California; University of Illinois; Iowa State College; Iowa State University; University of Kansas; Library of Congress; McGill University; University of Michigan; University of Minnesota; The National Archives; New York Public Library; University of North Carolina; Princeton University; University of Rochester; Stanford University; University of Toronto; University of Virginia; University of Washington, St. Louis; University of Washington, Seattle; University of Wisconsin; Yale University.

Re-edited U.S.D.A. Short Subjects

The American Film Center has re-edited seven short subjects in cooperation with the United States Department of Agriculture Division of Motion Pictures. These subjects, running from five to nine minutes each, have been prepared from existing footage and films in the Agricultural film library.

Subjects include "How Animal Life Begins" (9 min.); "Prize Calf" (5 min.); "Cicada" (8 min.); "Cane Sugar" (5 min.); "Swimming I, II, and III" (5 min. each reel); "Clouds and Weather" (6 min.); "Farm and City" (9 min.).

Each film has with it a study guide which gives a brief synopsis of the film, background of the subject treated, suggestions for class activities, bibliographical notes, and the evaluation of the film by the American Council on Education. The films are being handled on a sale basis directly from the American Film Center, with purchase figure at from \$6.75 to \$10.00 per reel.

One familiar with modern education materials and methods can readily see how the motion picture described above makes the job of interpreting the school to the public much easier. If the school had attempted to present this subject to the public through some medium other than the motion picture it is doubtful whether the public would have received as clear a conception of the newer materials and methods of reading.

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Conducted by Etta Schneider

Administration of Visual Aids

Implications of Increase in Audio-Visual Equipment—H. Arnold Perry, Division of Instructional Service, State Department of Public Instruction, Raleigh—*North Carolina Education*, December, 1939

During 1937-8 when over a hundred institutes for teachers were held by the State Department of Public Instruction at various centers throughout the state, persons in attendance seemed as much interested in the audio-visual equipment used as they were in the particular topics presented. In March, 1939 an Audio-Visual Department was established in the North Carolina Education Association. In the annual reports of principals to the State Departments at the close of last year, many statements were included regarding developments in the audio-visual field. Equipment inventories included, for the first time, audio-visual equipment and a tabulation of these figures reveals a remarkable increase over the figures for North Carolina in the national survey made by the Office of Education and the American Council on Education.

During the three-year period 1936-39, there was an increase from 39 to 202 motion picture projectors, a gain of 418%. Film strip projectors increased from 23 to 102, or 343%. Radios increased 169%, and phonographs 166%. Lantern slide projectors doubled, from 62 to 124.

Among the factors which no doubt contributed to this increase in interest and in materials were: general improvement in economic conditions, especially in school financing; an improvement in the quality of projection equipment; decrease in cost of equipment; growing awareness on the part of educators for visual aids; availability of better audio-visual aids in terms of suitability for various grade levels as well as in technical quality; the establishment of a rental service at the University of North Carolina.

The most important consideration before school people who have already acquired these new aids is the effective use of them. Administrators should plan these programs for a long term, and they should make a study of successful practice in other school systems. Distribution arrangements within the school system should be routinized, so that there will be a minimum of effort and a maximum of use. Adequate inventory should be made of available equipment already in the schools. Provision should be made for additional materials and replacements. Inservice teacher-training in the techniques of using audio-visual aids is also necessary. And, what is most important, a means of integrating it with the

curriculum to broaden and enrich the educational experience.

Administering a Film Library—Janet M. McDonald, Texas Technological College — *Texas Outlook*, 24:49-50 January, 1940

Problems met with in administering the local film library: 1. Selection, based on evaluations by teacher committees, check lists of other film libraries. Free films should be carefully evaluated before being placed in an educational film library. 2. Publicity: This may be done through the catalog, through invitations for cooperation in previewing and selection, and through cooperative experimentation. 3. Booking involves careful planning for borrowers who have made plans long in advance, as well as for those who desire material at short notice. Care should be taken to send films out in good condition and a day before the showing date. 4. Accounting, to determine costs of maintenance, income and balance is very essential. This involves also records of the number of times each film was used, the number of viewers, etc.

Selecting Geography Equipment—Frank E. Sorenson, Teachers College High School, University of Nebraska—*Nebraska Educational Journal*, 19:333 December 1939

An inventory of geography materials and equipment in the classrooms of all schools should be made to determine whether or not adequate instruction can be carried on.

1. Who should select the geography equipment? The superintendent, a geography specialist affiliated with the local Teachers College or University, and the teachers.
2. What equipment should be considered essential? Modern textbooks and workbooks; 12" or 16" globe showing political boundary lines and physical factors, as well as ocean currents. Wall maps, including a relief map, a rainfall map, a temperature map, and a native vegetation map. A slated map can also be added in the upper grades. Also a map of the home state. An authentic atlas, such as the J. Paul Goode. Atlas of the Rand McNally Co. Other visual aids, including slides, films, or mere prints.

Laboratory materials include a thermometer, a barometer and a rain gauge; a sand table in the lower grades; a display cabinet for rocks and minerals, labels, a bulletin board.

This represents more equipment than a school should try to buy in a single

year. Perhaps a five-year plan can be arranged. Good equipment is simply an aid to good teaching and cannot take the place of it.

Research and Evaluation

Evaluating a Safety Film—Charles F. Hoban, Jr.—*Safety Education* 19:202 January, 1940

Evaluation of a film may be done in one of three ways:

a) A teacher or a group of teachers may preview and predict the value; b) The film may be used in class and its value rated on student reaction; c) A controlled observation may be set up to determine student behavior before and after the use of the film to note the values accruing from the film.

Basically in evaluating motion pictures in safety education the evaluator must consider the contribution—predictable and demonstrable—of the film and safe conduct. If the film contributes to some phase of conduct which relates to the safety of the individual or his brethren, it is a good film to the degree of its contribution to conduct. The first criterion, then, is the purpose for which the film is used. The second is the maturity and background of the pupils.

The third criterion is the setting in which the film is placed—that is, the experiences which preceded its showing and those which will follow. The fourth criterion is the contribution the film makes to safe conduct.

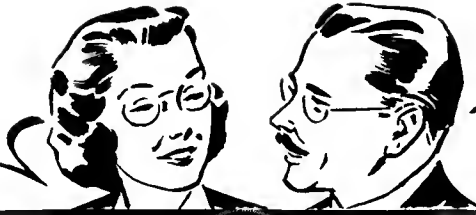
Relative Importance of Placement of Motion Pictures in Classroom Instruction—Elizabeth L. Stadlander, Slippery Rock State Teachers College, Penn.—*Elementary School Journal*, 40:284-90. December, 1939

In an attempt to determine the most advantageous time to present a film when used as a teaching device in connection with reading, a series of film presentations was devised for the sixth grade of the Laboratory School. Over a period of two years (1937-9) the experiment involved the use of 75 children. Tests were given the first year and again the second year to verify the results. The content of the material was based on nature study and reading. Reading material included mimeographed stories and supplementary readers.

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(Concluded on page 72)

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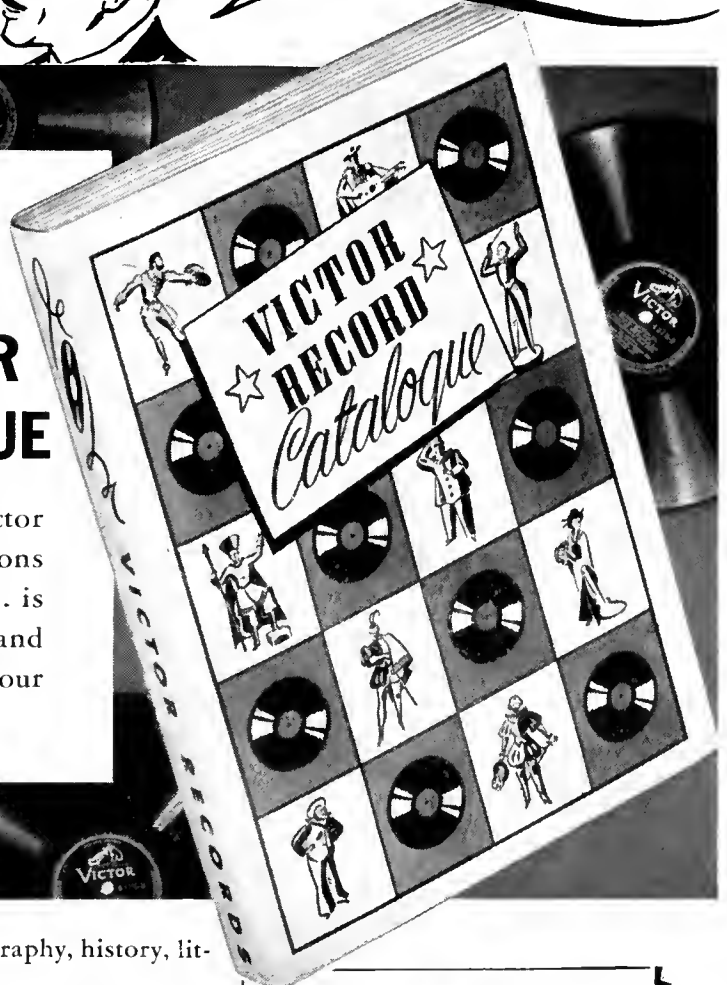


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children an understanding of the usefulness and value of each creature. Units of work included the families of monkeys and apes, bears, game birds and the ruffed grouse.

Every period was subdivided into four parts: discussion, reading, film test. The sequence was rotated for each unit. The results of showing the film at different times within the period was measured by means of objective tests of the true-false type. Each of the rotation procedures was used twice: first, to obtain results; second, to verify the results obtained. In the majority of cases there was little change in scores obtained on the tests.

The conclusions reached from this study are: 1) that the showing of the film after the material had been read is superior to the utilization of it for motivating purposes; and 2) the use of the film after reading clarifies the printed matter better than the printed matter elucidates the film. These conclusions are valid only for one type of material and for one age level.

Photoplay Appreciation

What Shall We Do About Hatred.—by Alice V. Kelihier—*Progressive Education*, 16:485-7 November, 1939

In order to help young people to guard against the furious outbursts of hidden feeling and the hot-headed moves which result from restraints imposed on us by our mores, we as teachers can first understand the process in ourselves, and secondly we can help our young people to understand it. High school students are well able to understand the role of emotions in behavior. For example, these were some of the comments of high school students after seeing the excerpt of the motion picture "Fury": "The tension, the awful waiting feeling, the growing excitement put everything out of the people's minds except the lust for revenge against someone, anyone." "It's just like going to war. Nobody is really against the enemy. But they will look for the slightest excuse to take out their anger on someone else."

Such open study, through films, of the manipulation of human emotions should be widely encouraged since awareness of what is happening within us gives us some measure of control over what we do. Rather than being victims of our feelings, we can more and more direct them to useful channels.

Group Discussion Guide—a monthly cumulative presentation of individual photoplay studies, replacing the individual guides previously issued. Recreational and Educational Guides, Inc. Room 1418, 1501 Broadway, New York, N. Y. \$2.00 yearly. William Lewin, editor.

This enlarged edition of the photoplay study guides which have previously been a great help to students and teachers furnishes excellent illustrations, study helps and background information in the form of production notes. Guides to *The*

Hunchback of Notre Dame, *Gulliver's Travels*, *The Great Victor Herbert*, and *Harvest* are included in the January, 1940 issue.

Periodicals

Films—A quarterly of discussion and analysis. Vol. 1, No. 1. Kamin Publishers, 15 West 56th St., N.Y.C. \$2.00 year, 60c issue. November, 1939

The appearance on the news stands of a new magazine *Films* gives promise of filling the gap in film literature created by the dissolution of *Experimental Cinema* and *New Theatre (and Film)*. By the very simplicity of its format—almost severity—*Films* reveals the seriousness of its purpose. In its first issue, it has brought together some fine statements by leaders in the creative cinema movement. Professor Sawyer Falk of Syracuse University, opens the discussion on a metaphysical note, by which he indicates that there is a decency and humanitarianism in art, and especially in the cinema art, which transcends any reformist campaign now in existence. He offers three ethical principles or "counter-rules against censorship," by which film makers might be guided if they are to meet the requirements of American morality.

That the motion picture movement lost a guiding spirit in the premature death in 1933 of Harry Alan Potamkin is revealed by the manuscript printed in this issue of *Films*. Dr. Edgar Dale, in a series of annotations, points out the basic soundness of Potamkin's observations almost ten years ago, about the relationship of films to society, and of both to the impressionable minds of the young. The serious movie-goers who want some guidance in appreciating the creative technique in films, will find much of value in Cavalcanti's discussion on the use of sound (commentary, music, dialogue, and natural sounds) in movies.

This periodical is especially recommended to teachers of photoplay appreciation and to teachers interested in the social force of the movies.

Motion Picture Number — *Design*, 41: 7-32 December, 1939

This issue, as stated in the foreword by Felix Payant, is devoted entirely to the motion picture as a force in art education and an art whose implications are many and varied.

Daniel M. Mendelowitz, Assistant Professor of Art Education at Stanford University, in his article "Motion Pictures and Art Education," sees the motion picture as having "potentialities of being one of the most important educational and cultural agencies of our time. This powerful artistic medium has certain mechanical features which make it particularly effective as an instrument for mass education."

Film production technique is discussed in a number of articles, namely, "ABC's of Movie Making," by Benjamin F. Farber, Jr., "Motion Pictures Come from

a Design," by Evelyn S. Brown of the Harmon Foundation, "Scholastic Hollywoods," a description of movie-making activities at Central High School, Newark, New Jersey, by Alexander B. Lewis, and "A Modernized Cinderella," another student-made film, by Ruth Henry of San Diego.

Reviews and news of artistic films, many striking illustrations, and a listing of educational films available for art education, complete this splendid number.

Source Materials

List of Free Films and Recommended Literature—compiled by Marian M. Wiersch, Nels Nelson and M. I. Smith. Visual Education Section, Northeast Division, Minnesota Education Association, October, 1939. 30 pp. mimeo. Available from M. I. Smith, High School, Hibbing, Minn. for 10 cents.

A list of approximately one hundred free films recommended by the three members of the Visual Education Conference Literature Committee who have compiled the list, representing the schools of Duluth, Hibbing and Virginia, Minn. The films are arranged according to the Dewey Decimal Library classification, with screening time, silent or sound, date produced, distributor, a brief description of the film content, and recommended grade placement.

A List of Films on Skiing—Lawrence E. Briggs, Secretary, Western Mass. Winter Sports Council.—*Journal of Health and Physical Education*, 11:36 January, 1940

Films are listed according to distributors, with fairly complete information as to size, length and price. No attempt at annotation or evaluation.

Sources of Free and Inexpensive Aids—Francis Feeney, Creighton School, Phoenix, Ariz.—*The Arizona Teacher*, 28:144 January, 1940

An evaluated list of bibliographies which have appeared recently, dealing with materials from commercial sources. Subsequent listings by the same author will indicate government and professional sources that is, if interest in the field warrants.

Visual Education—Paul Anderson, Dillon, Montana. *Montana Education*, 16:9 December, 1939

This is the first issue in which a page on visual education has been allocated. This was in response to a request from the Social Studies Sectional meeting of the Montana Education Association. An attempt will be made in this monthly section to exchange experiences in visual education, to evaluate film use, and to list news notes.

A short article by Robert Hamilton of Bozeman summarizes the proceedings at the Midwestern Forum held in Chicago last May. (Proceedings available from *Educational Screen*.)

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Perceptual Learning

(Concluded from page 50)

Some guiding principles might be briefly stated as follows:

1. No one type of material should be used to the exclusion of others.
2. Too much material used at any one time may befog rather than clarify learning.
3. Preparation for effective use of aids to perceptual learning is essential. Immediate "mental set" may cause an intellectually active attitude and prevent passive indifference.
4. Materials should be an integral part of learning areas and should be definitely a part of well-organized teaching procedure. Requisitions for materials should contain evidence of the application of this principle.

Will not some other readers of EDUCATIONAL SCREEN elaborate upon the ideas here presented? May there be abundant criticism of this brief presentation! May we call particular attention to the term "perceptual learning" used instead of "visual instruction," "audio-visual instruction," "sensory aids" and similar terms? Pro and con discussion should be enlightening.

Everyone interested in education should examine himself to see if he is doing the best possible job. Are the schools of this country as good as they can be with our present knowledge of educational procedures and materials available to make educational procedures effective?

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Three Methods of Using Motion Pictures

(Continued from page 57)

accorded to all, and the pre-tests were given twenty-four hours before the film presentation and the final test immediately after the film presentation in each case.

The reliability coefficients of the six tests when given as pretests were as follows: *Plant Growth* .864, *Plant Roots* .899, *Leaves* .771, *Flowers at Work* .705, *Green Plant* .905, *Flower to Fruit* .856 as determined by split test correlation and corrected by the Spearman-Brown formula. The reliability coefficients of the same tests when given as final tests, were *Plant Growth* .893, *Plant Roots* .903, *Leaves* .830, *Flowers at Work* .826, *Green Plant* .901, *Flower to Fruit* .849.

No attempt was made to determine the statistical validity of the tests but care was taken to see that they covered every item of importance in each film. An experienced teacher of botany checked each test with its respective film and also checked the authenticity of all the statements.

4. Teaching Procedure—Part I

The lessons on the four first films: *Plant Growth*, *Plant Roots*, *Leaves*, and *Flowers at Work* were pre-

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sented by the regular classroom teachers in the classrooms regularly used. In all of these film presentations with Group A and with the second film presentation in each lesson with Group B the teachers used questions and outlines based on the film content. These had been prepared previously by the teachers themselves with the help of the writer. For all of the Groups: A, B, and C a list of questions on each film was prepared in advance by the writer for use in guiding the discussion during the period between the two film showings of each lesson.

An outline of the procedure used in presenting the four talking pictures to the three pupil groups is given below:

Group A

1. Pre-test—twelve minutes.
2. Orientation statement—two minutes.
3. Presentation of film as a silent film accompanied with questions and discussion prepared and directed by the teacher—eleven minutes.
4. Questions and discussion on film content—ten minutes.
5. Presentation of film as a silent film the second time with additional questions and discussions led by the teacher, stressing points not previously understood—eleven minutes.
6. Final test—twelve minutes.

Group B

1. Pre-test—twelve minutes.
2. Orientation statement—two minutes.
3. Presentation of film as a talking picture—eleven minutes.
4. Questions and discussion of film content (Same as for Group A)—ten minutes.
5. Presentation of film the second time but with sound from the projector shut off and accompanied instead by questions and discussion—the same as with the second presentation to Group A—eleven minutes.
6. Final test—twelve minutes.

Group C

1. Pre-test—twelve minutes.
2. Orientation statement—two minutes.
3. Presentation of the film as a talking picture—eleven minutes.
4. Questions and discussion on film content (Same as for Groups A and B)—ten minutes.
5. Presentation of the film the second time as a talking or sound picture—eleven minutes.

(Continued on page 76)



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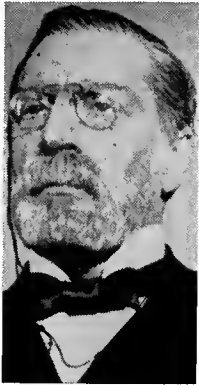
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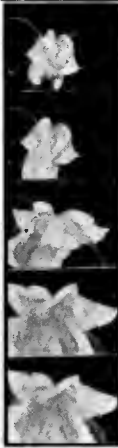



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6. Final test—twelve minutes.

From the above outline of procedure it will be noted that the three groups were taught with the same motion pictures and that the only difference in the presentation of the pictorial materials was in the oral explanatory accompaniment and class discussion during the actual showing of the films. Hence any difference in results reasonably could be assumed to be due to the difference in the effectiveness of the three methods.

5. *Teaching Procedure—Part II*

In order to measure any differences in the effectiveness of the above mentioned methods in promoting the transfer of training all the pupils in the three groups were exposed subsequently to two silent films: *The Green Plant* and *From Flower to Fruit*. As previously stated these films cover the same biological processes as the talking pictures but employ different kinds of plants. They contain the customary captions and other devices of silent films and are part of the Eastman Teaching Films series. They were presented to all of the groups at the same time in the high school auditorium without any instruction from the teachers other than a brief orientation statement before the showing.

Since all three groups had these two films presented in the same manner any difference in gains between the three groups in this second part of the study might be assumed to be due to the difference in the three methods of presenting the first four films. The procedure with each of these two films was as follows:

1. Pre-test—twelve minutes.
2. Orientation statement including the reason for studying the film—two minutes.
3. Presentation of film without any discussion—fifteen minutes.
4. Final test—twelve minutes.

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- (Chapters IV and V, giving results and conclusions, will appear in our March issue, completing the thesis.)

Safety Education

(Concluded from page 63)

streets filled with young cyclists. Since they use the streets and go where cars go, these young "drivers" should be subjected to the same regulations as an auto operator. Perhaps at first the child is reluctant to observe these rules, but if he is told how accidents occur by going through a stop light or an intersection without stopping, he will readily see the necessity of obeying the rules. There is such a glow of satisfaction in a youngster when he pulls up to a red light alongside an auto and stops, then goes on when the light changes, that children soon enjoy following the same rules older persons obey. Not only is there the satisfaction in emulating an auto operator, but basically, the youngster is practicing safety first.

Through introspective data and personal investigation of the individual, the teacher can find the child's attitude towards this vital subject. If he has the proper mental set, his reaction should show an interest and a desire to learn more of the importance of safety. This writer believes that if children make, see, and discuss the individual safety slides, they will gain mental pictures, images, and lasting impressions of certain safety practices which are fundamentally vital in their daily lives and activities.



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NEWS a

American Library Association Holds Visual Instruction Conferences

The Midwest Conference of the American Library Association, held December 27-30 in Chicago devoted two days and two evenings to the consideration of motion pictures and other "non-reading" materials. One session was held jointly by the School Libraries and the Teacher-Training Libraries sections of the Association of College and Reference Libraries. It was marked by an address and equipment demonstrations by Dr. M. Lanning Shane, of Peabody College for Teachers, Nashville, the program including a round table discussion on "A Library Centered Audio-Visual Program."

The remainder of the work was conducted jointly by the Publicity Committee and the Visual Methods Committee of the A.L.A. Guest speaker here was Mr. John Devine, Assistant Director of the American Films Center. In each case the audience numbered several hundred, and seemed most receptive to the new types of material, offered for the first time at this A.L.A. conference.

According to Mrs. Beatrice Sawyer Rossell, head of A.L.A. publicity activities, the present active interest in motion pictures was inspired, to a considerable extent, by the reception accorded in both library and school circles to the two-reel silent film *Found In A Book*, produced by the Library School of the University of Illinois, and distributed for the A.L.A. by Bell & Howell. Two of this year's films were on the same field, with healthy emphasis on results of effective library utilization, rather than on internal library methodics. Several of the films were of the institutional type, made to bring home to the local community the good work done by the local library, despite physical handicaps that should be removed. In one case a pointed comparison was made with the better building and equipment facilities enjoyed by the library in the adjoining town. A very effective original 16mm. sound film, made on the "documentary" pattern, showed the activities of the Sarah Lawrence School for Girls in terms of human aims and achievements, rather than in the stereotyped campus-classroom-dormitory type of building review that characterizes so many institutional films made by schools. Two of the seven films shown were professionally produced, the remainder made by amateur producers. In technical standard, they show encouraging progress.

Considerable discussion concerned itself with the possible future functions of present-day libraries as film distribution centers. The routines worked out for the handling of printed matter are readily applicable to film, it was pointed out. The general interest and the forward-looking attitude of the entire meeting promises real contributions to the advancement of visual instruction.

(Contributed by William F. Kruse)

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Notes

Northwestern University Film Programs

A new educational technique, combining the use of documentary films and the Town Hall type of discussion, will be experimentally inaugurated at Northwestern University during the second semester. Six programs will be presented by the University college in Thorne hall on the Chicago campus, Dean Samuel Stevens has announced. They will be concerned with vital contemporary American problems, illustrated by films and utilizing as discussion leaders Dr. Irving J. Lee, of the speech division of the University college, and visiting experts. The programs will be open free to students enrolled in the college, and open on payment of a small fee to the general public. Topics to be discussed are Democracy and Education, February 21; Propaganda, March 13; War and Peace, March 27; Unemployment, April 10; The People's Wealth, April 24, and Free Speech, May 8.

Films to be used in the series come from a great variety of sources. Documentary productions from the National Association of Manufacturers and the Tashkent Textile cooperative of Soviet Russia, from the United States navy and from peace societies, from Gaumont-British's new documentary studio and from the March of Time, will be shown. In addition one program will consist of cut scenes from Hollywood films.

Texas Visual Education Facts

We are indebted to Mr. C. F. Reagan of the Texas Visual Education Company, Austin, for the following interesting news items.

Over 700 superintendents, principals, supervisors and teachers were enrolled in Texas summer schools in the summer of 1939 for Visual Education courses. Audio-Visual Education Conferences were held during the same summer at Abilene Christian College, Sam Houston State Teachers College, and Texas Technological College.

A Film Library Service is now available for Texas schools from Texas Technological College, Lubbock; University of San Antonio, San Antonio; University of Texas, Austin; West Texas Teachers College, Canyon; and Sam Houston State T. C., Huntsville. About 25 school systems in East Texas have organized the East Texas Bureau of Visual Education located at Kilgore Junior College, with a library of over 140 reels.

"Ten Best" Theatrical Films for Year

"Goodbye, Mr. Chips," made by MGM in England, was selected the best picture of 1939 by reviewers participating in the annual *Film Daily* poll, receiving 472 of the 542 votes cast. Other selections were, in order: "Mr. Smith Goes to Washington," Columbia; "Pygmalion," made in England by MGM; "Wuthering Heights," a Samuel Goldwyn production for United Artists; "Dark Victory," Warner; "The Women," MGM; "The Wizard of Oz," MGM; "Juarez," Warner; "Stanley and Livingstone," Twentieth-Century Fox; "The Old Maid," Warner.

Question: Are there enough Instructional Sound Films available to warrant starting an audio-visual program in my school?

Answer: Erpi Classroom Films has produced approximately one hundred fifty Sound Films specifically for classroom use and is continuing to produce at the rate of twenty-four subjects per year.



In sharp contrast to the situation of only a few years ago, Erpi Classroom Films Inc. now offers to your school a comprehensive library of sound films. Produced under the sponsorship of leading educators—made solely for classroom use—these films incorporate the finest modern photography and the most modern teaching technique.

Subjects covered include the Biological Sciences, the Physical Sciences, Human Geography, Music, Art, Athletics, Child Psychology, Vocational Guidance—for use from primary grades through high school.

Send the coupon today for full details on these modern aids to more effective teaching!

See our exhibit at the NEA Convention,
St. Louis, Booths L29-30, K32-34

Erpi Classroom Films Inc.

ERPI CLASSROOM FILMS INC.

35-11 Thirty-fifth Avenue, Long Island City, N. Y.

ES-2-40

Gentlemen: Please send me your complete descriptive catalog and your special Integration Chart which shows graphically how each film can be used in a number of different courses.

Name _____

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City _____ State _____

Current Film News

ERPI CLASSROOM FILMS INC., 35-11 35th Avenue, Long Island City, New York, announce the availability of many new educational sound films to schools and colleges throughout the country. These films round out a broad production program carried on during 1939 and cover a wide range of subjects. Among them are the following:

Goats—Follows two baby goats through their early development periods and shows the feeding, milking and care of mature goats.

Shep, the Farm Dog—Beautiful outdoor scenes form the settings as Shep goes through a busy day of herding cattle and routing chickens from the garden. Portrays wholesome boy-dog relationship.

Black Bear Twins—Provides an unusual insight into the surroundings and characteristics of these popular animals.

Children of Holland—Authentic recording of child life in that quaint country.

The Fireman—Presents the activities of a company of firemen in a modern city. Care of equipment, drills, life saving devices are stressed.

The Pygmies of Africa—Filmed in cooperation with governmental and tribal authorities.

The Watussi of Africa—Portrays a highly developed African culture which few people have had an opportunity to study.

Mexican Children—A vivid picture of the home, school and social environment of our interesting neighbors.

Colonial Children—A picturesque visualization of colonial home life in all its aspects.

CASTLE FILMS, Rockefeller Center, New York City, have issued their new 1940 film catalog for 16mm (silent and sound) and 8mm projectors. The films, as shown by the index, are grouped according to general subject classifications: sports, news, travel, cartoons, novelties, etc. Each release is described as to contents and illustrated with one or more pictures. Among the new subjects are:

Sports Parade of the Year 1939—Annual review of outstanding sports events during the year, showing champions winning their titles.

Football Thrills of 1939—A panorama of the season's greatest thrills, showing

PICTORIAL FILMS, Inc., 1650 Broadway, New York, offer for sale or rental:

Industrious Finland—1 reel, 16mm sound—Photographed just previously to the outbreak of Russian-Finnish hostilities, the film does not portray a people under stress of this conflict, but the sinews of that nation which now play a major part in this struggle for existence. Finland's progressive agriculture is shown—her inexhaustible timber—her nickel mining at Petsamo—her artistic pottery and china—her beautiful cities, Helsinki and Viborg—her ancient history—her culture, her people. An off-stage commentator and a musical score by the great Finnish composer Jan Sibelius accompany the film.

BAILEY FILM SERVICE, 1651 Cosmo Street, Hollywood, California, have completed five new nature study films in sound, and seven silent color pictures among their "Educational Films of Merit." These nature-study films, termed *Trailside Adventures* by their exclusive distributors, were produced by Arthur C. Barr, well-known naturalist. Titles are:

Cooper Hawk, Horned Owl, Roadrunner, Sparrow Hawk, The Kangaroo Rat and His Associates—biographical studies of the entire life cycles of these birds and, in the last mentioned film, of smaller animals. These subjects make an important edition to the various science courses.

Color is also playing an important part in the Bailey spring releases, as indicated by the production of the following color films on the United States Natural Parks and three others:

Yellowstone, Mt. Rainier, Glacier, Yosemite (offered individually or as a kit), **China, Missions of California,**

headline plays of top-notch games.

Ski Revels—Skiing at its best amid scenes of amazing beauty.

Sock—Demonstrating the art of self-



A scene from "Golden Gate City"

defense by tomorrow's champions.

Swimming and Diving Aces—Slow motion studies of great divers.

Golden Gate City—A tour through San Francisco, showing its new bridges, Dolores Mission, Chinatown, Fisherman's Wharf, etc.

Desert Wild Flowers—each 200 feet and retail for only slightly more than black-and-white film. They are also available for rent from Bailey Film Service and libraries in different sections of the country, names of which will be sent on request.

GARRISON FILM DISTRIBUTORS INC., 1600 Broadway, New York City, have obtained for distribution the first sound motion picture of a Nobel Prize Winner doing the experiments for which he was awarded the Nobel Prize, namely:

Dr. Langmuir—16mm and 35mm sound—Showing Dr. Irving Langmuir of the General Electric Company and his researches in surface chemistry which resulted in his becoming the first industrial chemist in this nation to receive the Nobel Prize in chemistry in 1932. This film was produced and directed by Edmund Lawrence Dorfman, President of the American Institute of Motion Pictures, for the New York World's Fair Science and Education Committee, headed by Dr. Gerald Wendt, and is the first of a projected series which it is hoped will bring to the screen four other great American scientists who have been awarded the Nobel Prize—Dr. Urey of Columbia University, Dr. Davison of the Bell Telephone Laboratories, Dr. Compton of the University of Chicago, and Dr. Millikan of California Technology. The Langmuir film is available for rental or purchase.

POST PICTURES, 723 Seventh Ave., New York City, report that:

King of the Sierras—16mm sound—has been highly recommended for children by the Legion of Decency and the National Board of Review. This is one of many films on which Post Pictures has 16mm exclusive distribution rights.

Washington, the Most Beautiful City in the World—2 reels—is another recent addition to this library.

WALTER O. GUTLOHN, INC., 35 W. 45th Street, New York City, offer many new releases this month, including twelve Monogram feature films in 16mm sound:

Boys' Reformatory—6 reels—A portrayal of a youth who finds himself fighting crime from the inside of a reform school; starring Frankie Darro.

Undercover Agent—6 reels—A story of the U. S. Postal inspectors' fight against crime; featuring Russell Gleason and Shirley Deane.

Wolf Call—7 reels—Jack London's story of the Northland featuring John Carroll and Movita.

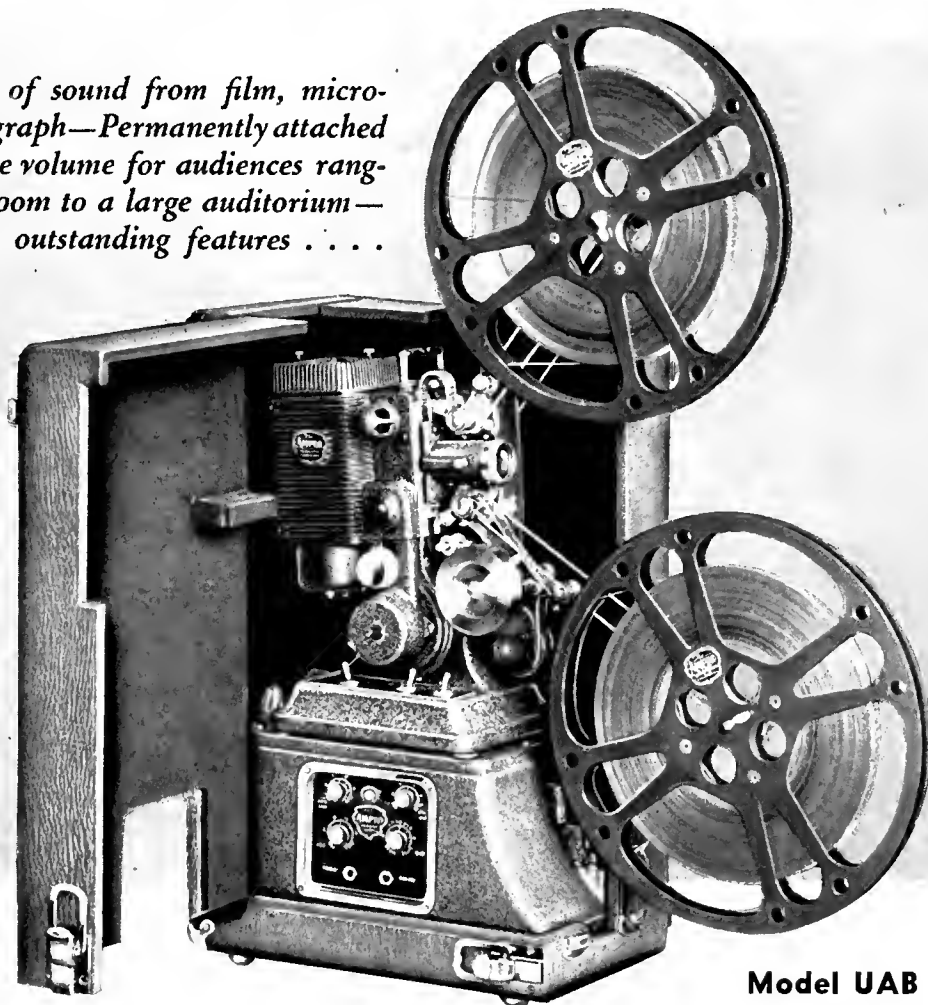
Stunt Pilot—7 reels—Airplane film based on the Tailspin Tommy cartoon strip with John Trent and Marjorie Reynolds.

Tex Ritter Musical Westerns: "Rollin' Westward," "Man from Texas," "Down the Wyoming Trail" and five others complete the Monogram list.

Camera Highlights of 1939—1 reel, 16mm sound—A review of the great

New Sound Projector Offers *PLUS* Value For Schools!

Complete mixing of sound from film, microphone and phonograph—Permanently attached reel arms—Ample volume for audiences ranging from a classroom to a large auditorium—And many other outstanding features



Model UAB

Why this improved Ampro Projector is ideal for Schools . . .

This new Ampro 16 mm. Sound Projector Model UAB offers remarkable adaptability to the varying demands of school Audio-Visual programs. At unusually low price levels you can obtain all the standard Ampro features plus basic new improvements that make this model an outstanding value. These features include: Sound-proofed blimp case double action tone control . . . projector volume control and microphone volume control which permits complete mixing of sound from film, microphone and phonograph . . . master volume control which permits reduction of extraneous noises in low position and gives reserve amplification in high positions . . . attached folding reel arms . . . sound and silent speeds . . . rheostat control . . . reverse picture operation . . . still pictures . . . new amplifier conforming with new

R.M.A. tube ratings which operate the tubes with a larger factor of safety . . . 6L6 Beam Power tubes with three triode driver tubes insure high output and low distortion without overloading . . . all tubes easily accessible . . . forced draft ventilation on amplifier . . . A.C.-D.C. motor . . . 50-60 cycle amplifier (operates on D.C. with 150-watt converter) . . . 2-inch F 1.6 super lens (all sizes interchangeable) . . . 750-watt illumination . . . automatic rewind . . . pilot and dial lamps . . . lens lock . . . up and down tilt . . . framer . . . centralized oil well . . . 12-inch deluxe speaker. Model UAB—Complete with sound-proofed blimp case . . . \$365 Model UA—Same as model UAB but without blimp case . . . \$345

Send coupon for full detailed information.

AMPRO

PRECISION CINE EQUIPMENT

Ampro Corp., 2839 N. Western Ave., Chicago, Ill.

Ampro Corporation (ES 240)
2839 N. Western Avenue, Chicago, Ill.

Gentlemen: Please send me your latest catalog giving full information on the new Ampro model UAB and the complete line of Ampro 16 mm. silent and sound projectors.

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"POETIC GEMS"
 Pictorial Adaptations of the
 Immortal Poems of
EDGAR A. GUEST
 A Series of 13 Single-Reel
 Subjects on 16mm. Sound Film

**"The FIGHT for
 PEACE"**
 Documentary Historical
 Spectacle.
 7-Reel Feature—16mm. S. O. F.

"PORTS O'CALL"
 Exceptionally intimate and all
 embracing World Travelogues.
 A Series of 31 Single-Reel
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**"KING of the
 SIERRAS"**
 An Epic Dramatization of an
 Old Ranger's Humane Phil-
 osophy. A Revelation of
 Equine Wild Life.
 6-Reel Feature—16mm. S. O. F.

**"WILD
 INNOCENCE"**
 Australian Nature Drama —
 Absorbing Tale of Kangaroos.
 6-Reel Feature—16mm. S. O. F.

Other Subjects in Wide
 Variety —
 Catalog on Request

POST PICTURES CORP. 723 Seventh Ave.
 New York City

HISTORY REPEATS ITSELF

In the educational sound films, **TERRITORIAL EXPANSION** and **TERRITORIAL POSSESSIONS**, the romance of our exciting history is retold.

TERRITORIAL EXPANSION OF THE UNITED STATES covers the growth of our country from the Revolutionary War through the Gadsden Purchase.

TERRITORIAL POSSESSIONS OF THE UNITED STATES carries our history onward, beginning with Seward's Folly and finishing with the purchase of the Virgin Islands.

Not only were these films made to instruct, but also to create an interest in American history. An interest so magnetic that the student's desire to learn would bring knowledge of the greatness of this country and, appreciation of the freedom that is ours.

INTERNATIONAL GEOGRAPHIC PICTURES
 52 VANDERBILT AVENUE NEW YORK, NEW YORK

events of the past year, including the visit of British royalty, Coronation of Pope Pius XII, bombing of Helsinki and the Graf Spee incident.

Rice Culture—2 reels, 16mm silent.

BELL & HOWELL COMPANY, 1801 Larchmont Avenue, Chicago, are now distributing the 1940 edition of the Film-sound Library Catalog just off the press. The new 92-page film book is larger than last year's catalog, listing 400 more films on a vast variety of subjects: Hollywood features, nature subjects, comedies, newsreels, films on history, travel, industry, religion, adventure, music, sport, teacher training. Descriptions and rental prices are given, and the audience-suitability of each picture indicated. A new feature is the addition of ratings on those films which have been evaluated by official teaching bodies. The catalog is of standard letter size and is "binder punched." Bell & Howell will be glad to send a copy of the book without charge to all owners of 16mm sound projectors, upon registration in the Bell & Howell files.

DeVry School Films

The circuit service of 16mm educational sound pictures distributed by DeVry School Films, a subsidiary of the DeVry Corporation, 1111 Armitage Avenue, Chicago, while not new in principle, is a new development with sound educational films. The plan makes it possible for (1) a group of schools to rent or purchase a 16mm sound projector and a complete program of educational films, or (2) if schools own projectors, to work out a cooperative Visual Education program with motion pictures, without the necessity of being obliged to take a "block" or a "schedule" of subjects, the dates and subjects of which are selected by the distributor. By permitting the member schools to select the films they want at the time they want them, the DeVry plan eliminates the severest objection to this type of service.

Circuit Plan No. 1 requires a group of schools to contract to rent a 16mm sound projector and a minimum of 40 educational films over a period of one school year. Circuit Plan No. 2 is a plan whereby two or more schools may contract to buy a projector and rent any number

of educational films (minimum of 20) during the school year.

Another feature is the complete study outlines furnished with each subject. These outlines are sent out before the films, thus enabling the teachers to prepare their pupils for the film lesson. The outlines give in detail the content of the film lesson with detailed instruction as to how to present the lesson so that maximum teaching results may follow.

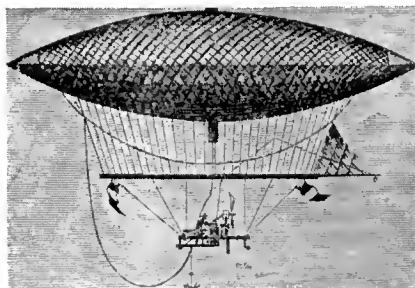
Each subject in the DeVry School Film Library is selected for its teaching value, and new subjects are added monthly. DeVry School Films produces one or more new subjects each month besides purchasing new subjects from other producers. A catalogue descriptive of the service and listing the films available may be had upon request.

Film Reviews

The Conquest of the Air—4 reels, 16mm sound—Produced and distributed by Films, Inc., 330 W. 42nd St., New York City.

A very new and noteworthy addition to the field of "educational documentaries," covering its subject skillfully and completely by expert selection of contents, and by a quality technique thoroughly professional in photography, animation, vocal narrative, and background music throughout. It presents authentic historical data in a form to compel tense and interested attention from any audience.

"Conquest of the Air" offers a forty-five minute survey of the facts of flight, from the first flyer—Pterodactyl of the



Machine used by Santos-Dumont

late Reptilian Age—down to date. It marshalls in chronological succession the discoveries and dreams, plans and achievements, of Archimedes the Greek, the

Chinese kite-makers, Leonardo da Vinci, Professor Charles, Cayley, Mongolfier, Hargrave, Santos-Dumont, Count Zeppelin, the German gliders, the Wrights, Bleriot, and many another. Extant prints and drawings from remote periods are reproduced, and expert motion picture photography covers the modern actualities. Most of the picture is naturally concerned with the last forty years of amazing progression in power and design of



The Atlantic Clipper

machines, pioneer feats, ocean crossings, globe circlings, altitude flying, polar flights, all marking swift progress toward ultimate mastery of the air by man.

Lighter-than-air flight is first treated as a unit, from the earliest hot-air balloons through Zeppelins and blimps, the Shenandoah, the Akron, the Macon, and finally to the Hindenburg disaster, bringing a great temporary lull in lighter-than-air activity. Then, heavier-than-air, from the beginning, through numerous weird attempts funny, fantastic, futile, but significant, through the constructive efforts of the Wrights, Curtiss, Lavoisier, Lindbergh, Law, Chamberlain, Byrd, Costes, Nungesser, Earhart, Balbo, Gatty, Post, and down to the latest 50,000 pound, two-decker transports and sub-stratosphere planes of today.

Splendid animation makes clear the dynamics of wing-lift. Vital flight mechanisms and methods, monoplanes, bi-planes, multiplanes, wind tunnels, light beacons, radio beams, servicing methods, land field operations are vividly shown and explained. The elaborate Government training for flyers is presented in full detail — glider operation, ground school, radio school, acrobatics, mass formations, blind flying, pursuit planes and flying fortresses. And the absorbing

SAFETY

at home...at play...on vacation



SAFETY SERIES—SAFETY AT HOME (PRIMARY)—This safety film for children in the first three grades illustrates safety practices for children in the home—care of playthings; hazards of climbing on unsteady furniture; fire, and the handling of matches; protruding nails; loose rugs, etc. ½ reel—\$12.

SAFETY SERIES—SAFETY AT PLAY—A safety film for children in the first three grades. Contrasts safe and unsafe places to play; safety in the use of play equipment; good habits in play; proper care of the playground; and first aid for minor injuries. ½ reel—\$12.

SAFETY SERIES—VACATION SAFETY—A safety film for use in grades four to six, and in junior high schools. The film units are: (1)

Water Safety in an Organized Camp—good swimming precautions. (2) Boating—correct methods of handling boats. (3) Safe Conditions in Camp—the dangers from broken glass and from poison ivy. (4) The Campfire—correct methods of building and extinguishing campfires. 1 reel—\$24.

In addition to the three new Safety pictures outlined above, Eastman Classroom Films on Health also include Bacteria... The Blood... Breathing... The Living Cell... Child Care... Circulation... Cleanliness... Digestion... First Aid... Food and Growth... Home Nursing... Muscles... Posture... Teeth... and 21 others. Write Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

Eastman Classroom Films

history concludes with strong emphasis on American supremacy in the air, on imminent expansion to be expected, and frank admission that no limits can be set for air achievement of the future. N.L.G.

The Edge of the World—7reels, 16mm sound — Distributed by Commonwealth Pictures Corp., 729 Seventh Avenue, New York City.

North of Scotland, wrapped in Atlantic mists and storms, stand countless rugged islands, among them Hirta. Supposedly this was the island glimpsed by the Romans circumnavigating England and named by them Ultima Thule, the uppermost land of the world. Today rocky Hirta stands in majestic desolation, a forbidding mass of frowning cliffs and scanty soil, tenantless but for hardy sea birds. Yet Hirta was long inhabited, up to recent times, by a sturdy Scotch folk as rugged as their island. They were the product of generations of struggle for life against impossible handicaps of heartless nature, and had grown staunch, strong, intrepid from the conflict. They wrung a comfortless living from air, sea and man-made soil, raised sheep, goats and Shetland ponies, wheat and hardy vegetables, with occasional imports from the mainland to eke out the necessities of existence. Homes and buildings they built of native stone, laboriously quarried and laid by their own horny hands, and these still stand on the dreary heights of Hirta, empty, windowless but eloquent and still strong. Work, a little play, love and endless hardships made up "life" for these stout-fibered, deeply religious people. They lived it hard and long. Hirta was "home." They loved it and would not change for the "comforts and advantages" of civilization. Their fine old faces, seamed and leathery by work and weather, reflected their uncompromising will, their fortitude of their utter devotion to their Hirta homeland. That life, with its problems and struggles, is now lived through again to the end in the notable sound motion picture, *The Edge of the World*.

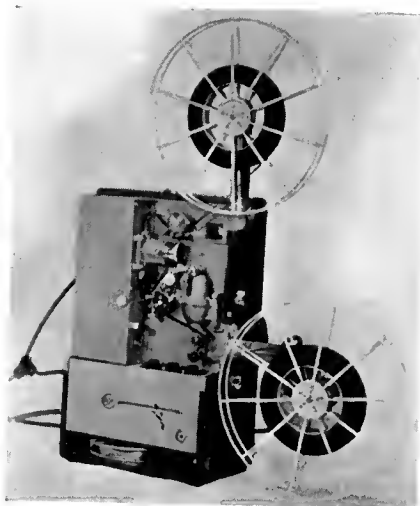
This exceptional film, a "Man of Aran" in epic dimensions, pictures powerfully, grimly, vividly the last year of Hirta's human habitation. It is character drama, rich in human interest and stern truth. The call of civilization is spelling the doom of life on Hirta. Young men are drawn to visit the mainland, learn that life may yield more comforts, and do not return. Hirta's population dwindles. Harvest shrinks for lack of working hands. The losing struggle centers round the sons of the two Nestors of the colony. Accidental tragedy comes to one family, and unrelenting bitterness to the other. As a consequence, dramatically true and very delicately handled, a baby is born out of wedlock. And the adorable baby gradually brings the denouement by melting down the bitterness, harmonizing the warring elements, and making possible the final momentous and unanimous decision for exodus from Hirta. The long, heroic cycle of human life on the island ends and rocky Hirta returns to its lonely isolation amid the Atlantic's mists and storms. N.L.G.

Among the Producers

RCA New Sound Projector

The RCA Manufacturing Company, Camden, New Jersey, has announced a new 16mm sound motion picture projector, called Model PG-170, designed specifically for use among schools and by industrial users of 16mm films. Developed by the same RCA Photophone engineers who have designed 35mm equipment now in use in large production studios and theatres, this 16mm projector, priced at \$300, is said to meet the exacting requirements of theatrical projection at moderate cost.

Simplified in construction to provide ease of operation, the new machine has many features which are especially in-



teresting to schools. These include: brilliant projection with 750-watt lamp; 10-watt output sound with push-pull amplification; simplified threading; theatrical framing with no change of projector position; efficient cooling. The machine's sound reproduction is accomplished with RCA stabilized sound, with the sound drum mounted on shielded ballbearings; and an electro-dynamic speaker mounted in separate case. The sound is sufficient for any classroom or average school auditorium. Other interesting features are: separate motor for film take-up and rewind which is adjustable to provide proper tension for 400 to 1600-foot reels; sound and silent film projection speeds with governor-controlled motor, easy cleaning of aperture gates; provision for using microphone; connection for record players; variable tone control; and extreme portability, the projector and speaker together weighing 59 pounds.

S.O.S. Expansion

S.O.S. Cinema Supply Corp. has taken over International Theatre Accessories Corp., with which S.O.S. was affiliated for years. The two concerns jointly occupied the premises at 636 Eleventh Avenue in Manhattan, where they manufactured and distributed a varied line of theatre equipment. There will be no change in the officers or the directors

under the new set-up. S.O.S. recently absorbed the business of Consolidated Theatre Supply Corp., and is now negotiating the acquisition of another equipment manufacturer said to be in business since 1922.

Ampro Offers 8mm Projector

The Ampro Corporation, 2839 N. Western Avenue, Chicago, have just introduced a new 8mm projector Model A-8, the first machine of this size to be manufactured by this company. The new model incorporates many fine features in design and construction, among them being: a still picture lever, reverse picture operation, automatic safety shutter and rewind, efficient cooling system, 400 foot reel capacity, 500 watt illumination, automatic fire shutter, reel-locking device, pilot light, centralized controls, easy threading, quiet operation, optical system corrected for color films. It has a 1" F 1.6 objective lens, and operates on both AC and DC 100-125 volts.

Keystone Science Units

Three new units in their Elementary Science series of lantern slides and stereographs, each consisting of 25 subjects, are being offered by Keystone View Company, Meadville, Pa. The photography is all new, being the work of Arthur E. Eldridge. The unit on "Butterflies" is furnished all in color only. The stereographs of the units on "Insects" and "Moths" are plain. Both these units are furnished either with eight slides in color or all slides in color. The units previously published in the Elementary Science series are "Birds," "Wild Flowers," and "Trees."

For teachers seeking timely material on Finland, Keystone recommends their Geography Unit No. 32. All the stereographs and slides in this unit were reproduced from negatives made in Finland two years ago by Major Sawders. A teachers' manual accompanies the unit.

New Filmo Master 8 Projector

Just announced is the Filmo Master 8 Projector, latest product of the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. The new machine is fundamentally the same as its predecessor, the Model 122 Filmo 8, but it said to be greatly refined and improved. New features are: rack-and-pinion tilt, whereby the picture is positioned simply by turning a knob; centralized switch panel, with separate controls for both lamp and motor mounted on the base of the projector; tripod socket beneath the base; radio interference eliminator; lens-lock, as on Filmo 16mm. projectors, permitting the projection lens to be locked firmly in position after it is focused. Like its predecessor, the Filmo Master 8 has the B & H film-protecting side-tension feature, all-gear drive, electric rewind, still picture clutch, framing device, and ability to take 300-, 400-, or 500-watt lamps.



THE NEW ERM AND LRM BALOPTICONS

Have Built-In-Blower Cooling System

Located in the forefront of the base, out of the operator's way, the Built-In-Blower Cooling System forces a current of cold air over the opaque material being projected and out through the vents at the top of the Balopticon, thereby cooling the entire interior. Opaque material can be shown for as long as desired without harm. Independent switches are provided for illuminant and cooling system, wiring is concealed.

DESIGNED for GREATER CONVENIENCE IN USING VISUAL AIDS

The new Balopticons ERM and LRM are in step with modern teaching procedures. These new models have all the features essential to ease in operation,

long and trouble-free service, brilliant, sharp screen images, and ample provision for using effectively the wide variety of available teaching material.

BALOPTICON LRM

Slides and Opaque Material

Balopticon LRM is a combined slide and opaque projector with balanced illumination to avoid eyestrain. No great change in image brightness occurs when switching from one to the other nor is it necessary to move the Balopticon.

Listed models differ only in projection lens equipment. The 14 inch focus lens permits a projection distance of 18 to 20 feet. With the 18" focus lens, the projection distance may be as great as thirty feet, if used in a well-darkened room.

BALOPTICON ERM

Opaque Material Only

Balopticon ERM enables the teacher to project a vast amount of illustrative material, such as photographs, post cards, printed pages or pictures, stamps, maps, charts, drawings; or even solid objects, such as geological or biological specimens, coins, and curios.

The ERM Balopticon is noteworthy for brilliance of image and keenness of definition, especially important in taking notes and maintaining discipline, and showing fine detail on the screen.

SPECIAL OBJECT HOLDER

Both the ERM and LRM Balopticons have the new spring actuated holder for opaque material, which can be operated from either side or the back. It is free from any projection. This design permits use of selected 6" x 6 3/4" areas from much larger material. Large door at the side provides access to the projection chamber for solid objects which can not be introduced conveniently otherwise.

Send for folder which describes these two new Balopticons in detail.

Bausch & Lomb Optical Co., 688 St. Paul Street, Rochester, N. Y.

BAUSCH & LOMB

FOR YOUR EYES, INSIST ON BAUSCH & LOMB EYEWEAR, MADE FROM BAUSCH & LOMB GLASS TO BAUSCH & LOMB HIGH STANDARDS OF PRECISION



The Film Estimates

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

(A) Discriminating Adults (Y) Youth (C) Children

Date of mailing on weekly service is shown on each film.

Bad Little Angel (V. Weidler, Guy Kibbee) (MGM) Appealing sentimental little drama with religious motif and much pathos and humor. V. Weidler as little orphan girl charmingly meets all problems through counsel of the Lord. Melodramatic climax, highly emotional for children, but happily resolved. 1-15-40 (A) & (Y) Good of kind (C) Probably

Big Guy, The (McLaglen, Jackie Cooper) (Univ) Innocent lad, forced into aiding escaping convicts, is sentenced for crime. Stolen money recovered, which would have cleared boy, is long withheld by prison warden. McLaglen good as rash, impulsive warden and moral weakling. Morbid theme well handled. 1-23-40 (A) Good of kind (Y) No (C) No

Blondie Brings Up Baby (Penny Singleton, Lake) (Colum) Another in comic-strip series with many of the inanities less funny on screen. Piquancy and charm in suburban domestic scenes. Others seem absurd and stupid. Dagwood loses and regains job, Daisy gets lost, Baby Dumping goes to school. Very elementary but amusing. 2-6-40 (A) Fair (Y) Good (C) Excellent

Child Is Born, A (Fitzgerald, Page) (Warner) Serious but uninspired attempt at realistic picture of maternity ward. Young wife about to be mother, under life sentence for unexplained murder, chooses death that child may live. Characters utterly obvious "types." Fitzgerald and Page good, but whole fails to convince. 1-23-40 (A) Unconvincing (Y) No (C) No

Earl of Chicago (Montgomery, Arnold) (MGM) Strange, impossible, rather depressing, yet absorbing picture. Tough uncouth head of Chicago distilleries inherits English estates and title and goes over to "cash in." Kills partner, is tried by House of Lords, found guilty, executed. Unusual psychological role finely done by Montgomery. 2-6-40 (A) Very good of kind (Y) Too mature (C) No

End of a Day, The (French-Eng. titles) Absorbing drama done with deft, realistic French touch. Romances, intrigues, amusing complications of retired actresses and actors in private home for aged thespians. Interlocking themes of plot expertly handled. Notable acting by fine cast. 1-30-40 (A) Excellent (Y) and (C) No

Everything Happens at Night (Henie, Cummings, Milland) (Fox) Diverting, fast-moving comedy-romance brings in logically Sonja's magnificent solo skating in palatial setting and amusing doings of two competitors for her heart and for a "scoop" on famous doctor, supposedly dead. Charming backgrounds. 1-23-40 (A) & (Y) Very entertaining (C) Good

Fighting 69th, The (Cagney, O'Brien, Brent) (Warner) Powerful war drama, finely acted by excellent cast, dedicated to the famous Father Duffy. Scraggy, tough, disagreeable private earns hatred of regiment, turns yellow at front. Finally redeemed by priest. Gruesome war scenes but emphasis on human relationships. 1-30-40 (A) Good of kind (Y) Harrowing (C) No

Flying Deuces, The (Laurel and Hardy) (RKO) Ridiculous but amusing comedy a la Mack Sennett. Hardy falls in love with French girl who rejects him. They join the Foreign Legion to forget and soon desert. Typical Laurel and Hardy complications ensue. Clever ending. 1-30-40 (A) Depends on taste (Y) and (C) Amusing

Gone With the Wind (Leigh, Gable, de Havilland, Howard) (MGM) Technically superb, splendidly acted, complete screening of famous novel of lovely old South ruined by Civil War. Painstaking detail, gorgeous background and costume, relentless Technicolor, countless episodes, fluctuating dramatic intensity, for nearly 4 hours! 1-30-40 (A) Notable (Y) Mature (C) No

Green Hell (Joan Bennett, Fairbanks, Jr.) (Univ) Fine cast used in stereotyped jungle thriller of pseudo-scientific search for Inca treasure by six males and one female (absurdly chic amid Amazonian wilds). Full of artificial Hollywood "punch," limping plot, stilted situations, impossible heroics, pretentious hokum. 1-23-40 (A) Artificial thriller (Y) & (C) No

Heaven With a Barbed Wire Fence (Jean Rogers, Raymond Walburn) (Fox) Mediocre tale of adventures of train-jumpers—eccentric old professor, Spanish girl refugee (totally unconvincing), young hobo, and rather obnoxious boy whose every cent was used to buy Arizona ranch. Plot pointless, action feeble, situations stupid. 1-23-40 (A) (Y) & (C) Worthless

Henry Gees Arizona (Frank Morgan, V. Weidler) (MGM) Entertaining little comedy melodrama. Morgan excellent as genteel but timid New Yorker who inherits ranch after brother's death. Wants to flee plotting enemies, but devoted niece persuades him to stay. Tricks and subduces enemies with cleverness. Unpretentious, good fun. 1-30-40 (A) Good of kind (Y) and (C) Amusing

Invisible Man Returns, The (Hardwicke, V. Price) (Univ) Fantastic, utterly preposterous, characteristically Hollywood horror film with pseudo-medical features. Innocent man sentenced for murder, made invisible by doctor, escapes and tracks down real murderer. Doctor restores visibility by uncanny methods. Gruesome. 1-30-40 (A) Absurd (Y) and (C) No

Invisible Stripes (Raft, Jane Bryan) (Warner) Vivid film of ex-convict's struggle to get and hold job and keep kid brother from going crooked. Finally joins gang to supply needed funds for brother, and meets death he anticipated. Mother and brother relationship well done. Lurid gang killings. 2-6-40 (A) Fair of kind (Y) Too morbid (C) No

Judge Hardy and Son (Hardy Family) (MGM) Wholesome amusing "Hardy" story. Andy's romances and financial problems as complicated as ever. Illness of mother sentimentally but humanely and gracefully handled. Situation of selfish daughter deserting her aged parents righted by Judge Hardy and son. Emotional scenes. 1-30-40 (A) and (Y) Amusing (C) Fair

Kid Nightingale (John Payne, Jane Wyman) (Warner) Brisk tempo to small town farce. Ambitious, talented young singer lured into prize fight business by false promises of scheming promoters. Clean, fast, emphasis on comedy, but predominantly stereotyped and definitely second rate. 1-15-40 (A) Hardly (Y) Valueless (C) No

Mad Empress, The (Medea Novelara, Nagel) (Warner) Elaborate historical picture of mutual devotion of Maximilian and Carlotta and their heroic defense against forces of republic and Juarez despite Napoleon's betrayal. Slow tempo, but well done. English version of previous Spanish production. 2-6-40 (A) & (Y) Fairly interesting (C) Good

Main Street Lawyer (Ed. Ellis, A. Louise) (Republic) Nice little small town drama. Kindly, capable attorney blackmailed by crook whom he is about to try, but who knows truth about his prison-born adopted daughter. Melodramatic climax but mostly unpretentious, homely, rather interesting film. 1-15-40 (A) Fair (Y) Good of kind (C) Perhaps

Mexican Spitfire (Velez, Leon Errol) (RKO) Ridiculous, somewhat risqué farce-comedy, involving complex marriage and illegal divorce situations. Film flavored by nonsensical antics of shrieking heroine. Much elementary but distinctive humor supplied by Errol's dual role. Slapstick climax a la Mack Sennett. 1-23-40 (A) Depends on taste (Y) Perhaps (C) Hardly

Mill on the Floss (Geraldine Fitzgerald) (Standard) George Eliot's famous "Romeo and Juliet" story (of young lives ruined by family feud) expertly set, costumed and acted. Convincingly portrays early 19th century England. Fitzgerald superb. Picture's faults largely those due to faithful screening of the Mid-Victorian novel. 1-15-40 (A) Excellent (Y) Good (C) Mature

My Little Chickadee (West, Fields) (Univ) Risqué western comedy melodrama of Gay 90's. Happy combination of West and Fields. "Flower Belle" of checkered past, driven out of town by woman vigilantes, saves self by mock marriage to Fields. Mae Miller, Fields funnier than of old. 2-6-40 (A) Good of kind (Y) & (C) No

Oh, Johnny, How You Can Love (Tom Brown, Peggy Moran) (Univ) Fairly entertaining harmless lightweight farce-melodrama. Traveling salesboy wrecks eloping girl's car, is persuaded to take her to New York but gangster side-tracks them to Canada. Climax in trick tourist cottage. Snappy dialogue and action. 2-6-40 (A) Perhaps (Y) Amusing (C) Fair

Our Neighbors, the Carters (Fay Bainter, Frank Craven) (Para) Rather pleasant, human unpretentious little story. Father of five forced out of business by cut-rate competitor. Wealthy friend offers to adopt child and settle annuity on family. All ends happily with family together and business established. 1-23-40 (A) Pleasing (Y) & (C) Very good

Overture to Glory (Hebrew-Eng. titles) Story of Jewish Cantor who is influenced by composer to become opera singer, but returns eventually to sing his last in the synagogue. Much fine singing, many excellent, realistic scenes, but action slow and many details long drawn out. 1-30-40 (A) Depends on taste (Y) & (C) Little interest

Raffles (de Havilland, Niven) (Warner) Excellent, completely diverting, deftly played entertainment. Debonnaire gentleman-thief, as Robin Hood in English high life, pulls final coup to save honor of friend before reforming for his lady love. Suspense well-sustained. Niven charming as suave, clever, likeable Raffles. 1-15-40 (A) & (Y) Fine of kind (C) Too mature

Remember the Night (Barbara Stanwyck, Fred McMurray) (Para) After trite opening, rather improbable situation of prosecuting attorney and girl thief becomes thoroughly human, diverting story. He postpones trial, posts bond and takes culprit home for Christmas! Sentimental scenes well done. Consistent, natural conclusion. 1-23-40 (A) Fairly good (Y) Entertaining (C) Perhaps

Return of Dr. X (R. Lane, H. Bogart) (Warner) Murder mystery drama. Doctor's experiments with blood composition resurrects a man dependent upon blood of others! Oft-used role of meddling smart aleck reporter who unravels crimes. Thrill, horror and suspense in pseudo-medical atmosphere. 1-15-40 (A) Depends on taste (Y) Doubtful (C) No

Slightly Honorable (O'Brien, Arnold) (U.A.) Lively, wisecracking comedy-murder-mystery with cheap touches. District attorney gets out of political machine and into trouble. Framed in murder case. Absurdly pursued and caught by empty-headed heroine. Moments of high tension, but mainly humorous. 2-6-40 (A) Diverting (Y) Doubtful (C) No

Student Romance (Patrick Knowles) (British) Over-sentimentalized musical comedy of student life at Heidelberg. Usual far-fetched romantic tale of singing (not too well) student, his comic faithful friend, a princess (poor actress, thin voice) and pretty barmaid. Whole production a bit cloying. 1-9-40 (A) Mediocre (Y) and (C) Probably good

Thou Shalt Not Kill (Bickford) (Republic) Mediocre melodrama. Innocent man convicted of murder of girl. Murderer confesses to priest. Dramatic climax, when two priests discuss sanctity of confessional, misses. Melodramatic climax when murderer tries to kill priest! Usual thrill stuff. 1-15-40 (A) Poor (Y) & (C) By no means

Too Busy to Work (Jones Family) Mayor-husband neglects business for civil affairs. Wife proceeds to teach him lesson by neglecting home for amateur theatricals. Many farcical, over-worked, ridiculous situations. Definitely class B but harmless, perhaps amusing for the uncritical. 1-15-40 (A) Hardly (Y) & (C) Probably amusing

Tropic Fury (Arlen, Devine) (Univ) Formula adventure story. Rubber industry specialist goes into depths of Amazon, finds lost scientist at mercy of cruel rubber king with delusions of grandeur. No new angles to unpretentious usual-type thriller. Fair interest for the undiscriminating. 2-6-40 (A) Mediocre (Y) Perhaps (C) No

We Are Not Alone (Muni, Bryant, Robson) (Warner) Strong, poignant drama of human relationships skillfully cast and produced. Muni notable as kindly, understanding country doctor, caught, with fine little governess heroine in tragic web woven by ignorance, intolerance and stupidity which sends them to their death. 12-19-39 (A) Fine of kind (Y) Depressing (C) No

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Diversitorials

The St. Louis Meeting

THE St. Louis meeting of the D.V.I., ably planned and conducted by President J. E. Hansen and Secretary Camilla Best, was a distinct success, marked by good attendance, lively interest, and an almost unparalleled mass of utterance. Very little program time was used in showing pictures, with the consequent footage in papers, speeches and discussions reaching record proportions. Therefore, in undertaking to reprint the "proceedings" in our pages, we are met with extraordinary demands upon our limited space.

Something over half the material appears on pages 101 to 114 of this issue; the balance must await the April issue. This balance will include the following papers or rescripts—*The Teaching Film as a Classroom Aid* by Mrs. Alma B. Rogers, *Producing the Educational Sound Film* by V. C. Arnsperger, *How to Use the Sound Film in the Classroom* by Ruth Livermon, *Local Production of Motion Pictures to Supplement Professional Production* by Wm. F. Kruse, *Progress Report on the D.V.I. Yearbook* by F. Dean McClusky, a panel discussion on *Where Are We Headed in Visual Instruction* conducted by Edgar Dale, *Standards in Visual Instruction* by W. M. Gregory, *Classroom Facilities* by S. B. Zisman, and *The Status and Future of School-made Public Relations Films* by Wm. S. Hart and Godfrey Elliott. Only one address from the program will be missing from these proceedings—a resumé of "Materials of Instruction" by Herbert Jensen, who preferred to have his paper printed elsewhere. Despite this single exception, our total reprint in the March and April issues represents, we believe, the most nearly complete "proceedings" ever published on an annual meeting of the Department of Visual Instruction of the N.E.A.

An Omission in This Issue

BECAUSE of the extended reprinting of the St. Louis meeting we have been regretfully forced to omit, for this issue, the regular monthly insertion of Arthur E. Krows' definitive history of the non-theatrical field, "Motion Pictures—Not for the Theatre." It is the first break in 17 consecutive installments of this unique history, and it will be resumed in April if possible, in May at latest.

The Midwestern Forum

THE second annual meeting of the Midwestern Forum on Visual Teaching Aids will take place at the Hotel Morrison in Chicago on April 5th and 6th next. (The full program is printed on page 124 of this issue). This second meeting is being held because the first, in the Spring of 1939, was so markedly worthwhile. The attendance last year exceeded expectations, and there is every prospect that the 1940 session will eclipse the former figure. Continuity of management

Again we are gathering completest possible data on all summer courses in visual instruction, for publication in April and May next.

Any reader knowing of such courses to be given next summer is earnestly asked to send us names of the institutions—with or without further data such as title of course, name of instructor, dates of duration, credits allowed, contents of course, etc. N. L. G.

and policy is a decided factor in this growing success. Practically the same Committee, with many notable additions, is functioning for the second meeting, with William C. Reavis, Department of Education, University of Chicago, as the present Chairman, succeeding Donald Bean, University of Chicago Press, whose able handling of the first meeting gave the enterprise its auspicious start.

The coming program will offer all the outstanding features of last year's meeting—Demonstration Clinics for Elementary School, High School and College, a Round Table discussion for Directors of Visual Instruction, general sessions with authoritative addresses on various problems of the field—plus far more attention to the use of still pictures, more discussion from the floor, a dinner without "speeches," and a full evening devoted solely to presentation of recordings, still pictures, motion pictures and slides.

For maximum interest in and benefit from the coming Forum, all attending, either for the first or second time, would do well to read or reread the "full proceedings" of the 1939 Forum. It will afford an interesting basis for comparison of values of the two meetings and for a check on progress and improvement in the space of one short year. It should be easy to beg or borrow a copy of the 80-page "Full Proceedings of the Midwestern Forum of 1939" (many copies have been widely circulated), published by The EDUCATIONAL SCREEN at the *actual cost* price of 50 cents. Or, if all else fails, there are still a few copies available from us, postpaid, at the original figure.

Because last year's Forum was one of the liveliest and meatiest sessions we ever attended on visual instruction, because the Forum this April bids fair to surpass it in all respects, we can, with a clear conscience, urge upon all our readers everywhere to make their plans to attend—and then hold to those plans.

Film Evaluation Project

AT THE start we anticipated possible difficulty in securing enough judges to make the Evaluation Committee of a size adequate for reliable results. Our fears were unfounded. Numerically the Committee is already beyond the dimensions needed, but some members are scoring very few films a year. Obviously a further step can be taken to the distinct advantage of the Film Evaluation Project.

We shall now aim at a permanent Committee of 500 teachers, each of whom will score not less than 10 films per semester, and a majority of whom will score a greater number. Limiting the Committee personnel is not only sound economy. We have found that the more films scored, the better the critical judgment becomes. More films can be scored only by teachers who use

(Concluded on page 114)



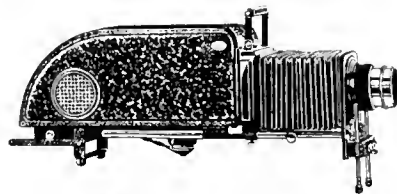
Note how conveniently large periodicals are used.

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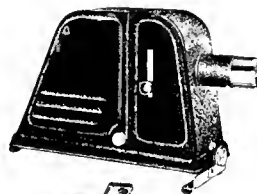
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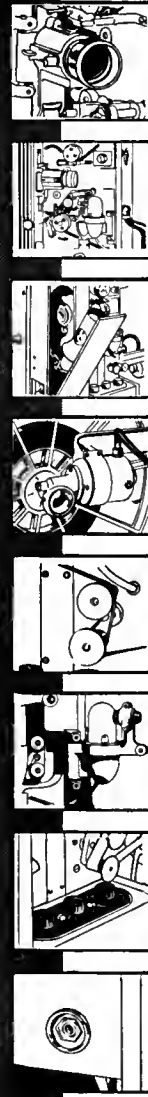
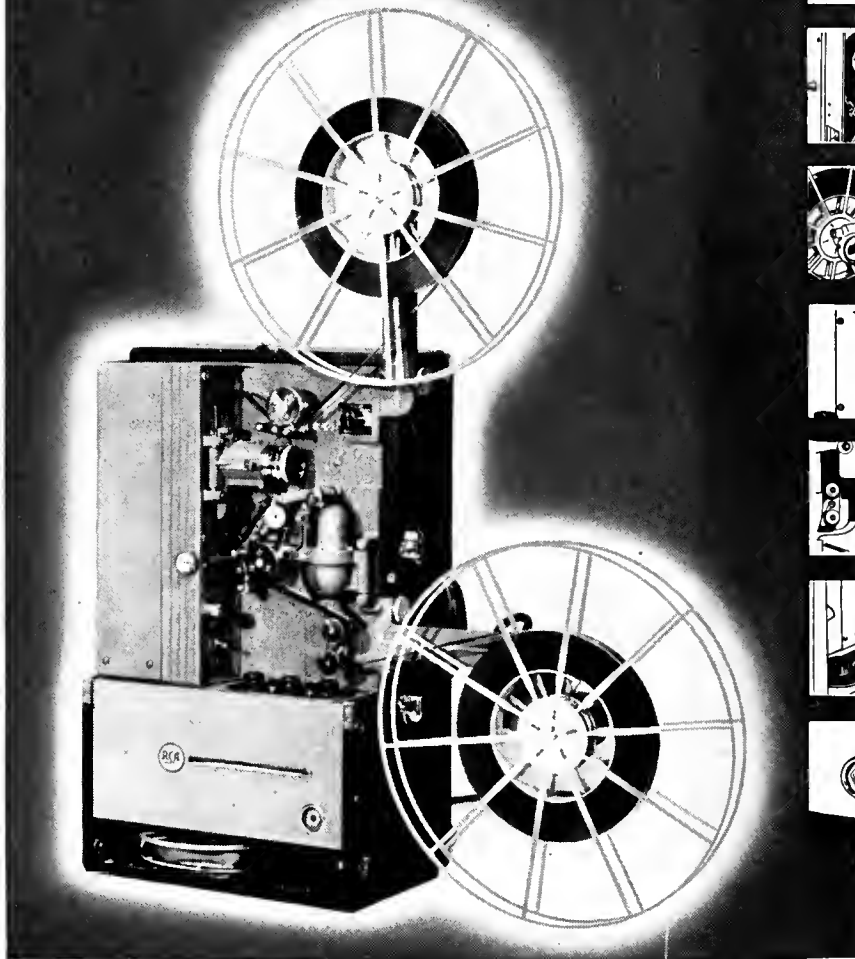
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Standards of Geographical Film for Instruction

A searching analysis of elements and qualities, the desirable and the undesirable, in motion pictures planned for the teaching of geography.

W. M. GREGORY, Director
Educational Museum of Cleveland Schools

PROOFS of the general and specific instructional value of motion picture films have been obtained by classroom tests. Freeman, Davis, Knowlton, Gatto, Hansen, Arnsperger, and many others have conducted extensive tests to ascertain the value of certain films in instruction. These tests are as reliable as scientific controls can devise and are valid proofs that a certain film has educational value for specific purposes. *But we must not commit the serious error of accepting these tests as a blanket proof of the general educational value of all films so that they "may be shown when received" for any worthwhile instruction.*

I. Standards Needed for Geographical Films

The present mass of so-called educational and advertising films is a distinct menace to progress in the use of the film as an educational tool. Many films are not evaluated by the teacher but are used under the impression that films have in general some instructional value. This present situation is confusing and the poor results in instruction are misleading as to the real value of a high standard film as an educational tool. If films are to be used for instruction they should be selected with careful discrimination based on close attention to those professional standards which enable the classroom teacher to make definite and specific use of this tool in particular units.

In geographical instruction the film is a tool that brings facts and ideas to the pupils that would be otherwise unobtainable. *These films should meet the professional standards of geographical correctness and suitability for various grade levels. They should emphasize man as the center of a geographical environment.*

The clever artificial deceptions of Hollywood are ruled out of all geographical films which must present a truthful visual impression of man's activities in a natural environment. The educational value of the one reel "commercials" or theatricals varies so widely that each reel should be judged on its merits. In these films good photography often prevails but there too frequently is undue emphasis on the bizarre, queer habits, freaks, crudity, etc. *Switzerland—The Beautiful* in color is excellent geographical material.

The documentary film tries to dramatize facts in the geographical field as *Nanook of the North*, *Moana*, *Man of Aran* and *Elephant Boy*. These examples are fine interpretations of life in a natural environment and have no propaganda subtleties. The geographical conditions are more highly dramatized in such subjects as *The Plow that Broke the Plains*, which hands out the idea of dustbowls caused by wheat growing and now

requiring a conservation program. Another geographical problem in soil conservation has been dramatized and almost set to music in *The River*.

Sometimes the documentary technique produces a vivid and artistic mixture of gears, rods, whirling crankshafts, high chimneys, rapidly moving wheels and music which arouse vague unintelligent emotions but give no true ideas of man in industry. This type of film needs careful selection for use in the classroom.

If the documentary film uses its power to make known *critical geographical facts* it should be selected as a definite part of training for citizenship. "The City" is a presentation of the geographical growth and activity within a great metropolis. It is useful in dramatizing the problems of man's urban development.

II. Standards for the Producer and for the Classroom Teacher

First and most important is some guidance for the producer who realizes that to succeed his films must be excellent tools for instruction. Detailed standards for instructional geographical films should be formulated by the close cooperation of the producer and his staff; a geographical expert who fully comprehends the needs of the classroom; and a teacher who works with films and uses them with a modern technique. Such standards should be in sufficient detail to guide the producer in meeting all the requirements of modern geographical instruction and the resulting films should be so closely adjusted to the courses that they become integral parts of important units of instruction.

The field of production should be chosen for those units of geographical instruction which require techniques for their understanding. The most promising field to the producer is elementary school geography to which the motion picture can bring laboratory material for observation and rich experiences. The unusual, the spectacular, and wonderful are of the older type of geography which has been superseded by the visual presentation of man at work and how he lives and moves from place to place on the earth. The units are selected as typical of the ways in which man lives and works. Each small unit of film should bring interesting experience to the pupil.

In the elementary school the presence of mixed social studies, integrated courses, "core" subjects, and progressive procedures too often confuses the real purpose of giving experience to pupils. In many schools geography and history are presented as related but separated fields in the social studies. As a result a continuity of geography units at various learning



A scene from the Erpi film "Irrigation Farming"

levels is commonly found. One serious mistake of the producer is trying to provide material and ideas that are too extensive and over dramatized. Such films without a continuity as to man's labor and its results are pointless and valueless as educational tools. Again too many films in geography deal almost entirely with man's physical environment and not at all with his use of it. Such a treatment is not according to modern interpretation of geography.

The clearness with which the producer follows the standards required, the more educational value he can build into films. The standards for producers are so important as to demand more discussion than this space permits. However in passing, attention is called to the fact that the success or failure of a producer's is due to his skill in getting the high standards in organization of the material which he produces.

Standards for Selection of Geographical Film for Instruction

To guide the classroom instruction in the selection of film is an important item in any progressive program. Teachers are trying to develop definite worthwhile instruction with films and it is for their guidance that clear standards should be established.

The present lack of such standards and the idea that any film that is put together may be used for any grade level at any time is the present weakness in the application of films to geographical instruction. One good film applied correctly is superior to many that have little relation to the lesson content. *Each film must be evaluated by the teacher as to its content and the level of learning before it is used.* This is not an impossible task and it is necessary to assure correct and successful techniques on the teacher's part. Repeat showings of films by the same teacher throughout several semesters is a clear indication that these films are a definite part of her program of instruction.

A study of the circulation of geographical films in several of the many film libraries of this country would indicate those films most used at certain levels of learning. A nation-wide check-list like that being conducted by the "Educational Screen" reveals the films most used in various grades and units.

It is from the consideration of such source of information and many experiments with films in classrooms that the writer makes some attempt to formulate some suggestive standards that may guide teachers in their selection of geographical films.

III. Films Made for Various Learning Levels

Learning levels are more clearly understood since P.L.R.'s have been determined for large pupil groups. This knowledge of the pupil's capacity for learning has made possible a close correlation of subject matter to pupil's abilities in the modern school. The P.L.R.'s of pupils give teachers a clue as to the ideas that classes can take and use. Many teachers have been slow to adjust the subject matter to pupil's abilities. This is the producers most serious problem. Teachers at first used any film subject with any class but this was in those brief days of the first wonderful movies when educational authorities seemed dazed by the celluloids. In the modern classroom it is necessary to select the film as to specific subject and as to learning level based upon the capability of the student.

It must be remembered, however, that the ease of the film as a medium of communication makes possible the clear presentation of concepts which ordinarily have been considered "too difficult" or "too complex" to be used at established learning levels. In the selection of films the teacher should not fall into the error of underestimating the ability of pupils to comprehend facts clearly presented simply because pupils are low in reading ability.

Ability to learn through the picture is much more easily acquired than learning through reading. Growth in this ability seems to follow fairly well defined steps which may be outlined somewhat as follows:

(1) The clear recognition of single objects is the basis for geographical ideas. Such simple scenes as cows in pastures, ducks on the water, dogs on a farm, Eskimo huskies pulling a sled, horses at work, men cutting trees give simple basic concepts for elementary geography combining both physical and cultural environment.

(2) The recognition of activities in their natural settings in such films as *A Day on the Farm* and *Farm Animals* offers opportunity for simple observations and interpretations.

(3) *Wheat Farmer, Wisconsin Dairies, Clothing and Transportation on Great Lakes* offer material for observation and interpretation of simple geographical activities.

(4) A recognition of simple types of man's adjustment to his physical environment as *Fall, Winter, Spring, and Summer on an English Farm, The Truck Farmer, Market Gardening, Irrigation, Peru, Panama Canal, Land of Mexico.*

(5) Recognition of the complex activities of man in relation to many elements of his environment. Some of the following are suggested as being in this level of complex relationships: *Development of Transportation, Water Power, Germany—Industries.*

IV. Details of Standards for Geographical Films

The Title

It should be axiomatic that the geographical film is exactly titled as to its contents. Smart cracks, word plays, dull generalities are taboo as titles for school films in geography or other subjects. "Geography of North America" is adapted to a large group of film subjects and not suitable for one reel.

The title *Lumbering in the Pacific Northwest* is a
(Continued on page 120)

A Study of the Comparative Effectiveness of Three Methods of Using Motion Pictures in Teaching (II)

A carefully controlled study of classroom values of sound films with results conducive to further research.

JOHN ELMORE HANSEN

Bureau of Visual Instruction
University of Wisconsin, Madison

Chapter IV

Results

THE results of the two parts of the study are summarized in the following chapter. First are given the mean scores for the two tests on each of the films, the mean gains, the differences in gains, and the standard errors of the differences. These are followed by a brief statement regarding the significances of the differences in gains between the three groups.

TABLE II

Mean Scores and Standard Deviations for Groups A, B, and C on Pre-tests and Final Tests; the Gains between Tests; the Differences in Gains between Groups; and the Standard Errors of the Difference for the First Part of the Experiment.

	Test 1 Averages	Test 2 Averages	Tests 2-1 Averages	Difference in Gains	S.D. of Diff.
Plant Growth					
Group A	68.42	81.18	12.75	A-B=2.71	1.298
SD (dis)	10.12	7.504	7.79		
SD (av.)	1.31	.977	1.014		
Group B	70.76	80.80	10.04		
SD (dis)	8.425	6.89	6.15		
SD (av.)	1.02	.835	.747		
Group C	70.16	84.15	12.99	C-A= .24	1.333
SD (dis)	9.830	7.310	7.22	C-B=2.95	1.150
SD (av.)	1.19	.886	.875		
Plant Roots					
Group A	64.95	79.81	14.85		
SD (dis)	7.70	7.705	8.03		
SD (av.)	1.00	1.003	1.045		
Group B	65.94	82.47	16.47	B-A=1.62	1.345
SD (dis)	8.23	7.105	6.995		
SD (av.)	.998	.861	.848		
Group C	62.04	80.82	18.78	C-A=3.93	1.434
SD (dis)	9.166	7.510	8.112	C-B=2.31	1.298
SD (av.)	1.11	.910	.983		
Leaves					
Group A	78.09	83.95	5.86		
SD (dis)	8.575	7.64	4.510		
SD (av.)	1.11	.994	.588		
Group B	76.28	83.75	7.47	B-A=1.61	.802
SD (dis)	10.28	9.155	4.810	B-C= .19	.789
SD (av.)	1.24	1.11	.583		
Group C	75.87	83.15	7.28	C-A=1.42	.793
SD (dis)	9.901	9.370	4.395		
SD (av.)	1.20	1.13	.533		
Flowers at Work					
Group A	73.66	80.22	6.56		
SD (dis)	7.828	6.503	5.465		
SD (av.)	1.019	.846	.711		
Group B	74.38	82.35	7.98	B-A=1.41	.942
SD (dis)	8.720	8.585	5.120		
SD (av.)	1.058	1.04	.620		
Group C	70.12	79.59	9.47	C-A=2.90	1.028
SD (dis)	10.34	9.045	6.130	C-B=1.49	.967
SD (av.)	1.25	1.09	.744		

As will be noted from the above summaries, the mean gains for Group A and the four films, *Plant Growth*, *Plant Roots*, *Leaves*, and *Flowers at Work* were 12.75, 14.85, 5.86, and 6.56, respectively; for Group B 10.04, 16.47, 7.47, and 7.98 respectively; and for Group C 12.99, 18.78, 7.28 and 9.47 respectively. These gains are all statistically significant.

On the first film Group C gained more than either Groups A or B, while Group A gained more than Group B. On the second film Group C gained more than either Groups A or B, while Group B gained more than Group A. On the third film Group B gained more than either Groups A or C, while group C gained more than Group A. Of these various differences none can be said to be statistically significant. However, the consistency of Group C in gaining more than Group A on all four films and more than Group B on three of the four would seem to indicate a trend in favor of this group and method. The fact that Group B outgained Group A on three of the four films would seem to have some, though less, meaning.

TABLE III

Mean Scores and Standard Deviations for Groups A, B, and C on the Pre-tests and Final Tests; the Gains between Tests; the Differences in Gains between Groups; and the Standard Errors of the Differences for the Second Part of the study.

	Test 1 Averages	Test 2 Averages	Tests 2-1 Averages	Difference in Gains	S.D. of Diff.
The Green Plant					
Group A	83.09	87.72	4.63		
SD (dis)	8.075	8.990	3.475		
SD (av.)	1.05	1.17	.452		
Group B	83.01	88.12	5.11	B-A= .48	.714
SD (dis)	8.926	7.885	4.57		
SD (av.)	1.08	.956	.554		
Group C	81.59	88.87	7.28	C-A=2.65	.756
SD (dis)	8.755	7.405	5.003	C-B=2.18	.823
SD (av.)	1.06	.898	.606		
Flower to Fruit					
Group A	74.09	79.46	5.37		
SD (dis)	6.910	7.790	4.76		
SD (av.)	.899	1.01	.619		
Group B	75.93	82.56	6.63	B-A=1.27	.813
SD (dis)	8.080	7.095	4.10		
SD (av.)	.979	.860	.498		
Group C	74.88	82.37	7.48	C-A=2.12	.886
SD (dis)	9.030	8.065	5.245	C-B= .85	.825
SD (av.)	1.09	.980	.636		

The mean gains for Group A on the two silent films, *The Green Plant* and *Flowers to Fruit* were 4.63 and

5.37 respectively; for Group B, 5.11 and 6.63 respectively; and for Group C, 7.28 and 7.48 respectively. On both films Group C gained more than either Group A or Group B, and Group B gained more than Group A.

The gain made by Group C over that made by Group A on the first film is more than three times the standard error of the difference and therefore may be considered statistically significant. The gain made by Group C over that of Group A on the second film, although not quite so large, is nearly two and one half times the standard error of the difference and may also be considered statistically significant. Group B made greater gains than Group A on both films but the differences cannot be considered significant.

From the above results for Part I of the study it will be noted that Group C (Group taught by the talking pictures in which the mechanically recorded voice presented all of the verbal explanation during both showings of each film) made substantially greater gains than Group A (Group taught by motion pictures in which the classroom teacher asked questions and directed the pupil discussion during both showings of each film). Group C also outgained Group B (Group taught by motion pictures in which mechanically reproduced voice was used with first showing and teacher questioning and pupil discussion with second showing of each film) on three of the four films. On the fourth film there was little difference between these groups. Group B outgained Group A on three films while Group A outgained Group B on one film. In brief, Group C made the greatest gains, Group B ranked second, and Group A, made the lowest gains.

On Part II of the study the trend was in the same direction, only more pronounced. Here Group C clearly outgained both Groups B and A, while Group B outgained Group A.

Chapter V

Conclusions

As indicated in the statement of the purpose of the study reported herein the writer desired to determine the relative effectiveness of three different methods of using instructional films (1) in helping pupils to gain factual information presented in the films and (2) in helping them to comprehend subsequent similar situations which might confront them. The results of this study seem to indicate that the last method, that employed with Group C, in which the formal verbal continuity which has been prepared by the producers as an integral part of the sound motion picture is used, is more effective than that employed with Group A, in which an accompaniment directed by the teacher and consisting of teacher-pupil questions and discussions is used. This method in which both presentations of each film were accompanied by the regular sound continuity also seems more effective than the method employed with Group B, in which only the first showing was accompanied by the fixed verbal continuity while the second showing had the sound shut off and a discussion and questions led by the regular classroom teacher substituted.

The method employed with Group A in which the regular verbal or sound continuity was shut off in both showings and teacher-pupil discussion substituted proved in this study to be the least effective of the three methods in aiding pupils to acquire factual information from films. It might seem that the method of film presentation in which the pupils are actively participating in discussing the scenes as they appear on the screen would be more effective than the method in which all explanations are offered through the mechanical reproduction of a synchronized voice, but such does not seem to be the case.

Even more inconsistent with the generally accepted ideas regarding learning are the results of the second part of the study. In this part of the study the writer attempted to discover whether there was any difference in the effectiveness of the three methods employed in the first part of the study in making knowledge thus gained available for subsequent use in solving new problems. Since the acquisition of factual information is of little value unless it results in the development of generalizations or concepts which are part of the pupil's thinking equipment and thus facilitates the transfer of training, it is essential that learning be of such a nature that it can be used. The results of this study seem to indicate that the fixed verbal continuity of the talking motion picture is more effective than either of the other two methods employed in accomplishing this. Apparently there is genuinely active pupil participation even though they are listening quietly to a spoken continuity while viewing the picture on the screen.

More marked than the difference in gains between the three groups is the size of the gains made by all of the groups. It must be borne in mind that the pupils had just completed the study of most of the subject matter covered by the motion pictures, that they had been taught by a staff of well trained and experienced teachers of biology and that the laboratory and other facilities provided in this school were better than those of the average school; yet all of the groups made large gains. Probably the most striking evidence furnished by this study is that the motion picture is a very effective aid to learning regardless of the particular method used in presenting it and that, although the teaching methods used do make a difference, apparently the most important factor in teaching with motion pictures is a good pictorial presentation.

The writer does not recommend that the results of this study be accepted as conclusive evidence. This study, or variations of it, ought to be repeated by others. Since the talking and sound motion pictures are proving themselves to be valuable instruction aids more consideration should be given to their construction, especially to the accompanying verbal explanation and other sound effects. Experimentation with the form of the spoken continuity is especially important. Instead of the formal explanation which accompanies most of the present talking pictures a more challenging and thought provoking form of spoken continuity should be considered. Much experimental work needs to be done here.

School-Made Motion Pictures For Public Relations in Ohio (III)

Concluding installment summarizing types of school-produced films and community reaction to them.

WILLIAM S. WAGNER

Montpelier, Ohio, Public Schools

Chapter VI Content of Films

PREVIOUSLY, the best method of discovering the content of the films produced by the thirty-four schools reporting, would be to see them projected. For the purposes of this study, however, each school was asked to outline briefly the content of its films. From the outlines submitted, it was possible to determine broad classifications of types of pictures produced, and to compare these classified types on the basis of the amount of projection time devoted to each. Table II presents eight broad classifications—the number of schools having each type of picture, and the projection time of each classification.

Table II Classification of Films and Their Projection Time

Classification of films	Number of Schools Having	Total projection time in Minutes
<i>General school activities</i>	27	1419
<i>Football</i>	9	141
<i>Public service</i>	1	98
<i>Safety</i>	2	76
<i>Community</i>	3	74
<i>Instructional</i>	2	44
<i>May Day</i>	3	32
<i>Teacher selection</i>	1	6
Total minutes of projection time		1890

From Table II it is obvious that the general school activities type of picture dominates. This type of picture is well illustrated by the following outline.

A Day in the Euclid Schools

- Scene 1 Short shot of children leaving home—mother on steps.
- Scene 2 Short shot of another home with children leaving for school.
- Scene 3 Traffic crossing with police assisting children across the street.
- Scene 4 School safety patrol aiding students cross street.
- Scene 5 Students unloading from buses.
- Scene 6 Large group of elementary children going into the school building.
- Scene 7 Large group of high school students going into the school building.
- Scene 8 Shot of little boy carrying books for little girl.
- Scene 9 Shot of high school boy carrying books for high school girl.
- Scene 10 Nursery school room.
- Scene 11 Kindergarten room.
- Scene 12 First grade room.
- Scene 13 Fourth grade room.
- Scene 14 Elementary—sixth grade room.
- Scene 15 Elementary students in library.
- Scene 16 Elementary students in shop.

- Scene 17 Elementary students in the gym.
- Scene 18 Elementary students in assembly program—dramatic production.

High School

- Scene 1 Students in corridors changing classes.
- Scene 2 Commercial department.
- Scene 3 Industrial arts department.
- Scene 4 Home economics department.
- Scene 5 Art department.
- Scene 6 Library.
- Scene 7 Dramatics.
- Scene 8 Science laboratory.
- Scene 9 A Social Science class showing an integrated program.
- Scene 10 High school orchestra.
- Scene 11 High school choral group.
- Scene 12 High school bands.
- Scene 13 High school physical education classes.
- Scene 14 On the field—
 - a. Football
 - b. Track
 - c. Baseball
 - d. Hockey
 - e. Tennis
- Scene 15 On the floor—
 - a. Basketball
 - b. Volleyball
 - c. Badminton
 - d. Tumbling
- Scene 16 Guidance—
 - a. Conference room counselling
 - b. Clubs
 - c. Student aid
 - d. Big sister talking to little sister
 - e. Big brother talking to little brother
 - f. Employment bureau
 - g. Entering college
- Scene 17 A flag blowing with a boy and a girl on each side of it. Fade-out.

The outline of the Euclid schools motion picture presents a rather complete account of the contents of their picture, which is 1600 feet in length, and taken

The high school band





A high school class in Home Economics

on 16 mm. silent film. The remaining twenty-six schools with pictures of this type presented outlines which were, on the whole, not as complete as the one included above. However, any outline which included a combination of activities of the school was classified as a general school activities picture.

Football Film. While football and other athletic activities are included in many of the general school activities type picture, there are, however, nine films devoted entirely to football. Obviously, football and other athletic events are challenging photographic subjects. However, there may be some doubt as to the public relations value derived from an entire picture devoted to this activity.

Public Service Films. Only one school reported making this type of film, presenting the public service activities of the community, such as sewage disposal, water supply, etc.

Safety Films. The following material from the Cuyahoga Falls report on this type of film may serve as a description. "Illustrates correct street crossing—danger of playing in street—correct and incorrect driving—fire drills, etc."

Community Film. This type of film is difficult to classify. It includes shots of local people, local community activities, and local points of interest.

Instructional Films. In this classification are the films produced to aid teaching of a specific area of subject matter. The pictures included under "social service" and "community" might also be termed instruc-



A shop class studying farm machinery

tional as they were used in the civics classes as well as for public relations.

May Day Films. Three schools have short pictures showing the activities of May Day.

Teacher Selection Film. One six-minute film on teacher selection was made in Galion. The outline of this film is included here.

How Teachers Are Selected

- I. The need for an additional teacher manifests itself.
- II. The superintendent is made aware of the fact.
- III. The superintendent writes for credentials of applicants whose applications he already has on file; he selects several most promising and writes them for interviews.
- IV. One applicant is shown appearing for interview.
- V. The superintendent writes the applicant notifying her she has been hired.

Chapter VII

Public Relations Value of Motion Pictures

How many times and to approximately how many people has your picture been shown? This question was answered by thirty-one schools. The totals show fifty-six pictures, exhibited 1,439 times to 211,650 people. It is not known how many of these were school pupils, but it is certain that significant numbers of school patrons attended the showings.

Twenty-nine schools replied to the question regarding the drawing-power of these films, four saying attendance was normal, eleven saying greater, and fourteen saying much greater. It would seem logical to conclude that the school-made motion picture has more drawing power than the usual school-community type meeting. The writer, when interviewing eight of the men having programs, was told usually that attendance was at times doubled, and always greater when school pictures were on the program of a meeting.

An attempt was made to discover the effectiveness of the film programs in developing better public relations. Some of the typical remarks of patrons are particularly revealing, and for this reason they are included here:

"I didn't know we had those departments in our school."

"This is one of the best things that the school has done to acquaint the patrons of the school with the operation of the school."

"I did not know you were doing all those things at school."

"I don't see how you are able to manage so many kids so efficiently."

"My, I wish my children could attend your school."

In addition to this are the comments made by the school staff members who exhibited the school films:

"Constant call by public for showings."

"Parents more willing or anxious to have special departments expanded."

"Comments by local papers."

"Demand for tickets."

"Cooperation of board members and superintendent."

"Increased enrollment in school."

"Requests for repeat showings."

"Shown to residents just before voting on renewal of 3 mill levy for operating, which was passed."

"Film stimulated interest on the part of patrons in the work of the schools."

(Concluded on page 128)

Proceedings of the Winter Meeting of the Department of Visual Instruction of the National Education Association*

(Held in St. Louis, February 27 and 28, 1940)

Directing the Visual Instruction Program

The Statewide Program

J. W. BROUILLETTE

State Department of Education
Baton Rouge, Louisiana

IN keeping with its general program for the improvement of instruction, Louisiana is making a serious effort to bring into classroom use on a State-wide basis the newer devices classed under "perceptual aids" to teaching.

Louisiana's visual instruction program grew out of a State-wide curriculum study initiated during the spring of 1936. At that time, a conference of the staff of Teachers College of Louisiana State University and members of the State Department of Education was held to discuss plans for a State-wide study of curriculum. As a result of this conference a class was organized under direction of Dr. E. B. Robert, Dean-elect of Teachers College of Louisiana State University, and Mr. A. M. Hopper, State Supervisor of Elementary Schools and State Director of "Program for the Improvement of Instruction." This class consisted of about 50 members, including members of the University staff and other colleges, members of the State Department of Education, Parish (County) superintendents, supervisors, principals, and teachers. The program worked out during the summer of 1936 at Louisiana State University has been expanded and continued. During the early stages of the curriculum movement, it was found that instruction in the schools of the State could be greatly improved if more and better use were made of the many types of perceptual aids, including the school journey, objects, specimens, models, the school museum, graphs, charts, maps, globes, photographs, prints, the stereograph, the glass and film slide, and the motion picture. The possibilities of enriching instruction through increased use of sound aids such as the phonograph record and the radio were also considered. It was believed that an intensive study should be made to determine how these aids could be more profitably used in classroom instruction. Accordingly a State Committee on Visual Education was appointed to make an intensive study of the possibilities in the field of audio-visual education. It should be explained here that Louisiana's school system is well centralized. The parish (county) is the unit of

school administration. The parish administrative units work in close coordination with the State Department of Education which serves as a service and co-ordinating agency for the local units. The State Committee consisted of representatives from the sixty-four parish school units and the three separate city systems that compose Louisiana's school system.

Questions of the following type were considered by the State Committee.

1. Are the schools of Louisiana making the most effective use possible of the illustrations which are found in many of our textbooks?

2. Are we supplementing illustrations in our textbooks with other illustrations that could be easily collected, classified, and used in connection with our teaching? (Geography and history are illustrative subjects that might be cited where a more extended use of pictures may be made.)

3. Are we using to their full possibilities, diagrams, maps, and charts, and other graphic materials which are available and can be made to supplement many phases of teaching?

4. Is there a possibility of using the camera to bring into the classroom many phases of local life which might serve to vitalize teaching?

5. What are the possibilities of using still pictures and lantern slides more effectively in teaching?

6. Do the silent and sound picture machines offer opportunities yet unrealized to make teaching more effective?

7. What opportunities does the radio offer to us as a device in teaching?

8. What effective steps should the State Committee take to bring before school officials and teachers the great possibilities of enriching instruction through a State-Wide visual instruction program?

The State Committee organized itself as a study group for the purpose of exploring all the possibilities of improving teaching and learning inherent in the field of audio-visual education; to examine the scientific studies that have been made in these fields; and to draw conclusions of its own as to the possibility of increasing the use of perceptual aids in teaching. The State Committee was organized as a nucleus to stimulate and co-ordinate a State-wide study in the field of visual education. The whole study program was directed by the writer.

Members of the State Committee served as advisers and directors to

study further on a State-wide basis in the field of visual education. The colleges of Louisiana were represented on the Committee. The Louisiana Library Commission cooperated with the study program. It furnished bibliographies dealing with visual education and made available to the Committee members and to others interested references and materials dealing with the field. The libraries in the various colleges of the State also cooperated in the same manner.

Initiative on the part of individual teachers was emphasized. During the summer of 1937, courses in audio-visual education were offered in two institutions of higher learning. Practically all Louisiana colleges offered courses in this field during the summers of 1938 and 1939 and plan to continue to do so. The Extension Division of the Louisiana State University, which had an organized visual education library prior to the State-wide program, cooperated in every way to facilitate the expanded program.

The study program as briefly explained above was well received by the teachers of the State. The faculties in the various schools made an intensive study of the possibilities of increasing teaching effectiveness through increased use of visual and other perceptual aids. They learned to use mechanical devices essential to an effective program as these were purchased and installed in many schools of the State. The program was given impetus on October 17, 1939, by a resolution adopted by the State Board of Education establishing visual education libraries in six centers, including the following State institutions of higher learning: Louisiana State Normal College; Louisiana Polytechnic Institute; Southwestern Louisiana Institute; Southeastern Louisiana College; Southern University for Negroes. A center was also provided for in the State Department of Education. These film libraries were established in addition to the one at Louisiana State University which brought the total State film centers to seven. The administration of the visual education libraries was placed under the direction of the Directors of Extension in the State institutions. In the case of Southeastern Louisiana College, the administration of the library was placed under the direction of Dr. D. C. Martin, as this institution has no Extension Division. In each institution, the field work in the territory served by the institution was placed under the direction of some competent staff member of the institu-

*See *Diversitorials*, page 92.

tion. The Directors of the visual education libraries became permanent members of the State Committee on Visual Education, and the State program was modified so that each institution would plan its own program to serve its best interests and the best interests of the region in which the institution is located.

The State Committee agreed to plan a long-time program in Visual Education for Louisiana, with the view of making a continuous study of developments in the field and securing appropriations to be used in expanding the visual education program to serve the schools and colleges of the State. The representative of each institution on the Committee agreed to assume responsibility for developing with the entire faculty of his institution the State Program of Visual Education and the plan projected for using the State film libraries. With regard to films only, the following tentative program was worked out:

1. Each library center will make a list of the films that it chooses to purchase for its own use and region it serves, this list to be submitted to the State Department of Education.

2. Each institution should add free films to its film library after they have been previewed and accepted. Criteria should be set up for the judging of these films in order that undesirable propaganda and advertisement will not be shown in the schools.

3. Each institution should secure copies of the film catalogs of Louisiana State University, the University of Wisconsin, Ohio State University, and other institutions to study the organization of libraries in other centers.

4. Each institution should provide a room for the demonstration of films and other visual materials.

5. The State Department of Education will publish a general catalog giving the names of the films that are available in each film center in the State, and each institution will prepare a list of the films available in its library. This catalog and the lists will be made available to the schools of the State.

6. It was agreed that any school in the State should feel free to draw from the library of any institution. but, in general, a school should draw from the institution located in its region.

7. It was agreed that each school borrowing from a film center should deposit \$5.00 to cover the transportation of films to and from the school. All films will be made available to schools without cost but each school borrowing films is to pay for their transportation.

8. It was agreed that each institution would submit a minimum list of films for immediate purchase. Other films should be selected as soon as possible and listed with the State Department of Education for purchase.

9. It was agreed that, while films would be rental free to a school, the school would be held responsible for any damage. It was agreed that \$1.00 would

be charged for each day that a school delayed the return of a sound film beyond the date agreed upon, and 50c would be charged for each day that a silent film is delayed beyond the date of its return.

10. The representatives of the institution agreed to submit further suggestions for the development of the Visual Education Program as experience is gained.

11. It was agreed that meetings would be called by the State Department of Education as needs would arise for committee consultation.

In relation to the State Program of Visual Education, it was felt that a continuous study of developments in the use of visual and auditory aids in teaching should be made. It was planned that each institution of higher learning would offer summer courses in this field in the immediate future and plan to offer courses in the regular session for the training of teachers. In other words, one of the first problems recognized in the program was teacher training in the use of visual and auditory aids. It was realized from the first that there is no separate field of visual education, but that the use of all types of perceptual aids in teaching should be an integral part of classroom instruction and a determined effort has been made to bring into actual use in the teacher-training programs wide application of recognized types of visual and auditory aids. As an example of this idea, the training schools of the State are attempting to bring into classroom use various types of perceptual aids in teaching so that student teachers will see actual demonstrations of how these function in teaching. A program has been projected whereby more extensive use will be made of various types of perceptual aids in the academic courses taught in the colleges of the State. All teachers, either in public schools or institutions of higher learning in the State, have access to the film libraries and other materials useful in enriching instruction through perceptual aids. Many librarians in the public schools and colleges of the State are cooperating. Librarians believe that in addition to the books, periodicals, and papers usually found in the library, visual materials of all kinds should be a part of the library service. It is recognized that audio-visual aids are, themselves, a kind of book—a talking book. The young people of today do not limit their search for information and ideas to books. Ideas and information from motion pictures, the radio, comic strips, advertising illustrations are part of their education, and it should be stated incidentally that audio-visual service is increasing the use of books.

In Louisiana it was recognized that certain problems had to be met wherever a serious attempt was being made to use audio-visual aids in teaching. Administrative problems, such as financing and setting up budgets for the purchase of visual materials, have to be solved. Other problems of a supervisory nature, such as the training of instructors in the use of equipment and the selection and use of audio-visual materials, are being

studied by practically all the schools of the State. It is believed that a continuous, organized study of these problems will result in a reasonably satisfactory solution of many of them.

The local administrative officers of the various parishes of Louisiana, especially the parish (county) superintendents and supervisors, have cooperated wholeheartedly. In several parishes, every school has been equipped with motion picture and other projectors to facilitate and increase the use of visual aids. In other parishes a few schools have been equipped and plans have been projected for the equipment of all schools as these schools become ready for the use of equipment and as finances permit.

As stated in the early part of this paper, the institutions of higher learning and the State Department have assumed responsibility for making available to the schools of the State educational films. As the program expands and appropriations are made, it is hoped that these centers will be able to make available visual materials of every type. Materials available in the centers named are supplied to schools of the State without cost. The State Board of Education has furnished money to stock these library centers.

In addition to the State film centers established and financed by the State Board of Education, local film centers have been established by local units. Especial mention should be made of the Visual Instruction Department in the City of New Orleans established and financed by the Orleans Parish School Board. Mrs. Camilla Best, Secretary-Treasurer of the Department of Visual Instruction, N. E. A. is Director of the Department of Visual Aids for the city school system of Orleans.

Much credit is due Superintendent Bauer and Mrs. Best for the impetus given to the Louisiana program. A modest film library has been established in New Orleans. Mrs. Best and her associates have developed an effective visual education program in New Orleans. Other parishes are developing local programs to co-ordinate with the State Program. The stimulation to Louisiana's program of Visual Instruction given by Mr. J. E. Hansen, Chief of the Bureau of Visual Instruction, University of Wisconsin, during the summer of 1938 through his class at Louisiana State University should not be overlooked.

In summarizing the following statements indicate the main features of the Louisiana Program:

1. It is a state program.
2. The program provides for the training of teachers in the use of visual aids.
3. The institutions of higher learning are actively cooperating in the development of the program.
4. Film libraries are being established so that all schools will be conveniently served.
5. The visual instruction program is a part of the State's general program for the improvement of instruction.

The City Program

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IN presenting this topic I shall first discuss the problem as it relates to my own school situation; then make some statements with regard to current practice throughout the nation; and conclude with some rather general observations as to what the current practice seems to be.

Any program to be successful must be well organized. Evansville, Indiana, is a city of 110,000 people with a public school population of 17,500 children. Of this number approximately 5,500 are in five secondary schools and 12,000 are enrolled in seventeen elementary schools. Heading the entire program of audio-visual instruction is the director. His office is located with that of the department directors and supervisors in the central administrative headquarters. He is assisted by a secretary in this office. Located at the Public Schools Warehouse is the general audio-visual library. Here there is a booking clerk who also fills orders and repairs damaged films and slides. Operating out of the library is the delivery clerk. A technician is employed part-time by the department to keep the projection equipment in operating condition.

In each of the schools one person is designated as school director of visual

education. The school director in each of the high schools has a staff of trained student operators who are assigned by periods to teachers who have materials to be projected. This group in each school is being changed yearly by graduation. However, the list of applicants for jobs as projectionists outnumbers the vacancies. In the elementary schools the school director trains teachers in the use of equipment. In the beginning there was considerable fear and trembling on the part of many teachers who used the projectors. Much of this has been overcome, and many of the teachers are experienced as operators. As new teachers come in, the building director acquaints them with the materials available, how to secure them, and how to utilize them.

Each building is regarded as a separate unit, and projection equipment is supplied to each as such. A typical grade school is equipped with one 16 mm. sound projector, two or more stereopticons, two or more portable screens, and one opaque projector. In addition, nearly all of the rooms in the school are equipped with opaque shades and electrical outlets. In the high schools, in addition to the equipment mentioned, there is an additional 16 mm. sound projector, one 16 mm. silent projector, a public address system, one ten-foot theatre-type auditorium screen, several radios, and one recording machine. All of this equipment is in the charge of the school director. Every school has worked out a plan for informing teachers as to when equipment will be available. The most

generally used device is a form which is placed on the bulletin board of the school office. This form divides each school day into periods and teachers sign for the period during the week which they want the equipment. In the elementary schools the custodians deliver the equipment and call for it when the teacher has completed using it. In the high schools this is done by the student operators.

Biennially a complete catalog of visual materials is published and is placed in the hands of every teacher. Materials are listed by subject areas, and the grade level as well as a description of the material is indicated. From time to time as courses of study are revised, available materials are listed therein by units. Numerous lists are issued from time to time of visual aids available from the State Health Department, from various government agencies, from the State University and from commercial and industrial organizations. From all of these, teachers make choices of materials which they want for classroom purposes. These are sent in by the various schools on requisitions to the booking clerk who clears conflicts and sends out orders. The delivery clerk makes a daily round of the buildings picking up and leaving orders on his schedule. Due to the size of the city he can conveniently reach all the schools in one day. Films and slides are circulated on a two-day basis. Exhibits and transcriptions are circulated on a four-day schedule.

The foregoing report has been largely on the mechanical aspects of the Evans-

STATISTICS ON REPRESENTATIVE CITY SYSTEMS

School System	Type of Library	System of Delivery	Materials Requisitioned	Deliveries Mode	Time Basis for Loans	Amount in Budget*	Size of Staff
Boston, Mass.	Central (in Teachers College)	Hired package delivery	Yearly	Irregularly	Irregular		
Buffalo, N. Y.	Central	Own truck	Three times a year	Weekly	4 days	\$ 7,500.00	9
Cambridge, Mass.	Central (in Museum)	Called for by teachers	Weekly	Irregularly	Week	\$ 500.00	3
Chicago, Ill.	Central	Hired package delivery	Yearly	Weekly or oftener	Week	\$63,500.00	14
Dallas, Texas	Central	Own truck	Weekly	Weekly	Week or more	\$ 4,644.00	3
Detroit, Mich.	Central and school	Own truck	One month to a year	Weekly	1 to 4 days	\$68,200.00	20
Evansville, Ind.	Central	Truck—daily	Weekly	Daily	2 days	\$ 2,800.00	2½
Kansas City, Mo.	Central	Messenger and truck	By semester or oftener	Weekly	Week or more	\$11,000.00	4
Philadelphia, Pa.	Central	Own truck	Weekly or term	Weekly	Week	\$10,000.00	16
Pittsburgh, Pa.	Central and school	Own trucks	Twice a year	Weekly	Week	\$1.00 per pupil	9
Pueblo, Colo.	Central	Supervisor delivers	Weekly	Irregularly	Week or less	\$ 200.00	1 part time
Sacramento, Calif.	Central	Truck	Bi-weekly	Twice weekly	(Films) 2 days (Slides) week	\$ 8,000.00	3½
Sioux City, Iowa	Central	Package delivery	Semester	Weekly or oftener	One day (3 days in High Schools)	\$ 1,000.00	2 part time
St. Louis, Mo.	Central (in Educational Museum)	Own trucks	Weekly	Weekly	Week		

*This figure does not include salaries.

ville program. These are important considerations in any well ordered program. Every phase of the program must operate smoothly if it is to be functional. Some of the important instructional features of the program include those of utilization and experimentation.

From time to time the director has used various methods to secure a maximum of correct use of materials. Among the techniques employed are:

1. Bulletins and other printed materials are sent out periodically. These suggest uses to which aids may be put.

2. Talks before teachers' groups are made frequently by the director.

3. The director works with principals, supervisors, and department heads in encouraging wider and more correct use of visual aids.

4. Teachers are accepting the program and on their own initiative are inviting the director into their classes to work with them in planning the use of materials. It is on this basis that the program should expand most in the future.

5. A new development in our ninth year program is the so called "General Living" Course. Instead of being divided into smaller class groups on the basis of subject matter divisions, the freshmen classes are arranged in groups of about 100. These groups work together with a committee of four teachers. One of these teachers formerly was a social studies teacher, another an English teacher, another a Science teacher, and another a commercial teacher. One of these teachers is chairman of the teacher committee. The "General Living" portion of the day takes in three clock hours. The groups are free to work on any problem which they may care to set up relating to a better knowledge of their school and community. The lengthened time permits them to do many things formerly impossible under the forty or fifty minute class periods. Trips, use of radio, assemblies, etc., grow out of the work.

It is in the area of "the experiment" that many teachers become thoroughly sold on the visual technique. No matter how much conclusive evidence has been compiled by others proving that a visual procedure is superior to other methods, the teacher who wishes to repeat or try a variation of the experiment should be given all the encouragement in the world. Some of the ideas which we have used to experiment with include:

1. Transcribing dramatic sketches written and broadcast by students, then playing them back to the classes which produced them as well as to other groups interested in the content of the broadcast. This resulted in increased reading of so-called "required books," as reported by teachers and increased reading of the same books by adults as reported by the public libraries.

2. Effect of multiple showing of films. This experiment is just now being made. A film is shown to one

group once, another twice, and another three times. Appropriate tests are given and an attempt will be made to measure the effect of repeated showings.

3. Using the opaque projector as a device for teaching reading.

4. Making purposeful school journeys to vitalize classroom work.

5. Teachers assist in evaluating newer materials which are to be added to the library.

6. Course of study committees include a convenient listing of visual materials at appropriate places in the courses which they develop.

7. Teachers and administrators are encouraged to enroll in summer school and extension classes in visual education.

No matter how often such research and experimentation is carried on, it is wise to let it be continued. Participation in an experiment is an effective method of winning friends to it.

There are many cities throughout the country which have developed outstanding programs of visual instruction. Some of these are tabulated below. As examples of large and small cities I will report on Chicago and Buffalo in some detail.

Chicago circulates all of its visual material from a central depository. Every item which is circulated is carefully checked each time it is returned so that it will go out again in good condition. All material is delivered by a hired package delivery service at 25c per stop. Packages leave the library at 8:00 a. m. and are delivered not later than 2:00 p. m. of the same day. Pick-ups made during the day are returned to the library by 8:00 a. m. the following morning. Since the delivery service covers an area of 325 square miles, the Chicago department feels that the service is quite adequate. The commercial service has proved to be cheaper in Chicago than if the school system owned a number of trucks.

All visual aids in Chicago are circulated on a weekly loan basis. Schools may order their entire program of visual materials one year in advance. As the Chicago teachers become acquainted with the material which is available, many of them keep a record of the particular aid they want at a certain time during the semester. From this record they make their orders for subsequent semesters.

Some of the schools prefer block booking. In that instance the entire program for a school is set up in September and the school is notified of its schedule for the year.

Other schools prefer to order visual materials from time to time as they need it. The method of booking is left with the school.

Exclusive of salaries the Chicago visual education budget is \$63,500. The Chicago staff consists of one director, one secretary, one accountant, one booking clerk, and two assistants who handle all of the circulation record, eight inspectors and order packers. In each public school there is one teacher

who serves as a director for the visual program. It is the business of this teacher to see that the program functions within his school.

Chicago's program is confined to 16 mm. sound and 16 mm. silent films and standard stereopticon slides. The films and slides circulate; the projectors do not. Projectors are picked up once a year during the summer and are given a thorough inspection and overhauling. The library consists of 5,000 reels of films, twenty per cent of which are 16 mm. sound; 2,500 sets of stereopticon slides averaging about forty slides to the set; slightly more than 100 sound projectors and approximately 500 silent projectors, and 1,000 stereopticon lanterns.

Buffalo uses the central depository system. Visual aid supplies are delivered to the schools by truck. The city is zoned into two divisions. Delivery is made in the first zone on Monday and in the second zone on Tuesday. Pick-ups in the first zone are on Thursday and in the second zone on Friday. As is evident, visual aids remain in the schools of the first zone Monday through Thursday, and in the second zone Tuesday through Friday. When material is returned to the central library, it is inspected, repaired, and repacked ready for redelivery. Visual aids are requisitioned in Buffalo over three long-term periods. The first is from September to the Christmas vacation, the second from the Christmas vacation to the Easter vacation, and the third from the Easter vacation until the close of school. The budget in Buffalo allows \$15,000 for salaries and approximately \$7,500 for supplies and equipment. The Buffalo staff is comprised of one supervisor, one repair man and operator, one clerk, one stenographer, three film and slide clerks, one driver, and one driver's helper.

This report points out a number of similarities among the audio-visual programs throughout the country. In all cities reporting, the central depository system is proving most practical. Two of the cities reported that they had discounted a zone plan as being too costly. Several cities place certain types of materials, such as flat pictures and slides, permanently in each school, while films are distributed from a central library. In nearly all cases visual materials are distributed by a truck owned by the public schools. In a few instances, the school city found it more economical to hire delivery service on a package basis. The weekly system of requisitioning materials was most popular, although some systems permit orders to be filed as long as a year in advance. An encouraging feature of the developing visual education program is that nearly all programs are included in the school budget. Some of the visual education budgets are quite substantial. The staffs handling the various programs are usually in proportion to the size of the school city.

The Individual School Program

R. B. WOODWORTH

Prin. Roosevelt Jr. High School
Fond du Lac, Wisconsin

VISUAL aids to learning are as old as education itself. While it is fairly safe to assume that every American school uses them in some form or another, it is equally safe to assume that very few schools make optimum use of this most effective adjunct to the learning process. No school administrator who is acquainted with recent educational literature will question the efficacy or desirability of visual aids to learning. Yet in spite of what appears to be convincing evidence, visual education programs have failed to get the enthusiastic or intelligent support they deserve from school administrators in general.

Freeman of Chicago, in 1924, defined visual education in substance as a "grouping of educational materials. . . based not upon subject matter, but upon a method of presentation. This method has as its essential feature the fact that it belongs to one of the senses. Such a situation is without parallel. We do not have a department of auditory education, of tactual, kinesthetic, gustatory or olfactory education."

In setting up a department whose materials, equipment and devices cut across and enter into the functioning of practically all other departments, we are violating an old established principle of school administration. If a new department is not set up, how then shall visual aids be administered? Can a visual education program be introduced without a director? Should the director have time off from teaching? Who will decide on the specific aids to be used, director, teachers, or others? Who will keep the mechanical equipment in working order? Shall each building have its own equipment or shall visual aids operate through a city-wide department? Where is the money coming from to establish this service? Shall all departments share equally in the budgetary provision for visual aids or how shall it be done? Shall a film and slide library be established or shall they be rented? These and many other problems confront the administrator at the start.

Many administrators have envisaged such conflicts ahead and have gracefully backed away from visual education because of them. School men whose principal interest is a smooth running system will be inclined to wait until the more progressive schools have solved most of these problems. Even now there are timid principals and superintendents who are still hesitating after ten or fifteen years exposure to the impact of the more modern types of visual education.

Before a school starts to build its visual aids program it should bear in

mind that the field of visual aids really includes the following:

Field trips and excursions—Museum specimens—Models, replicas, dioramas—Opaque pictures—Maps, globes, charts, graphs, etc.—Stereographs—Lantern slides—Strip films—Motion pictures, (silent and sound).

These materials may be classified for convenience under five headings, i.e.:

Field trips — Museum materials — Graphic materials—Still pictures—Motion pictures. The last classification, motion pictures, is the only one that can lay any claim to being new in education.

Field trips and excursions rank high in value because of their extremely objective nature. This is the most concrete aid to learning of them all, though circumstances often prevent its most effective use. Problems of pupil transportation, allotment of time, size of classes, rigidity of teaching schedules and the like sometimes add up to a total which outweighs the advantages and renders the whole project impractical. In spite of such handicaps the school with which I am connected undertakes occasional visits to the state capitol, the state penitentiary, to circuit court and to the local library and museum. Excursions planned for early morning or late afternoon permit part of the trip to be taken out of the pupils' own time. We have operated "Know Your City Clubs" successfully for four years, using the school activity period and some of the pupils' own early morning time for weekly field trips. These trips into factories and industrial plants have been the means of establishing the most cordial relations between school and local enterprise.

Schools so situated as to be able to use the facilities of a large city museum are indeed fortunate. Many of the larger museums have loan collections which are sent out to schools. Any school without facilities of this type should start a small museum of its own. Any enthusiastic teacher can induce her pupils to start collecting specimens. Inexpensive display trays made in the Manual Arts Department or low paste board boxes with glass or cellophane covers will serve most purposes. Pupils themselves should be encouraged to label and arrange their own exhibits wherever possible. Collections of moths, butterflies, leaves, plants, weeds, rocks, minerals, shells and the like lend themselves to this type of activity. An aquarium makes an excellent room or class project and pupils are often willing to contribute everything necessary to establish one. Glass sided cases are preferable but not an essential part of such a project. In a like manner a vivarium may be established with pupils furnishing the small animals and plants.

Under graphic materials could be included—maps, charts, globes, diagrams, graphs, posters, drawings, cartoons and similar materials. It is the writer's conviction that a collection of graphic materials should be accumulated by every teacher. Any alert teacher will find

much usable material that can be cut from daily papers, Sunday supplements, magazines, advertising folders and trade or professional journals. Such material should be mounted and filed away so that it may be available at a moment's notice. Departmental teachers may find it advantageous to have a central file for their department. This material is easy to collect and is most inexpensive. With a balopticon and screen the smaller materials may be shown so that the whole class may see them at the same time.

Still pictures will include all opaque pictures, textbook prints, stereoscopic views, lantern slides and certain of the micro-projection slides. Textbooks on the elementary and high school level do not offer nearly enough material to furnish the desired motivation or end results, learning. Like graphic materials opaque pictures may be gathered from innumerable sources at small expense. Every classroom should be equipped with adequate bulletin board space to accommodate large blocks of these easily obtainable materials. The modern trend, if I interpret it correctly, is for less blackboard and more bulletin or exhibit board.

Lantern slide materials introduce certain additional and desirable features, difficult or impossible to accomplish in other ways. First, showing a series of slides to the whole group at once saves a great deal of class time; second, the resulting class discussion can take place during or just after the showing when pupils will be most eager to give their contributions; third, the resources of slide rental agencies are usually much greater than the teacher's for procuring authentic materials; fourth, lantern slides are easy to procure on a rental basis and fairly easy to manufacture at home if something special is desired. The cost of a good portable stereopticon is about \$70.00 and the rental cost of slides is quite low. A combination balopticon and stereopticon enables one to project opaque pictures of postcard size as well as lantern slides. A standard model of this type lists for about \$120.00.

Micro-projection is quite new and is especially valuable in the sciences of botany, biology, physiology and bacteriology where it is desirable to show still or live microscopic phenomenon. Standard units in this field range from \$50.00 to \$150.00 depending upon the power of the unit. Attachments may be purchased for about \$25.00 which will change an ordinary compound microscope into a micro-projector which is very adequate for classroom purposes.

A decade of experience in the use of motion pictures has convinced the writer that there are certain distinctive contributions made by motion pictures. The motion picture is the most realistic of the picture aids. It affords us an almost perfect illusion of reality through action, color and sound. While motion is not essential in depicting many things it becomes very essential in understanding such a complex thing as the beating

of a human heart. Motion pictures for diagrammatic instruction, or wherever action of any kind is involved, are invaluable. Whether it be the illustrating of the digestion of food, the circulation of blood, the action of a gasoline engine or the trek of our early pioneers across the prairies, no teaching device has demonstrated its effectiveness quite as well as the motion pictures. They have an urgency of appeal to most pupils which textbooks do not have; they arouse interest quickly and if they are wisely administered provoke discussion, thinking and learning. Many of us have felt, and recent experiments have confirmed the hypothesis, that pupils can acquire certain types of information more quickly, more thoroughly and retain it longer through motion pictures. This is particularly true of low ability groups who bog down easily under the verbalism of textbooks.

Before an adequate visual education program can be established for the individual school, certain practical aspects of the problem must be considered. The writer will attempt to point out some of the problems and offer suggestions as to how they may be solved, or at least circumvented.

Who shall head up the program of visual aids in the individual buildings? This will, of course, depend upon the size of the building. In a small school the principal or any interested teacher could do everything necessary. In large schools I find no uniform procedure. It is usually a person who has more than the ordinary amount of interest in visual aids, often he is an enthusiast. Heads of Science Departments, principals, vice-principals and science teachers are most often mentioned. Such leaders should be given some time on the schedule to accomplish these additional duties.

Who shall start the program? Inspiration for better visual aids is very frequently provided by a classroom teacher or a principal who has become aware of the advantages long before the superintendent. By starting out with the least expensive aids such as field trips, still pictures, graphic or museum materials, the attention of other teachers and of those in authority will soon become focused on your program.

How keep it going? If the program stalemates at the point of buying equipment, try inducing your principal to conduct some sort of a benefit for your visual aids program. Enlist the aid of the Parent-Teacher group or the Mothers' Club in your project. Offer to raise half of the amount necessary for your first piece of equipment if the Board of Education will appropriate the other half. Select the less expensive types of equipment first and defer the more expensive types, such as motion pictures and sound equipment, until later. Exhibit your equipment and methods by showing a model class before your Parent-Teacher group. Invite your superintendent and members of your school board to attend. Keep showing your interest and it is more than probable that others will see the advantages of the program.

PLATE I

VISUAL AIDS

January 15-January 19, 1940

504	Hot Air Heating	16 mm.	Silent
559	Bituminous Coal	16 mm.	Silent
1098	Anthracite Coal	16 mm.	Silent
1068	Digestion	16 mm.	Silent
680	Foods and Growth	16 mm.	Silent

Darkening of Classrooms. Modest beginnings will likewise prove advantageous here if the program must progress slowly. Start out with one room, a vacant one if possible. Curtains made up of blue denim designed to draw from the center and to cover the entire block of windows are adequate and inexpensive, about \$13.00 for the average classroom windows. By a rotating schedule or the exchange of room a surprising number of pupils can participate. As the need develops ask that more rooms be equipped for darkening.

The Projection Screen. Daylight screens are rather expensive and not always satisfactory. In darkened rooms an ordinary white window shade may be mounted on a narrow board and suspended above the blackboard by eyelets and hooks. This makes a satisfactory screen for most every classroom purpose and is easily taken from room to room. If only one room is to be used for projection it would be wise to use somewhat better equipment and fixtures.

Teachers should have a prominent part in shaping of the building program

of visual aids. Any scheme superimposed from above should be avoided. Unless teachers themselves are convinced that the aids are desirable and worth the effort, unless they are allowed to synchronize the film offerings with their courses of study, little will be accomplished that is worthwhile.

A partial study in Wisconsin indicates that the Science Departments make the most use of motion pictures. In planning a visual aids storeroom it is well to locate it near the Science Department or near whatever department is likely to use the most equipment. *The more accessible the aids, the more they will be used.*

The operation of mechanical equipment need offer no serious drawbacks. In buying equipment it is easy to insist on a demonstration or that the visual aids chairman or director be instructed in the operation of every machine. This person can, in turn, instruct teachers. In one Wisconsin high school the director of visual aids sponsors a student "Projection Club." The members learn to operate the machines during club time and act as operators during vacant periods. It is wise to have one person responsible for the oiling, checking and minor repairing of mechanical equipment. Complete overhauling of moving picture machines had best be done at the factory.

Sound equipment for classroom instruction is making considerable headway. Many of the larger schools are

PLATE II

STEREOPTICON REFLECTROSCOPE							EASTMAN MODEL K							BELL & HOWELL MODEL S. T.						
	1	2	3	4	5	6		1	2	3	4	5	6		1	2	3	4	5	6
M							M							M						
T							T							T						
W							W							W						
Th							Th							Th						
F							F							F						

PLATE III

SCHEDULE SHEET

TEACHERS: Write below your Name and the Film or Slides you wish to use on the Above Machine. List room if not your own.

WEEK OF January 15 to January 19

	Period I	Period II	Period III	Period IV	Period V	Period VI
Monday	Gores 559 1098		Ford 504	Gores 559 1098	Sullivan 1068 680	Sullivan 1068 680
Tuesday	Nelson 1068 680	Ford 504	Nelson 1068 680			Ford 504
Wednesday	Nuss 504	Gores 559 1098		Nuss 504	Nuss 504 Room 135	
Thursday			Cooper 1043 987	Cooper 1043 987 Room 231		Kerr 1043 987
Friday	Kerr 1043 987					

already using it extensively and scores of others plan to install it. This is considerably more expensive than the silent equipment and much more heavy and cumbersome to move. A good silent projector for classroom purposes lists around \$120.00 while a comparable portable sound projector will list at about \$300.00. Sound films cost more to purchase and carry a higher rental.

It is often said that sound film makes it possible to bring the master teacher into every classroom. While this may be true, seeing and hearing are only part of the learning process. Learning is the result of thinking, feeling and doing. The disadvantage of much sound film produced in the past is that while the subject might be appropriate, the accompanying talk has not been suited to the understanding of the listener, being too elementary or too difficult. Only careful adjustment to the grade level of pupils by film makers or by the teacher can correct this error. Recently film makers have attacked this problem with considerable success. Sound film excels where sound is an essential factor to the understanding of a particular film subject, i. e., the battle of Gettysburg.

A recent trend among film makers is to make many of the new subjects for sound only. This trend, if continued, will influence many schools to purchase some sound equipment since sound films cannot be run on the silent-film projectors. It is, however, possible to change over a silent-film projector so it can run sound film. Such alteration includes the addition of sound sprockets, the replacement of the aperture plate, shuttle, shuttle cam and the film gate mechanism. While these alterations look formidable they have been expertly done at the factory at the cost of only \$25.00. This enables one to use both silent and sound films successfully on the same machine if one is willing to forego the sound effects. This is not proposed as a general policy but rather as a stop-gap arrangement to take advantage of late releases of sound film.

Large city schools may find it profitable to own their own libraries. Small systems and individual schools find it advantageous to use such free films as measure up to their standards and rent the balance. Many states subsidize an educational film service. Where this is procurable it will usually be found to be the best and most economical rental agency. Such service is frequently supplemented by films from commercial sources.

Small schools may find it profitable to investigate cooperative visual aids bureaus, especially if they operate in near-by territory. The cooperative system operating in St. Louis County, Missouri, is said to be efficient and successful. The Audio-Visual Council is another such cooperative which is operated by school people on a non-profit basis in Cook County, Illinois.

One of the big problems, as I see it, is to get teachers to make full and intelligent use of visual aids after the system has been set up.

In our own city we have attempted to solve this problem by:

1. Acquainting teachers with the best visual offerings obtainable, twice a year.

2. By allowing teachers to have a major part in the choice of films.

3. By having a record kept of every new film shown which lists such things as title, source, cost, time required for showing, and most important of all an "Evaluation" by each teacher. This is an invaluable aid in making up the lists of films for the next year.

4. By carefully synchronizing each film to the course of study. This is perhaps the most difficult part but one which brings maximum returns.

5. By ordering films, etc., far enough in advance to assure having the film on a particular day or in a particular week, makes it easy to arrange showings.

6. By setting up a Visual Aids Bulletin Board 3' x 6', in the General Office where all teachers will see it from two to four times each day.

Problems in the Production of Educational Motion Pictures

W. H. MADDOCK

Teaching Films Division,

Eastman Kodak Company, Rochester, New York

I FEEL that Dr. Hansen is entitled to a vote of thanks for his plan to bring together at this conference the producers of instructional films and you, who represent the users of such films when produced.

Some 12 years ago there was an active call from the then leaders of thought in Visual Education, for films which should aid in the teaching of many of the subjects which form a regular part of the work as laid out by the courses of study in schools throughout the country. Before our Company considered the question of producing such instructional films Mr. Eastman called for an experiment to determine definitely whether or not the motion picture film was adaptable to school work, and the late Dr. Thomas E. Finegan was called to plan such an experiment. No doubt most of you are familiar with what has since come to be known as the Wood-Freeman experiment, and the results it showed.

When Edison invented the kinetoscope, his first thought was that its principal value was the contribution which it could make to education. With his characteristic vision, he realized at once the extent to which the motion picture would modify the factors of both time and space. As late as 1928, when our division of the Kodak Company was organized, Mr. Edison—while in Rochester as a guest of Mr. Eastman—showed more interest in the plans of the Kodak Company for the making of teaching films than in anything else with which Mr. Eastman was connected.

The late Arthur Brisbane visited Rochester some years ago to address a ban-

7. By listing the visual aid offerings for at least one week in advance. Plate I shows a typical week's offerings of film. The serial numbers at the left are assigned by the rental bureau.

8. By listing each piece of available mechanical equipment on separate labels across the top of the bulletin board. Under each of these is placed mimeograph schedule sheets to be filled in by the teachers as desired. Plate II necessarily shows only a portion of the equipment and schedule sheets.

9. Plate III shows the same schedule sheet enlarged to show detail. This illustrates how teachers have completed their list of requirements for the week.

10. In this way the teacher can reserve the time for her showing of visual aids, reserve the particular equipment she wants, the room, and plan her week's work accordingly.

This scheme in a fifty teacher school has proven very advantageous. It has made the use of visual aids so easy and so convenient that there is no longer any excuse for not taking advantage of them.

quiet at the Chamber of Commerce. During the day he spent an hour with us at our office and expressed the desire to see one of our teaching films, and we screened for him our film on *Simple Machines*.

In his address that evening, in paying tribute to George Eastman, he said—"All else that he (Mr. Eastman) has done, may, in the future be accounted less important than his work for education by motion pictures." Please bear in mind that the thought at that time was along the line of *instructional* films—and I sometimes wonder if the leaders of that day would approve of some of the uses to which the motion picture has since been adapted. The almost universal thought at that time was to take the motion picture out of the entertainment and amusement field in which it had, up to that time, been practically exclusively used, and adapt it to the teaching of the children. Our interest and efforts from the first, have, as you know, been concerned with the production of motion pictures for instructional use in the classrooms of schools and colleges—and we have done nothing in other fields.

I wonder if you, who are actively engaged in the work of Visual Instruction, realize the wide gap which exists between the plan of instructional and entertainment films. The traditional pattern of the entertainment film is based on the time-honored dramatic formula of introduction—climax—and conclusion—usually a conclusion which dismisses the subject with an air of finality. The film story is built on the general plan of boy meets girl—boy marries girl—and they live happy ever after. I mean by this, that

the film tells the *whole story*. Incidents of the film story are all centered around the characters of the story, either directly or indirectly, and there is little call for much thought on the part of the audience. This is all done *for* the on-looker.

A friend commenting recently on one of the films which has received wide publicity of late, as teaching the life of the people in certain areas, remarked to me that any pupil seeing the film might easily conclude that every incident shown, was important only as it influenced the lives of the hero and heroine, rather than that such incidents depicted typical experiences in the lives of real people in such situations.

It is imperative, in appraising the value of the teaching film, that we bear in mind that its construction pattern is in complete contrast to entertainment standards. The teaching film does not undertake to tell the whole story, as a matter of fact we deliberately avoid the complete continuity that is characteristic of theatrical films. The idea is to present a problem in such a fashion that the student will be stimulated to inquire, investigate, and eventually form conclusions on his own initiative. The teaching film is produced in collaboration with competent instructors — is correlated with the subject matter taught in the classroom and is designed to be used as a regular and integral part of classroom procedure. It is assumed that the pupils will receive some preliminary instruction before viewing the film and that a discussion of the subject will follow. It is desirable for this reason, therefore, to avoid an air of finality in concluding a film.

As the whole subject of Visual Education is a comparatively new one to all of us, it is not un-natural that many of its problems are not as yet fully understood. This was illustrated by a conversation between one of our representatives and two students enrolled for a course in Visual Education, which was given two years ago at a summer session of a leading university, located on the shores of Lake Michigan. The man giving the course was a very keen director of Visual Education—whose name I shall not mention, as he was in no ways to blame—but I may say that he is in charge of Visual Instruction in a city in which is located a company whose name begins and ends with K and which company enjoys the reputation of being the largest manufacturer of photographic goods in the world. After one of the class periods, our representative tarried to chat with some of the students. One very intelligent young lady in the course of conversation said that she could not see why producers of instructional motion pictures had to charge \$24.00 for a 400-foot film, as she was "sure" that it could not possibly cost more than \$40.00 to produce such a film. A second student, much wiser than the first and not unwilling to admit it, interrupted the conversation and remarked that she was "sure" the first young lady student was mistaken, as she knew that some of the instructional films could not have been produced for less than \$200.00. When you know that we often pay for

the scenario alone more than this last figure, you will realize the need for some such a get-together as this meeting today.

This brings us to one of the major problems of production—the coordination of pedagogical authority, and motion picture production technique. It is a fact that present generation authorities in educational matters were trained without benefit of the motion picture. Knowledge was acquired — all ideas and concepts were transmitted through other mediums — the textbook, the still picture, maps, diagrams, the black-board, etc. — all mediums that were essentially static in character. In complete contrast, the essentially dynamic character of the motion picture is the factor which constitutes its major contribution to learning. For the individual who has been trained to think and express ideas in the static and abstract form of print, it is extremely difficult and sometimes impossible for him to consider a particular subject in terms of *visual images in motion*. Almost without exception, the first draft of every scenario we have ever produced has been submitted in the form of a "paper"—a wordy tract—authoritative, of course, but absolutely devoid of any dynamic qualities whatsoever. A recent example prepared on the basis of a single reel, 1000 feet in length, included 600 feet of title. If there is one point more than another in connection with production of instructional films, which I consider to be our mutual problem, it is the desirability of thinking in terms of the moving image. There is no point in using motion picture film for a job that a lantern slide will do equally well, or in competing with the textbook where that medium is entirely adequate. Our objective is to limit the selection of both the theme, and the scenes and sequences illustrating it, to subjects which can be shown either to the greatest possible advantage, or by no other means than through the medium of the motion picture.

A friend of mine some time ago called to see me in behalf of a college professor, who, through no lack of ability, was out of a job. I told my friend frankly that we had no vacancy, but that I should be glad to talk with his friend. The professor called later, and I asked if he had ever thought of trying his hand at writing a scenario for an instructional film. His chosen field was that of Biology. He quickly answered that he *had* thought of such work, and had some things in mind, which he was sure would be well worth while. I gave him some type scenarios, to help him to understand the *form* in which such material should be submitted. A few weeks later he came to my office with a scenario on marine life—the first scene of which called for a photograph taken "on the bottom of the ocean," showing various forms of marine life swimming obligingly before the camera, and most of the balance of his work proved to be quite impossible. He saw the point and gave up with the remark that he was dealing with a technique of which he knew nothing.

You, I am sure, realize what such people fail to realize—that the producer

of an instructional film does not have access to the box-office receipts of the successful theatrical movie with which to meet the costs of production on a Hollywood scale, but must rather depend on sales of the film at \$24.00 per reel for even the return of the *cost* of production, not to mention any *profit* on the investment. Though many of our customers may not have any conception of what is possible or practical in the making of a film, they nevertheless are often hypercritical of the finished film, and in many cases, very unjustly so.

We have had many such instances: One such case which comes to my mind, had to do with our four-reel picture *George Washington*, which we produced at the request of the George Washington Bicentennial committee appointed by Congress. In Reel 1, showing the boyhood of Washington, he is shown packing his trunk—preparatory to running away from home to go to sea. His mother discovers him and persuades him to give up the idea—and gives him a pocket knife on which is inscribed, "Always obey your superiors." Shortly after the films were released, we received a very sharp letter from the Director of Visual Education in the schools of a prominent city—in which he said that his attention had been called to the scene I have just described, and said that anyone could tell at a glance that the knife was a modern make and not such a knife as was used in Washington's time. We were glad to inform the gentleman that the knife used in the picture was not only such a knife as was used in Washington's time, but it was *the knife owned* by Washington and loaned to us by the George Washington Museum of Alexandria, Va., for our use in making the picture.

The same gentleman wrote also that every history teacher in his city knew that it was Silas Deane, then minister to France, who carried back to America the treaty which had been negotiated with France by Benjamin Franklin. It is true that Silas Deane was then minister to France — but it is true also that his brother, Simeon Deane, held a subordinate position in the embassy in Paris. Simeon was returning to America and the treaty was sent with him. To establish the accuracy of this scene and check the entire picture for accuracy, we called to Rochester Dr. John C. Fitzpatrick of the Library of Congress, who has been selected by Congress to write a 20-volume, "Life of George Washington." The scenario had called for use of "Simeon" Deane—then, a prominent authority said "Silas" Deane—and we made over the title. When Dr. Fitzpatrick saw the title on the screen, he call out excitedly, "No, no, it was *Simeon* Deane who brought back the treaty. I asked him if he could prove it. He replied that he would be back in Washington the following morning, and would wire me the exact page, or pages, in the Journal of the Constitutional Convention which definitely stated that it was Simeon not Silas, who brought back the treaty. His telegram was received next morning and the question answered.

Another illustration along the same line was encountered in the production of our Science film, *The Historical Introduction to the Study of Chemistry*. We use a title, "In 1774 Joseph Priestley, an English Chemist, discovered Oxygen, by heating mercuric oxide floated on mercury." The scenario, prepared by a nationally known teacher of chemistry, called for a scene of mercury in a bell jar, with a vessel containing mercuric oxide floating on the mercury. It did not exactly make sense, so our Production Manager went to the University of Rochester library, where he found a copy of Priestley's own book—so precious that it is kept in the vault when not in use—in which he found that the mercuric oxide (a red powder) was floated on the mercury—but *not* in any receptacle or boat.

Perhaps I have said enough concerning the difficulties of production and now a word about the editorial problems. There has been much loose talk to the effect that only *teachers* can plan and make instructional films, and that commercial producers, such as our own company, can never hope to do so—as the scenarios and films are not submitted to teachers before production. If such statements had the slightest element of truth in them, they might be accepted—but the truth of the matter is that we have never made a film, the scenario for which has not been *repeatedly* submitted to competent classroom teachers for their advice and criticism before the actual production of the film was undertaken. Obviously, we cannot submit material to all of the teachers in the country, and some of the people who have not been consulted obviously conclude that none of the teachers have been consulted—which may account for some of these false statements.

The best instructional films can be produced only by the co-operation between you who know the subject and know what you want, and the skilled producer who knows how to put into the picture the material which you want shown on the screen. We frequently discover a difference in the opinion of those we consult, and, as a result, we must call in still other experts—and, in some cases, we must make compromises before the film meets with the approval of both sides in the controversy—showing that the opinion of one person, or even several persons, is not enough. Last year at the Cleveland meeting we had an illustration of such a situation, when a film was presented to this Department for its stamp of approval and virtual sponsorship. The film was shown, a free and frank discussion followed, and the judgment of those present was that approval was unwise. Since then, the company producing the film became convinced that it was unsuitable, and junked the entire production.

We continually receive letters asking why we do not produce films on this or that subject—and let me assure you we welcome all such suggestions—but many of the writers fail to realize what is possible in many instances—the suggestions ranging all the way from photo-

graphing Admiral Byrd's expedition to the South Pole, to financing an expedition into the heart of Africa. It is sometimes possible to secure such material through co-operating with some explorer or traveller, who plans to visit such places—as was the case in the production of our films on *Poland, Russia, Siberia, Japan, Manchukuo, Turkey, Germany*—all of which were photographed especially for us, on the basis of film scripts which we had provided in advance, by Mr. Julien Bryan while he was visiting those countries in search of material for his own lectures. But had we been forced to finance expeditions into those countries for the purpose of doing the work for us, the costs would have been prohibitive, as we could not expect to secure the return of our investment.

Another problem, vital alike to producers and to the success of the Visual Education movement, is the problem of promoting a better understanding on the part of school administrators, of when, where, and how a film is to be used to secure the best results. Many people, high in the ranks of school executives, still are not able to distinguish between giving a picture show, and using a film as an aid to instruction. A friend of mine was recently interested in finding some school architect who really understood the true function of the motion picture and other projected pictures in the classroom, and if possible to induce him to contribute an article for THE EDUCATIONAL SCREEN, or suggest his name to Dr. Hansen for a place on this program. A consultant in the United States Government was suggested as the person my friend was seeking—and he wrote a letter to this government consultant, outlining what he hoped for.

A reply to his letter came back promptly, saying that the writer would be glad to help out, but felt she should be frank in stating her views beforehand. She went on to say that she did not agree that individual classrooms should be used for visual instructional purposes, but rather that one day a week should be set aside for this purpose, in the school auditoriums. She wrote that it was too costly to equip the individual classrooms with dark shades and the other facilities necessary to project pictures.

I think you will be interested in the reply of my friend. He wrote: "What you advocate is contrary to what I have advocated ever since I became interested in Visual Education. If you would omit from your recommendation all use of the auditorium for projected pictures as classroom aids, I would agree with you, except possibly for the disproportionate cost of the average new school auditorium as compared with the rest of the school plant. Of course, if the auditorium could be used as much as your plans would call for, this cost might be justified, provided such use would be profitable, but I can't help taking issue with you or your recommendation that all Visual Instruction be done in the auditorium. I believe that projected pictures—both motion and still—should be considered as much an integral part of the

classroom teaching materials as maps, blackboards, textbooks and all other commonly used aids to learning, and available for use in the regular daily classroom work. Possibly I am wrong and you are right, but if so, then the leaders who have guided and directed the Visual Instruction movement for these past 10 to 20 years are on the wrong track."

I have no word of criticism for any of the uses to which the motion picture have been adapted—the Motion Picture Appreciation courses—the Hollywood films made available for showing in schools—the feature films made for entertainment purposes and re-edited by the Progressive Education Association—but I am firmly convinced that the leaders of Visual Education in the schools should decide definitely whether they plan to use the motion picture as an aid to instruction in established courses of study, or to discontinue such use of films for such other film activity as they may deem more important.

Unfortunately, we have only 200 days in the school year—not deducting holidays—and the problem is to find time for the many things which we should like to do if we only had more time—which reminds me of a state meeting of Superintendents in Massachusetts which I attended some years ago. The first session was a round-table discussion after the evening meal. Everyone felt perfectly free to bring up any subject for discussion. One prominent Superintendent arose and announced that he had a problem to which he had given serious thought, and he was anxious to know if the experience of other Superintendents agreed with his. If this proved true, he had a formal recommendation to make which he hoped might be approved by the meeting. He said he had been troubled greatly by the constantly increasing so-called "drives" for the teaching of different subjects which were forcing their way into the schools—each subject having more or less merit, but the aggregate amount of time consumed resulting in a serious problem. He mentioned "Better English Week"—"Toothbrush Drill Week"—"Be Kind to Animals Week"—"Fire Prevention Week"—"Safety Week"—"Automobile Driving Week"—and literally dozens of other "weeks." He then advocated the setting aside of one week of each school year, which should be used for only one purpose—the teaching of the subjects called for in the *course of study*. His suggestion met with unanimous approval. Possibly some such suggestion that we should set aside one week in the year for instructional films might meet with your approval.

We have been asked very often when may we expect to be able to buy instructional films in color, and I wish I were able to answer the question. We have just completed a half reel, of a little over 200 feet, of a color film on *How Birds Feed Their Young*. The photography was done by Dr. A. A. Allen of Cornell University and we selected this

subject because it seemed to be peculiarly well-adapted to color. Further than to say that it is very nearly perfect, I am not going to comment on the film, but leave it for your judgment when we show it in a few moments.

Frankly, there are many obstacles in the way of a general use of Kodachrome film for school films. In the first place, Kodachrome film is available only on 16mm—hence any motion picture on Kodachrome would of necessity have to be photographed on 16mm, whereas most of the better instructional films are, as you know, photographed on 35mm and reduced later, in printing, to 16mm.

Second, it is not practical to make a duplicate negative of Kodachrome film, which is a positive, as this would involve two steps between the original and the duplicate print, which would result in too great a loss in color. Duplicates are made directly from the original and as a result, there is the constant hazard that the original may be accidentally damaged in the printing process—in which case, the entire picture would be a total loss, as we would then have no original from which to print any additional duplicates,

Third—and not the least among the obstacles—is the added cost as compared with black and white film, and I am much interested in getting your reaction to the question as to whether you feel that you would be willing to pay what it costs to produce films in color. It now costs 10 cents a foot to get duplicates of Kodachrome films—which means \$40.00 for a 400-foot reel of Kodachrome film. This, bear in mind, is merely the cost of printing each copy made from the original, and does not include a penny to apply toward the cost of the original photography—editing, sales cost, etc. The film I am about to show is 213 feet in length, we call it a half reel, and have priced it at \$40.00.

I realize that, thus far, this conference between producer and users of instructional films has of necessity been a one-sided conversation, as I have given you my own view of some of the problems with which we, as producers, are confronted—but, if you have in mind some problems which I have not touched I shall be glad to discuss them as fully as time will permit.

(Showing of Kodachrome film, "How Birds Feed Their Young")

ical contrivances. And those courageous souls who proceed without such knowledge and skills often encounter reverses. Of course in some schools older boys are trained to take care of projection but this is at best a make-shift arrangement and can never equal in effectiveness the results obtained when the teachers can do these things for themselves.

Second, teachers should be skilled in the selection of educationally worthwhile visual materials. In recent years there has been a tremendous increase in the output of all sorts of visual materials. Newspapers and magazines, pamphlets and advertising materials, often contain pictures of high teaching value. There is a rapidly accumulating supply of lantern slides, film strips, and motion pictures available on most of the commonly taught units of subject matter. On a teaching value scale these materials range from some that are worse than useless to some that are really excellent. Teachers should not only know standards by which to evaluate visual materials but should be skilled in the application of these standards. Various studios show that teachers today, as a whole, are woefully lacking in this skill. Without specific training in this field it seems teachers are as apt as not to use inferior materials even when excellent materials are just as available.

Third, teachers should have knowledge about, and skill in, the teaching techniques involved in the use of visual aids. That is quite distinct from the mere mechanics involved, discussed under standard one, and involves the application of the principles of learning to the specific type of teaching situation found when visual aids are used. Specifically, teachers should know the various objectives which the use of visual aids may help to achieve; in the light of teachers' objectives, the past experiences of the pupils, the type of materials to be used, etc., the teacher should be able to decide intelligently whether to use the materials as a preview, as a review, or during the presentation of a unit; she should be able to plan an appropriate introduction and background to insure interest in the materials presented, and their close integration into other teaching procedures; she should know how to secure pupil activity when visual aids are used; she should know how to bring out relationships and promote inferential thinking in regard to observed situations; she should know when motion pictures should be used, when projected still pictures will serve the purpose just as well or better; when bulletin boards, blackboards, and other non-projected aids will be just as effective, or more so, than projected materials. This whole field of the application of the laws of learning to teaching with visual aids is tremendously important. Teachers can profit by a study of the experimental work already done but there is a crying need for more research in this area.

Fourth, teachers should be familiar with sources of material. This is so obvious I shall pass it by practically without comment. Teachers should know where to turn to find good flat pictures, maps and charts. They should be familiar with government bulletins, and other pub-

Standards in Teacher Training in the Use of Visual Aids

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IN discussing standards for teacher training in the use of visual aids, I propose to select and assemble those recommendations on which experts in the field of visual instruction seem fairly well agreed and to summarize arguments which support each suggested standard.

Any discussion of teacher training should have as its foundation the knowledge, skills and attitudes which an individual should possess in order to be a successful teacher. Once we have determined these, we can proceed with some degree of assurance to the building up of a teacher training program to develop those qualifications. As a mimeographed bulletin from the University of Ohio puts it, "What should a teacher know about and be able to do with visual aids?" After determining these requisite qualifications, we shall suggest standards for the institutional training of teachers and still another set of standards for the in-service training of teachers. These standards are not presented in order of importance, nor as ultimate standards or final goals. Rather, they are presented as what we consider to be the minimum requirements if we are to have teachers who can conduct a vital and really functional visual education program. With this much by way of introduction I propose to consider desirable standards of teacher competence in the use of visual aids.

First, every teacher should have the necessary knowledge and skill to handle

efficiently all the routine mechanical operations involved in the use of visual aids in the classroom. Specifically, teachers should be able to operate opaque projectors, lantern slide projectors, film strip projectors, silent motion picture projectors, and in most cases the sound motion picture projector. Teachers should be able to make minor repairs and adjustments such as to focus the picture properly, to adjust the size of the screen picture, to replace the lamp, to clean the lenses and to keep the projectors properly oiled. They should know how to proceed in case a film breaks, or the loop is lost, how to prepare a classroom for the use of projection equipment. They should know how to prepare non-photographic lantern slides using glass, cellophane, or other materials. They should know how to make maps, charts, graphs, diagrams and sketches on the blackboard, for bulletin board display, for projection, or for classroom use by pupils. They should know how to collect, mount and file flat pictures and similar material. They should know how to construct or improvise various types of bulletin boards, screens, window darkening devices, etc. They should be able to set up effective exhibits. Teachers who have not mastered these mechanical operations not only do not make plans to use visual aids but are apt very definitely to plan *not* to use them because of a feeling of awkwardness, uncertainty, and sometimes downright fear of mechan-

lications listing sources of pictures, charts, posters, samples and exhibits. They should know where to obtain catalogs of film strips, lantern slides, and motion pictures. Of course in school systems having a director of visual education, all such materials should be available from a central office. The initiative in bringing materials into the class room, however, should obviously always rest with the teacher, who therefore needs to be well acquainted with sources of supply.

Fifth, teachers should know the effect of the radio and theatrical motion pictures on children, and should have intelligent standards for the evaluation of radio programs, from the standpoint of their effect on children. The Payne Studies and other research have demonstrated that theatrical motion pictures are very definitely exerting a strong influence upon the attitudes and behavior of our young people. Comparable studies have not been made in the field of the radio but we do know that the average child spends from 2½ to 3 hours a day drinking in radio programs, and those of us closely enough associated with children to listen in on their intimate conversations, and to hear the songs they sing, and the jokes they tell, are confident that the radio as an influence on our children cannot be ignored. A check-up in our training school showed that out of the school room the children were spending much more time listening to the radio and going to the shows than reading. I think that there is little doubt but that the influence of the radio and the motion picture on children is much greater than the influence of the reading which they do out of school. Teachers have long felt that one of their responsibilities was to develop an ability in their children to select and appreciate the really worthwhile in literature. Teachers should assume a like responsibility toward the radio and the motion picture. Teachers should be made aware of this problem, should develop intelligent standards for the evaluation of motion pictures and radio programs, and they should be familiar with sources of information concerning them.

Sixth, and last, teachers should have an understanding of the psychology back of the use of visual aids—the dangers of verbalism in teaching and the values and limitations of direct contact and observational learning. The need of this background of fundamental information is so obvious that I shall not take time to discuss it further.

The six standards for teachers just discussed may seem high. Certainly in the country as a whole we have few teachers in our public schools who can measure up to them. If the use of visual aids, however, is to be made a really vital and integral part of our teaching procedures, the teacher standards can be no lower than those indicated. How, then, may we best train teachers to attain such standards? We shall discuss first, some of the standards for the institutional training of teachers and then, rather briefly, standards for in-service training.

Institutional Training

Standard One: Every teacher training institution should offer a general course in audio-visual instruction including in its subject matter all topics, enumerated above under teacher standards, and with provision for laboratory work to establish the necessary skills. Arguments against the establishment of such courses I propose to present as fairly as I can, and then give the reply which advocates of such a course would probably make to each.

A few educators oppose the offering of such courses on the grounds that visual education is so new that we are not yet certain how effective it really is. They advocate postponing the establishment of such courses until further research has been carried on to establish beyond a shadow of a doubt that the use of visual aids increases learning significantly. They cite as a weakness in our visual education research, that many of the studies measured the result of showing only a film or two, often to a small number of children, and they point out that such studies offer little evidence as to the effectiveness of the regular, systematic use of visual aids throughout a school system over an extended period of time. They say: "Prove to us the value of visual aids and we will offer courses to train teachers in their use."

The reply to this argument might be stated thus. We recognize that many of the studies made in this field have been over such short periods of time, and with such small populations, that taken individually they are not very significant. The fact, however, that these small separate studies have almost *without exception* resulted in greater gains from the use of visual material, is significant. The consistency of the results of numerous research studies offers strong evidence. We should also point out that there have been some large-scale, well financed, and carefully controlled studies made, extending over considerable periods of time and with large experimental populations. These major pieces of research agree with each other, and with the large number of smaller studies, in showing definite gains from the use of visual aids. We can point also to the vast literature which has grown up in recent years criticizing our schools because of their extremely verbalistic methods and their lack of contact with reality. We can argue from all this, and from what we know of the psychology of learning, that the use of visual aids in learning should theoretically be very valuable—and all the research evidence we have bears out this theoretical conclusion.

Then turning from the field of formal education entirely, we can call attention to the tremendous increase in the use of visual materials by commercial agencies in carrying on their educational programs. Advertising agencies and publishers whose very existence depends on the efficiency with which they can educate the public, and who spend tremendous sums of money in research as to the most effective way of influencing human behavior, are swinging very rapidly to the use of

visual materials. It is only necessary to compare magazines and newspapers of five years ago with those of today to be made very conscious of this change. If visual aids have been found by commercial groups to be the best approach to educating the masses, it is certainly a strong argument in favor of the school use of these aids.

Lastly, we can appeal to expert opinion. It would be possible to quote from some of the most prominent educators, not only of this country but of other countries as well, to show that visual aids and the radio in their opinion will in the not-far-distant future, quite revolutionize our whole educational program. We feel that there has accumulated enough data on the value of visual aids so that to hold up a program of teacher training waiting for more research, is no longer justifiable.

A second argument against the establishment of a general course in audio-visual education frequently advanced, is the following. Visual education should not be a separate academic subject. Teachers do not go out to teach visual education but rather to teach history, geography, science, etc., and such training as is needed in the use of visual aids should be given in connection with the regular methods courses, rather than in a special course. They argue that the use of visual aids will probably be better integrated with other teaching procedures if it is considered along with these other procedures in the traditional methods course. They also point out that it is impossible for one individual to give adequate training in the use of visual aids to students specializing in all the different fields of teaching. Therefore, instead of a general course (such as we have proposed in standard one) they would advocate the inclusion of material on the use of visual aids in the course on methods of teaching history, methods of teaching science, etc.

In reply, the following facts need to be considered. First, that if the teacher of each methods course attempted to give the information and laboratory training to his students which the teacher standards we outlined would require, it would mean a tremendous duplication of effort and of equipment. After all the science teacher is faced by the same mechanical problems as the first grade teacher in the operation of projectors, and will utilize the same general standards for the selection of visual materials, and the same general principles so far as teaching technique is concerned. The standards we set up were standards for all teachers and it would seem that training to meet these standards can be done much more conveniently and with less duplication of effort and equipment if done in a special course.

An additional argument in favor of a special course which is very convincing at the present time but which will, we hope, become less so with the passing of time is this: Practically none of the teachers in our regular methods courses have ever had any training or experience in the use of modern visual aids. It is tragic but true that because as a whole they belong to an older generation, they

(Concluded on page 114)

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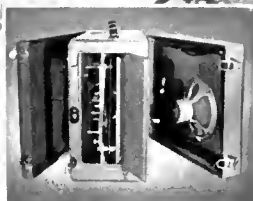
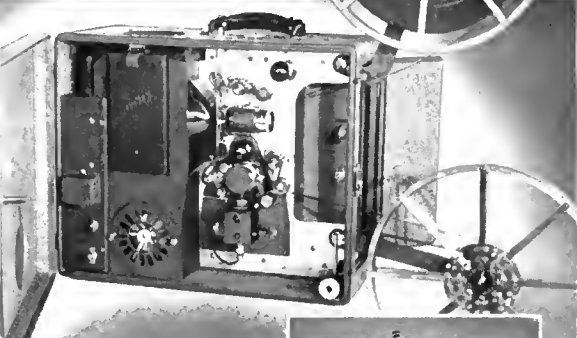
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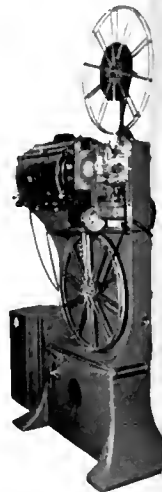
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probably know less on the average about the use of visual aids in teaching than do experienced teachers in the public schools. In some institutions not more than one or two teachers of methods courses can even operate a projector. This may not be typical, but it is a fact that few methods teachers are prepared either by training or experience to give any specific instruction concerning the use of modern visual aids even in their teaching specialty. So long as this condition continues we must face the fact that if we are to train teachers at all adequately it will have to be in a special visual education class.

Standard Two: In every State there should be at least one course in audio-visual education offered on the graduate level. Such a course is needed to develop leaders in the field. It is not enough to train only undergraduate students who will go out into classroom teaching positions. We need to have courses in which supervisors, principals and superintendents or experienced teachers may enroll for graduate credit. These individuals, who should form the real cornerstone of our visual education movement, must be given training in the fundamentals of the movement if we are to expect the use of visual aids to extend systematically and to permeate the entire functioning of school systems. From such graduate courses we should expect to have come from such courses, principals with an added interest in the use of visual aids and often perhaps with plans for the more adequate financial support of visual education. We should expect to have come from such courses supervisors who would stimulate teachers to make the fullest use of visual materials, directors of audio-visual education or instructors in courses in visual education. At present there are few individuals trained for such positions and graduate courses in visual education offer the only solution.

Standard Three: Third, in every general methods course there should be careful consideration given to the special problems involved in the use of visual aids in the field covered by the course. If this were done it would help the student to integrate the use of visual aids with the subject matter of his particular field and with other teaching procedures. It is probably impossible to do this adequately in a general visual education course. Of course this particular standard cannot be expected to mean much until we have teachers in charge of methods courses who are competent to give this instruction.

Standard Four: In every teacher training institution there should be a good library of visual aids. This need not incur a heavy expense to the institution if the materials were circulated through the public schools in its service area. Such a plan has many implications for the visual education movement but just now we are concerned with only the teacher training aspect.

It seems almost impossible to have students really become familiar with existing visual materials unless those materials are available over a long period

of time. If a teacher training institution lacks such a library, it must resort to rental of such materials, and the cost generally prohibits their being kept more than a day or two. Under these conditions it is practically impossible for students to really become familiar with the material in their field. If the films were stored in the teacher training institution there is no reason why every graduate going out in the field should not have previewed all the films and slides in the library which pertained to his field.

Another advantage from a teacher training standpoint of having a library of visual aids available in each teachers college is that it would greatly promote the use of visual aids throughout the college. And if prospective teachers were taught in classes where visual aids were used extensively, they would go out much better prepared to use visual aids.

A third advantage, and one which cannot be over-emphasized, is that if visual aids were always readily obtainable it would make possible the extensive use of visual aids in practice teaching. This use of visual aids in the training school tying up the theory learned in the general course with actual classroom teaching, is a matter of supreme importance. The greatest apparent weakness of these present courses, as often pointed out, is the lack of actual classroom demonstration and practice. If visual aids were always readily obtainable in our training schools, these problems could be solved. So long as films have to be rented, solution is doubtful.

Standard Five: In every teacher training institution there should be training in radio and motion picture discrimination. The rather rapidly increasing number of high schools throughout the country giving some attention to motion picture appreciation is an additional argument in favor of including such materials in teacher training institutions.

Few teacher training institutions in the country today can meet the five standards just suggested. We have a long way to go before our beginning teachers are given adequate training in the use of visual aids. This fact emphasizes the importance of the in-service training of teachers.

In-Service Training

There are a number of techniques which may be used in this in-service training of teachers. Special faculty meetings may be called with attendance optional for the purpose of calling attention to visual material available, or to demonstrate the use of certain materials, or to give instruction in the mechanics of handling visual materials. Visual education conferences can be conducted in county or regional districts. Materials may be prepared for distribution to teachers which will aid them in correlating visual aids with their courses of study. But perhaps the most important means for the in-service training of teachers is to make provision so that whenever a teacher or a principal, or a curriculum committee, needs help with

any problem involving the use of visual aids—be it so trivial as learning how to operate a projector or so important as the outlining of a whole visual education program for a school system—that there be some individual adequately trained to give the help needed, and to whom the teacher has a right to turn for help. In other words, the in-service training of teachers is going to depend largely on the leadership which can be developed and made available to teachers. For that reason the three standards I am going to suggest have as their objective the establishment of recognized sources of leadership in the use of visual aids.

First, in every State there should be some individual connected with the State educational service whose major responsibility would be that of furnishing leadership to school systems in developing programs for the intelligent use of visual aids.

Second, in every school system there should be a full or part time director of visual education, one of whose duties would be that of promoting a teacher training program within the system.

Third, in each school building there should be one individual in charge of visual materials and capable of training other teachers in such matters as the mechanics of projection, etc.

The cost of providing the types of leadership just outlined would be small indeed as compared to the wastes which may be charged to the unsupervised use of visual materials by untrained teachers or by the failure of teachers to make use of these materials when they are available.

In conclusion may I say that in the use of visual aids, as in every other phase of education, the skill and ability of the teacher is by far the greatest single factor in determining the results achieved. You may put projectors in every building in the country, you may produce materials that are works of art photographically and that are sound pedagogically, you may provide room outlets and built-in screens, but unless you have teachers with a fundamental understanding of the basic principles involved in the use of visual aids it will profit you nothing.

Diversitorials

(Concluded from page 92)

more films, and obviously this greater experience with films in itself enhances a teacher's qualifications for rendering significant judgment on a film's teaching value.

In the near future, each present member of the Judging Committee will receive a communication direct from this office—a complete printed list of present judges with the contribution of each to date indicated, a proposal for a somewhat new basis for cooperation, and a cordial invitation to continue or extend his or her participation in the Project as a member of the limited Committee of Five Hundred.

NELSON L. GREENE

The Literature in Visual Instruction

A Monthly Digest

Conducted by Etta Schneider

Administration of Visual Aids

What Do High Schools Want in Films?
—Godfrey M. Elliott, Oakvale, West Va.—*Secondary Education*, 9:21, January, 1940.

Attention to the consumer problem of using educational films in the high school must be increasingly given, and some unanimity of opinion reached as to the kind of films producers should make. Film needs are now being dictated by the films available. The kinds of questions which need consideration for the guidance of producers are: What subjects need treatment in films? What should be the content? (Specialized? Generalized? Both?) Should treatment be factual, instructional, or documentary? What subjects lend themselves to treatment of each type? On what basis must we assume that all future educational films must be sound films? What is the desired length of a film unit? It is recommended that the N.E.A. Department of Secondary Teachers and the National Association of Secondary-School Principals undertake such a study cooperatively.

To Own or Not to Own?—*Scholastic*, January 22, 1940 p. 15-T

Two letters discuss the article by Lewis M. Lash in the November 20th issue of *Scholastic*. Mr. Hansen, in his letter, takes issue with Mr. Lash in his estimate of cost for owning and renting films for a small school system. The second letter refutes the argument. The original article, together with these letters provides a stimulating basis for discussion, and one problem which cannot resolve itself by generalization, but must rather be determined by local needs.

New Nerves for Modern Teaching—Paul C. Reed, Rochester, N. Y.—*Scholastic*, January 22, 1940. p. 14—T.

The value of radio, sound films (March of Time, Human Relations Films), and silent films for the Rochester Schools is reviewed.

Rochester teachers are cooperating in the Ohio State Evaluation of School Broadcasts study, in the American Council on Education's evaluation of film project, and in the Commission on Human Relations study.

How Oakland Does It—Gardner L. Hart, Oakland, Cal.—*Scholastic*, Jan. 22, 1940 p. 12-T.

The Oakland schools have access to desirable materials of instruction, in-

cluding such aids as films, filmstrips, lantern slides, etc. as well as apparatus of all kinds. A photographic laboratory produces material upon request. Circulation and maintenance is centralized, providing maximum material at a minimum investment.

Techniques of Utilization

They Use Projected Pictures—*International Journal of Religious Education*, 16: 6 January, 1940.

At Yale University Divinity School, Professor Paul H. Vieth and his classes in religious education, with the cooperation of the Harmon Foundation, have experimented for several years in making motion picture films suitable for church school use. They have also tried out various ways of using aids in church work. As these students have gone to their own churches they have continued this experimental work.

This account is a summary of the experience of many of them, and the values they have found in the use of projected pictures. Films have been employed to good advantage in connection with Sunday evening services, for recreational purposes at parties or children's matinees, to personalize mission study in a church school group, and present problems for discussion. Home-made movies and filmstrips also afford many educational opportunities. One minister tells of using film strips in color for worship service. The use of stereopticon slides is a well established custom in many churches. It is possible for classes to make slides illustrating the study which they have been carrying on, and to show these in departmental gatherings. Churches going extensively into the use of projected pictures are advised to have a sub-committee on visual education to undertake the financing and supervision of this part of the curriculum.

How We Use Slides—Chester F. Leonard, Sneedville, Tenn.—*Church Management*, 16: 165-6 December, 1939

Vardy Presbyterian Community Church in Hancock County, Tenn., 30 miles from the railroad in the mountains, has been using slides for over 11 years, during which time they have collected over 4,700 slides on various subjects, illustrating almost any thought they wish to make impressive. Mr. Leonard cautions against using too many slides at one time, or poorly selected ones. Besides the Sunday services, slides are used on Friday community night, and once a week in elementary school bible study. The employment of slides has resulted in ever increasing attendance and interest

in the church services and work, people coming from three and four miles distance in order to attend. Mr. Leonard invites questions and will be glad to give all the information he can.

Visual Teaching Aids—M. F. Foss, Washington, Penn.—*Industrial Arts and Vocational Education*, 29:26 January, 1940

Describes the use of modeling clay, models and a blackboard as visual aids for the teaching of mechanical drawing.

Research and Evaluation

Visual Aids and Safety—Nathan Doscher, Hygiene Department, Brooklyn College, N. Y.—*Safety Education*, 19:200 January, 1940

This article is based on a two-year study culminating in a doctor's dissertation at New York University on "A Critical Analysis of Some Visual Aids Used in Teaching Pedestrian Safety."

The study was made with 750 fourth grade pupils, typical of the student population of New York City. They were divided into four groups equal in intelligence. One was taught by the presentation of a silent film; the second by 25 slides accompanied by oral comment and the third through the display of a series of 25 posters. The fourth was given no formal teaching in safety at all and served as control group.

A pre-test on safety was given to all groups. The same test was given immediately after the safety lesson; and a recall test of the same test was given a month later. The results showed that the three groups with special instruction made significant improvement in safety knowledge. But, to the question of the relative effectiveness of any of the three visual methods, the answer is that there is no difference. They all showed equal improvement. If better habits depend on knowledge, these aids are valuable. There seemed to be no improvement in habit or knowledge regarding traffic lights, showing that none of the experimental devices are effective for that. Children of low intelligence gained more from the visual aids than did those of highest intelligence. The films were no more effective than the slides and posters.

Photographic Method for Studying Discrimination-Learning in Children—T. A. Jackson, Columbia University—*Journal of Experimental Psychology*, 26:116 January, 1940

Images (stimuli) are photographed on 35mm. filmstrips and projected on a screen before a group of 10 to 20 sub-

jects. The subjects in the reported experiment were children from second and third grades. The children are asked to indicate their choice by dropping tickets (Hat check stubs) into one of two boxes provided. The children may then be rated on the discrimination responses to the projected images.

School-Made Visual Aids

High School Movie Production—A. P. Smith, Hugh Morson High School, Raleigh, N. C.—*Journal of the N.E.A.*, 29: 23 January, 1940

The purpose of this program of amateur motion picture production was to ascertain whether anything of educational value could be accomplished. With the help of a camera company representative and local camera shop the necessary photographic equipment was secured for the project. A 200-foot comedy was first made as an experiment. Work was divided among members of the photography club, each having his own definite responsibility. After investing \$35.00 a show was put on and 5c admission charged. After this encouraging success, they undertook a real task—making a picture that would permanently record major constructive activities of the school. Events were filmed as they might occur through a typical day.

Moving pictures should be used to further the educational program of the school and interpret the school's policies to the community. Further, the pictures sell the school to its own students. To make successful movies of educational value the program should last throughout the school year. Especial advice is given on the problem of lighting and purchase of proper film.

Book Reviews

Modern Methods and Materials for Teaching Science—Elwood D. Heiss, Teachers College, East Stroudsburg, Pa.; Ellsworth S. Obourn, Clayton, Mo.; C. Wesley Hoffman, Blairstown, N. J.—The Macmillan Co., N. Y., 1940 \$2.50

This is a valuable publication to be added to all bibliographies in visual education. These science teachers or rather teachers of science teachers—have provided an analysis of the place of mechanical aids to instruction, the psychological justification, basic principles of use, a simple, clear-cut description of projection machines and what makes them work, and an evaluated list of sources of all types of science visual aids.

The first section of the book expounds the philosophy of science education held by the authors, and draws upon other points of view currently held. An adequate treatment of the whole problem of evaluation of outcomes brings together much valuable material, from experimental and other sources. The importance of the field of reading, social studies and creative expression in the successful teaching of science are all described clearly.

Of extreme importance to visual educationists, however, are Sections 2 and

3. "Materials and Devices for Teaching Science—Visual and Other Sensory Aids," includes first a discussion of the psychology of learning by the use of visual aids, and then proceeds to a discussion of the school journey; flat pictures and stereographs; photography; objects, specimens and models; designed materials (creative expression); the microscope, telescope; projection machines. For each topic abundant anecdotal and photographic illustrations are provided.

The last section, "Sources of Materials for Teaching Science" indicates the same effort of the authors as shown in previous sections at being practical. They have gone further than a discussion of the types and value of visual aids, and have compiled a fully-annotated and evaluated listing of science aids, such as flat pictures, models and specimens, charts and posters, 16mm films, and a bibliography of periodicals and books for students and teachers.

Teachers of science are indeed fortunate in that this long-felt need has at last been met. *Modern Methods And Materials For Teaching Science* provides a sound springboard from which any science instructor may proceed in the use of audio-visual aids. It remains for him to heed the excellent advice given in the book, and to adapt the source materials to his own needs. Similar volumes in many of the other curriculum areas are sorely needed.

Visual Review, 1940—Published annually in February by the Society for Visual Education, Inc., 100 E. Ohio St., Chicago. 64 pp., 6¾ x 9½. Free upon request.

Each edition of this splendid annual publication adds immeasurably to the literature on the visual field, as indicated by the title and writers of the twelve interesting articles presented.

"Colored Photography as a Visual Aid in the Art Department," by H. Rueben Reynolds, Utah State Agricultural College, Logan, suggests filmstrips and color slides that a teacher can produce to use in classes in art and architecture. "Geography Made Interesting through Pictures," by Esther M. Bjoland, Classroom Foundation Materials, Chicago; "Filmstrips as an Educational Aid," by Theodore R. Wright, Birmingham, Alabama; and "Instruction with Filmslides in Adult Education," by Ellis G. Rhode, WPA Educational Program, California State Department of Education, are concerned with the visual aid indicated by titles of the three articles. Broader visual programs are described in "Visual Aids in Instruction in the Secondary Schools of Jackson, Mississippi" by I. F. Simmons, "Using Visual Aids in Teaching Vocational Agriculture," by C. S. Hutchison, Department of Agricultural Education, Ohio State University, and "Visual Aids in Safety Education," by L. G. Christer-son of National Safety Council, Chicago.

The visual program of the First Corps Area of the CCC is outlined in "A Film Service at Work," by John A. Fox.

"Production of a Motion Picture for Parent Teacher Showings," by Alta McIntire and J. Kay White, reports on movie-making at the Pershing School in Berwyn, Ill. Advice on "Organizing and Utilizing Visual Materials in the Typical School" is given by Alex. Jardine of Evansville, Indiana, Audio-Visual Department. "Audio-Visual Education in South Carolina," by Charles S. James of the University of South Carolina Audio-Visual Bureau, and "Unique Visual Program Given in Cincinnati" afford further evidence of the national growth of the visual field.

Memo on the Movies: War Propaganda, 1914-1939—Winifred Johnston — Co-operative Books, Series I. No. 5 1939. Norman, Oklahoma. Subscription to 12 numbers in Series I., \$2.00. Single copy, 50c.

This is one of the most important publications currently available. It is important to teachers all over, and it has especial significance for those of us who are aware of the power of the screen as a medium for propaganda.

The author is particularly well adapted for the task of unearthing the many careful plans which caused the steady flow of newsreels, "educational" films and feature films during the period which preceded the last World War, for she was in the employ of the Chief Signal Officer in the War Department during our intervention in the war.

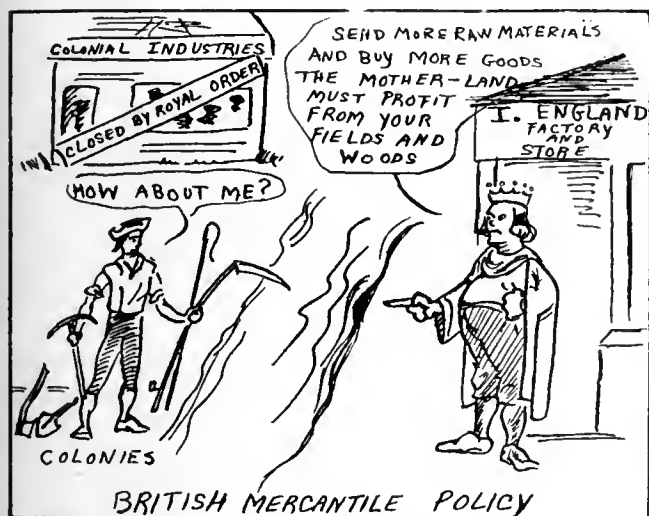
The book is brief, well-written and inexpensive and is therefore to be preferred to any review of it. It brings into sharp focus the importance of the screen in swaying public opinion in the direction desired by those who control, not only the movies, but all other avenues of propaganda and—as the author reveals—usually control many of the vital industries of our nation. *Memo on the Movies* successfully illustrates how important is the period before a war, and how carefully a free, democratic people must guard their right to know what is actually transpiring in their interest—and not be contented with the sifted, well-regulated propaganda machine which surrounds them.

Persons with special interest in "educational" films will find the description of their contribution to the war scare an important revelation of the pre-1917 days. Positives of films from large industrial manufacturing companies, in addition to 'nature stuff' turned out by the Bureau of Parks, scientific farming pictures from the Department of Agriculture and 'sanitation stuff' were all dressed up and inserted into newsreels with scenes of patriotic celebrations, women voting, seashore scenes, baby contests and the like. These pictures were designed to sell America to the world—and they did.

Memo on the Movies brings us almost as far as the morning headlines, in its strong warning about the kind of films to which we are now exposed. Whether or not we permit these films to lead us again to war is a challenge we must now face.

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THIRTY-EIGHT reports on recent films produced by schools have been received in response to 104 cards mailed during the past month. From the returns it is evident that schools already in the producing field are continuing their work and that other schools are beginning to make their own films.

It is planned to send out 150 more check cards to obtain information on new films produced by schools. Readers of *EDUCATIONAL SCREEN* may aid in the sending of these check cards by suggesting names of schools that have produced or are producing films.

Schools may report their production activities to the editor for possible inclusion in a future list of films. In the report, the following would be very helpful: name of school, address, title and subject of film, date completed, length, width, made by, brief summary of or unusual facts about the film, and name of individual reporting the film.

Again a list of "newsreel" and activity films is pre-



A Production Crew with its equipment
(Greenwich, Conn., High School—Miss Eleanor Child,
production director)

sented. The films reported this month have been made on 16mm film and, unless otherwise specified, are silent on black-and-white.

FLORIDA—Shots of students on the campus and in the classrooms of the Ponce de Leon High School, Coral Gables, are found in two films (700 and 750 feet), described by Elmer L. Day, dean of boys.

INDIANA—*School Dental Service* (400 feet), *Lincoln School* (800), *And So to School* (1200), are three activity films produced by the Evansville Public Schools Audio-Visual Department. Alex Jardine is the department's director.

MASSACHUSETTS—*A Visit to Brookline High School* (400 feet) shows the visit of two eighth grade pupils to high school and follows them from their entrance to the principal's office, the dean of girls, registrar, director

of guidance, an auditorium period, etc. The film was used to acquaint eighth grade students with the high school. John V. Jewett, director of guidance, was the producer.

NEW JERSEY—*Adult Education* is the subject of a film produced at the Edison Junior High School, West Orange. Vincent Geiger is the school's principal.

A film used as a means of informing the public about the home economics work in a school, is reported by Miss Grace Hadley, supervisor of home economics, Junior High School, New Brunswick. It is entitled *How We Relate Home Economics to Everyday Living* (400 feet).

NEW MEXICO—F. S. Church of the Los Alamos Ranch School, Otowi, reports the making of 200 feet of film showing school activities, and 800 feet showing outdoor life.

NEW YORK—The Camera Club of East View Junior High School, White Plains, has produced *The Eyes of East View*, a newsreel of school activities (800 feet). F. T. Mathewson is the club's advisor.

A 400-foot film of a June festival, an outdoor physical education demonstration, is noted by W. B. Weyant of the Solvay Public Schools.

PENNSYLVANIA—A 3-reel film (approximately 1200 feet) dealing with the activities program of the East High School, Erie, has been shown before many local civic groups, according to Miss Miriam B. Booth of the English Department.

Editor's Note—A notable questionnaire survey, recently completed by William G. Hart, located over 90 school-made films, with full data on each, most of them available on loan to other schools. The films are listed in two groups, "Specialized Subjects" and "News Reels." The first group is reprinted in full below. The second group will appear in the April issue. (16mm footage given after title. All are black and white unless otherwise specified. Loaned free unless charge is indicated.)

Specialized Subjects

1. *Health* (600) Pupil health examinations; *Cactus Courageous*—Eighth grade class studies cactus, draws maps, explores; *Football-Basketball*. Loan. T. L. Alexander, Supt. of Schools, Haines, Fla.

2. *Sports Band* (Sound) Football game, crowd and marching bands; color film. Margaret Ross, Director Visual Education, Wilmington, Del.

3. *Early Denver* (500) Story of a complete school activity, all grades contributing, and culminating in an entertainment for parents. Loan. E. H. Herrington, Director Motion Picture Project, Denver Public Schools.

4. *Crippled Children's Room* (100); *High School*

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T. B. *Testing Program* (100). Loan. J. W. Primrose, Irving School, Quincy, Ill.

5. *Special Education* (800) Corrective speech, orthopedic, sight saving, oral deaf, open air, therapeutic work. Supt. John Alemmer, Public Schools, Escanaba, Mich.

6. *Campus Personalities* (400) Pictures of prominent personalities on the Iowa State College Campus. Loan. H. L. Kooser, Director Visual Instruction Service, Iowa State College, Ames, Ia.

7. *May Festival Review* (350) Folk dances in costumes; color film. Loan. C. J. Miller, Supt. of Schools, Ecorse, Mich.

8. *Nursery School* (100) A day in Nursery School from the time mother says goodbye at her door until he reaches home again. Loan. Fred E. Pitken, Supt. of Schools, North Andover, Mass.

9. *Busy Hands* (400) Survey of handwork in school; *Reporting through Movies* (450) Illustrated outline of possibilities for public relations films, produced for the 1939 A.S.S.A. Both films in black-and-white and color. Loan. Godfrey M. Elliott, Prin. Oakvale Schools, Oakvale, W. Va.

10. *One Hundred Years of Educational Progress in Maumee* (1600) History of school up to present time, with narration on records to accompany the film. Loan. H. H. Eibling, Supt. of Schools, Maumee, O. (Announced in February issue)

11. *Historic Akron* (450) Historic Indian spots, canal ruins, John Brown remains, early homes, animated growth of city showing additions; color film. Loan. J. Ray Stine, Prin. Central High School, Akron, O.

12. *High School Opportunities in Illinois; Our Children's Opportunities; Modern Schools at Work*—First two show contrast in educational opportunities offered in elementary and high schools of state; third shows modern schools and modern teaching methods in state. Small rental charge. Illinois Education Association, Springfield, Ill.

13. *Spring Festival at School 51* (800) School entertainment involving 900 children. Loan. Alan H. Nicol, Director Visual Education, Board of Education, Buffalo, N. Y.

14. *Battle Creek Junior High Schools Visit Greenfield Village; Verona School Kindergarten Circus; Verona Junior High School Physical Education Activities; Battle Creek Annual Elementary Play Day; The Outdoor Classroom in Battle Creek.* Keith Elliott, Prin. Verona School, Battle Creek, Mich.

15. *Federal Inspection and Governor's Day* (400); *Commencement at Iowa* (400). L. W. Cochran, Supervisor Dept. of Visual Instruction, University of Iowa, Iowa City, Ia.

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16. *Introducing Your Library* (650) The facilities and proper use of the library; color film. Loan. Lucille Walsh, Fordson High School, Dearborn, Mich.

17. *Our Children Learn to Read* (400) The methods used in a modern school to teach reading; Junior high follow-up; color film. *Physically Handicapped Children* (450) A trip through the department for physically handicapped in the Lowrey School. Loan. William G. Hart, Lowrey School, Dearborn, Mich.

18. *School* (400, sound) A day at school; 10 year-old group with the "school store as their project." Recording of voices of children as they go about their tests. Small rental charge. Elizabeth Moos, Director Hessean Hills School, Croton-on-Hudson, N. Y.

19. *Making Moline More Beautiful* (1200) Results of city beautification program, yards and gardens; *Some Results of Our City Beautification Program* (1200) Flowers, new bridges, water fronts, improved streets; *Moline Cares* (1000) Work of Community Chest in Moline. All three color films. C. R. Crakes, Prin. Senior High School, Moline, Ill.

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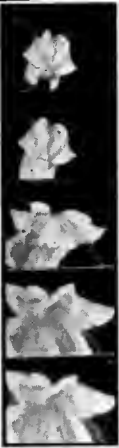
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Standards of Geographical Film

(Concluded from page 96)

correct application of a title to a small unit of geography of the northwest United States. This title corresponds to a common unit in the course of study and it is given an exact placement for its use.

The Portraits of Portugal has an indefinite title which could well be changed to *Wine Making in Oporto*. *Yellowstone Park* in color is excellent as a picture of a physical phenomenon but the title should be more definite as to the aspect of the park that is presented.

Titles of films are as important as headings in book chapters. A correct title covering the contents of the film is *Holland in Tulip Time*. It is localized and it pictures in color man's specialized activities in a particular environment. *Roaming in Holland* is a poor title as it is indefinite as to its content. *Children of Holland* is a clear title of a presentation of family life in Holland. *Argentine Argosy* is a fancy title that would be more appropriate as *Argentine Wheat and Beef*.

The Length

At present 400 feet is a standard film length in 16mm sound or silent. This is a convenience to the producer and it fits well in the regular school work as a fifteen minute part of a class lesson. A longer film is not yet approved for the elementary school. However, in this experimental stage, it is not wise to set an arbitrary length. A series of 100 foot subjects might make a 400 foot reel; each subject in the series to lead to a succeeding lesson. A 400 foot subject of approximately 15 minutes gives ample opportunity for the teacher's introduction of the subject to the class. frequent stops for questions by the pupils and at the end a follow-up which ties in with the other work of the unit. Films in 1200 and 1600 foot lengths are too long for class work and when shown are likely to become an entertainment feature rather than study material. Some teachers "show a series of 400 foot films, making a program of an hour or more but this is not an intelligent use of a learning technique.

There should be series of geographical films, each distinct in its content and bound together as units of the geography of the United States. These can be shown throughout a semester as the study develops for each unit, perhaps one or two each week.

The 400 foot film brings ample material for elementary and junior high school classes but in lower primary grades and the pre-primary there should be experiments with 100 foot length for simple subjects to be shown repeatedly to give full experience in recognition of fundamental geographical ideas and concepts.

The length of each film scene should be such as to give the pupil clear recognition of the objects and of the action. No studies have as yet revealed the type of material most suited to the short interest span of the second and third grade. The simple geographical objects presented in the film with the synchronized spoken words of a tested vocabulary would be fully as valuable as beginning books in geography. The use of high standard geographical material, in short film lengths for these repeat lessons would promote interest and ideas more readily than a picture book in geography for the

film has the power of centering the interest of the entire group and the screen material is large enough so that all of the group may see the desired object.

Film Content

The pictorial content of a geographical film is more than a series of scenes. The geography film should not be a continuity of landscape stills; rather a continuity of action scenes within a selected environment. This pictorial presentation must have a clear sequence of closely related scenes, with a continuity of action which has a distinct and moving center of interest. The motion picture lesson is laboratory material that creates ideas not otherwise obtainable by most pupils. *Irrigation* presents to fifth grade pupils plenty of material and experience relative to the needs of water on the land and the types of irrigation used to meet the different problems. *New England Fisherman* is a definite part of the fishing unit of man's work in New England. It is an indispensable tool for giving pupils real experiences and worthwhile ideas.

There should be few maps and diagrams. Those that are used must be animated to make clear relationships which cannot be shown in scenes. *Expansion of Germany* uses maps effectively. All maps are to be especially drawn to emphasize the ideas pictured. No photographing of dim detailed wall maps or hazy globes. Maps are used to present simple concepts of distribution, place, comparative size, distance, etc.

Geographical facts for observation in the classroom must be truthfully shown. This means that geographical scenes must be taken on location and not faked. Waikiki Beach is near Honolulu, not in a Hollywood studio. Geographical films are not synthetic deception made in Hollywood but a truthful presentation that is made on a location. *The Good Earth* is a synthetic subject giving ideas of rural China in which the destructive locusts are coffee grounds bouncing over a miniature hill and destroying six pounds of needle grass (wheat) mounted on a roller.

Wild animals should be filmed in their native environment as those of Martin Johnson or Robert Flaherty and not in the Hollywood wilds. The great value of geographical animal films is that the actual life is shown for laboratory observation of herds of elk, schools of fish, flocks of birds, swarms of insects, etc.

The clear accurate commentary by Lowell Thomas in *Colorado*, his home state makes it a pictorial presentation that provides good material for school geography of the United States. The central theme of each film must be man in an environment which may be physical or cultural. Such films bring pupils into close touch with the daily life of native people and their problems.

Pictures of the physical environment may be wonderful but if a man's activities are absent then the point of modern geography is missed. *The New South* is a broad subject that presents ideas of the United States in a manner for the fifth grade level. It binds together the physical environment and man's activities so as to be good laboratory material.

The alert teacher no longer conducts the geography lesson with strict adherence to the paragraph of the text. The basis of the lesson is carefully chosen pictures of

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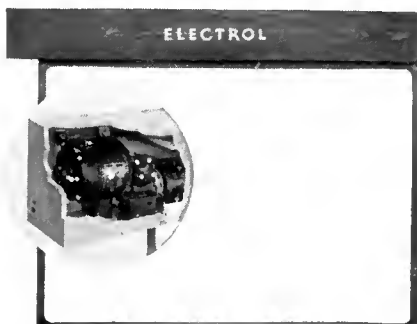
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the facts of work and living in a particular situation. What an opportunity for the geographical film to provide truthful laboratory material suggesting the various problems and observations of how people live! Such films are not made by just shooting scenes or putting together miscellaneous negatives but are as skillfully photographed as text books are written and printed.

To this writer the sound film is a tool that brings a remarkable laboratory method into elementary geography instruction. School geography has forsaken simple observation for too many generalized concepts that become memory exercises; it needs refreshing new tools. It is not visionary to predict for the near future a series of films for giving pupils basic experience in elementary geography.

Each scene presented must be of such length that its contents are clearly impressed on pupils' minds. The familiar is carried by a smooth transition to the new idea. In doing things, in manipulations and in all processes there should be a clear close-up observation and a correct sequence. Each film has its facts purposely arranged to give experience, to gain understanding and to create ideas or attitudes. The pictorial composition should always be simple; a few distinct objects in natural situations rather than stiffly posed or dressed up as in many Holland pictures, with wooden shoes and a flaring white bonnet which are worn only on special occasions.

Film editing is as important in geographical films as editing geographical texts. No excess scenes should be added to make a reel complete.

The Photographic Technique as an Aid to Learning

The photographic technique is closely interwoven with the ideas to be presented and there are certain technical qualities which should be maintained in all motion pictures.

(1) Sharpness and clearness is a basic quality of all scenes; no deep shadows. In geographical films there is a necessity for showing enough of the surroundings to fix the local of the picture. This requires ample footage so as to permit the pupil to grasp the situation of the geographical action. The film must not be marred by scratches, grain, or other imperfections so often present in "duped" films.

(2) Lighting must give clear outlines of the objects to be observed. Light and shade should balance in each scene throughout the entire film. The tone of light and shade should not change markedly from scene to scene. Fade-ins and outs should not be so prominent as to interfere with the smooth flow of thought.

(3) Accuracy and reliability in each scene is essential. Freak shots are out of place. Pictorial composition must build up observation and events to hold interest. Elementary pupils in geography require many close-ups as in *Live in the Sahara* where the camel is traveling on the desert sand. It shows his feet, knees, and nose in scenes of sufficient length for pupils to recognize his equipment for living in the desert. For the beginner there should be no extensive general landscape, footage devoted to sunsets, or rolling clouds, and weird effects; no rapid montage, which is confusing to the young pupil.

(4) Color is preferred in simple elementary films

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where this medium is required in presenting the concepts involved in close-ups of flowers, fruits, and animals. There are many technical difficulties connected with the use of color, especially in production. To name only one which will illustrate; due to the greater amount of light required in photographing scenes in color the lens aperture often has to be opened so wide that "critical" focus is difficult to secure except in extreme "close-ups." Often "medium close-ups" and "long shots" are out of focus or present a fuzzy scene without the depth to provide necessary orientation and perspective. Again the problem of expense must be considered for the color film is two to three times the cost of a black and white. While black and white is a cheaper medium, it is not always the most impressive. Research has indicated that color scenes stimulate the emotions but the black and white seem to permit more reasoning.

To stain different scenes in different colors is poor technique but when color film is used the pastel shades are more suitable than vivid reds, yellows, and blues which are unnatural.

(5) Animations are excellent aids when used to explain simple relationships. Such diagrammatic presentations must be free from jumps, and must be clear, simple, and correct. In *Snow White* there are whirling, falling and spiralling effects that are confusing to sensitive children.

(6) Each scene must be a definite photographic presentation to create ideas that build up the theme of the film to a definite purpose.

Sound

The radio is considered to be a powerful tool of information and a creator of ideas. It is restricted as to time and place. A sound picture in 16mm form has the power of a radio plus a definite picture in action. The sound picture is not limited as to time or place. It can be used and repeated many times and at many different places. It can be selected and adapted to different levels of learning and an important item is that it is always ready; the radio is not.

There is no question that the clearest understanding comes from direct contact with reality as in the field trip, but failing this, the film is a faithful substitute which without sound is not complete. In sound film there is an opportunity to give the pupil a complete experience with natives of a far distant land as well as the activities of his own country.

It is important to determine the sound most valuable to aid instruction in each unit. It is a practice coming from the theatrical film to fill in with music the spots where the commentator is silent. Heavy fanfare at the beginning of an educational film is distracting. Some of the following sound qualities of the film should be considered carefully by the instructor:

(1) Speech. Good speech is vital to a school film.

The diction and clearness of a film make it valuable or useless in a schoolroom. The voice must be natural, not dramatic or affected but clear and distinct. A pleasing tone with warmth and interest is an asset to any film. The vocabulary must be checked with word lists and words must be so spaced as to give pupils a chance to absorb them and pauses to apply the ideas to the picture. The synchronization of the speech with the picture is of greatest importance. The dialogue must be clear, natural, and pointed. *Hop-picking in Kent* has a good dialogue between the native hop-pickers.

(2) Musical introduction is inappropriate in most instructional films. No musical undertone when words are being spoken. Music should be used at the appropriate time and place and never as a filler for the silent spaces.

(3) All sound effects should be true; ducks should be ducks, not good imitations. Such sounds as waterfalls, plows at work, passing trains, boats, etc., are excellent when used in proper relation to the scene.



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Midwest Forum on Visual Teaching Aids

The second annual Midwestern Forum on Visual Teaching Aids will take place again at the Hotel Morrison in Chicago, April 5-6, 1940. After several meetings, the committee has prepared a splendid program, as follows:

Friday, April 5

10:00 A. M.—First General Session (Mural Room)

Purpose of the Second Forum

William C. Reavis, Chairman of Forum Committee

Where Are We Going in Visual Education?

J. E. Hansen, Chief, Bureau of Visual Instruction, University of Wisconsin.

10:30 A. M.—First Meeting of Classroom Clinics

Elementary School Clinic (Embassy Room)

Harry O. Gillet, Principal, University Elementary School, University of Chicago, Chairman; James P. Fitzwater, Lake View High School, Secretary.

How Living Things are Conserved and Protected—Nature film demonstration with fifth grade class, conducted by Miss Dorothy Burns, Cicero Public Schools.

High School-College Clinic (Roosevelt Room)

Noble J. Puffer, Supt. of Schools, Cook County, Chairman; Lee Cochran, University of Iowa, Secretary.

Film demonstration on Astronomy unit—Dr. Walter Bartky, University of Chicago.

12:00—Luncheon and Round Table for Directors of Visual Education—Monte Carlo Room (\$1.00)

J. E. Hansen, Chairman; Samuel N. Stevens, Northwestern University, Secretary.

Topics for Discussion: The Budget and the Visual Program;

Problems in Visual Instruction Confronting the Schools: Advantages and Disadvantages of University, County and Sectional Libraries of Visual Aids.

2:00 P. M.—Second Session of Clinics

Elementary School Clinic (Embassy Room)

The Preparation and Use of 2x2 Slides in Classroom Teaching—J. B. MacHarg, Eastman Kodak Company.

The Effective Use of Lantern Slides in Teaching Geography—Discussion leader, Ruth Weaver Mikesell, DePaul University; class demonstration by Laura Watkins, Cicero.

High School-College Clinic (Mural Room)

"Town Hall" Type of Meeting Built around a film—Dr. Irving J. Lee, Northwestern University.

Pageant of American Lantern Slides—demonstration arranged by Dr. John A. Bartky, President, Chicago Normal College; elementary class conducted by Martin Lowry.

6:30 P. M.—Annual Banquet—Terrace Casino

Recordings, still pictures, motion pictures, slides.

Saturday, April 6

9:30 A. M.—Final Session of Classroom Clinics

Elementary School Division (Embassy Room)

Demonstration of Films Prepared by United States Film Service—discussion of activities by Arch A. Mercey, Assistant Director.

High School-College Clinic (Mural Room)

Visual Aids in Industrial Arts Courses—W. R. Cleveland, Director of Visual Instruction, Downers Grove, Ill.

11:00 A.M.—Final General Session (Mural Room)

Dr. William C. Reavis, Presiding.

Demonstration by Commission on Human Relations of Progressive Education Association—James P. Mitchell, Member of Commission, and social science class of Elgin High School.

What Has Been Accomplished in the 1940 Forum Reports from Classroom Clinics

Notes

Visual Sessions at Progressive's Meeting

The Annual National Conference of the Progressive Education Association, held in Chicago February 19-24, included a morning and afternoon session on Audio-Visual Aids in Education. J. E. Hansen, University of Wisconsin, acted as Chairman, ably assisted by a committee of Resource Leaders: Donald G. Cawelti, Winnetka Public Schools; Etta Schneider, Editor, Visualized Curriculum Series, New York City; Ella C. Clark, Winona, Minnesota, State Teachers College, Luella Hoskins, Chicago Radio Council; Clark Cell, Winnetka Public Schools.

The committee suggested problems for discussion by the group as a whole, evoking thereby reports of individual experiences in the use of visual aids. In discussing the question of specialization, introduced by Miss Schneider, Mr. Hansen stated "the time may come when the visual instruction specialist will become curriculum specialist as well" because of the complete knowledge he must have of the curriculum in order to get the films which will correlate closely with the topics studied. Another question raised was "how can large-group instruction by visual aids be reconciled, or applied to Progressive Education ideals and procedures, which stress individual instruction?" The problem of booking films in advance is concerned here. In answer, Mr. Cawelti described the working of the visual program in the Winnetka schools. There, many films are used for more than one purpose and for more than one grade or class; many creative activities result from film use; and many studies cover a period of time at any point of which the film may be appropriately used as background for a given project. Mr. Hansen brought up the desirability of short length films with a running time of approximately four minutes for units needing also slides or filmstrips for effective teaching. The question of the adequacy of present ready-made visual materials for use by progressive schools was discussed. The consensus of opinion seemed to be that commercially-produced materials unquestionably saved time, but that school-made materials — films, slides, photographs, etc. provide peculiar fitness to the local situation, and pupil-teacher activation, to a greater degree than the professional material. Another major topic of discussion was that on the use of "free" materials. The general opinion of the group was that the contents of film or other "free" visual material was a more important criterion than their cost. Exhibits of silk and cocoons are in no way compromised by the fact that they do not cost a rental fee. The distinction between this type of inanimate realia, and the highly-dynamic motion picture with all its possibilities for propaganda, was pointed out as well as the responsibility of the teacher for properly judging the suitability of the "free" materials offered. Portions of two afternoons were devoted to the showing of 16mm school-made films, primarily in the public relations area, including: *Living and Learning in a Rural School*, sound,

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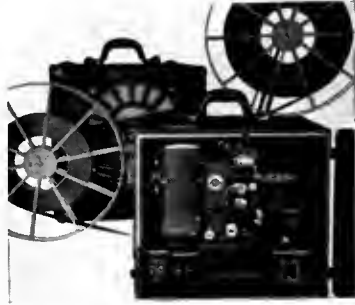
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produced by Teachers College of Columbia University; *School*, sound, showing progressive education at work, in the Hessian Hills School, Croton-on-Hudson, New York; *Education in California*, sound and color; *Design for Education*, sound, produced by Sarah Lawrence College, Bronxville, New York; *Dynamic Education*, silent, showing utilization of community resources by the schools of Santa Monica, California. The meeting also provided showings of three outstanding motion pictures on conservation of human and natural resources: *The City*, *The River* and *Housing in Our Time*.

A group meeting on *Motion Pictures as a Resource* was conducted by James P. Mitchell and included the showing of the Progressive Education Association's Human Relation Films, followed by discussion by high school students who have viewed the films.

Wisconsin Visual Conference

The Wisconsin Visual Instruction Conference took place at Madison February 9 and 10, sponsored by the Extension Division of the University. Dean Frank O. Holt, J. E. Hansen and F. D. Brown, all of the University staff, spoke at the Friday morning session. The afternoon was devoted to a joint meeting with the Radio and Visual Instruction Section of Southern Wisconsin Educational Association, at which Edgar Dale of Ohio State University was one of the speakers. Other features of the two-day program were the showing of new educational films Friday evening, two panel dis-

cussions on visual problems and the state program Saturday morning, followed by a luncheon meeting at which Joseph Rohr summarized the state visual program of the WPA, and Mr. Dale discussed "Where Are We Headed in Visual Instruction?"

New England Section Meets

The New England Section, Department of Visual Instruction of the N. E. A. held its annual business meeting recently at the Copley Square Hotel, Boston. Reports showed that the number of members had increased over two hundred percent in the last two years. In order to more effectively serve New England teachers, it was voted to organize branches in each of the six states.

The officers elected for 1940 are: President, Mr. Burdette Buckingham, Quincy, Mass.; Vice-Pres., Mr. Edward F. Wheeler, Bristol, Conn.; Sec.-Treas., Mr. Howard A. Smith, High School, Milton, Mass.

The Board of Directors for 1940 consists of Abraham Krasker, Chairman, Leland H. Chapman, Frederic J. Christiansen, Carleton W. H. Erickson, James A. Moyer, Paul Z. Rummel.

The Annual Conference on Visual Education, which is opened to all interested persons, will be held on Saturday, March 30, 1940 at the Boston University, School of Education, 84 Exeter Street, Boston.

Spring Quarter Visual Course

The University College of the University of Chicago announces a credit course entitled "Introduction to Visual Instruction" for the Spring Quarter commencing March 9. The class will meet Saturdays from 11:00 to 12:45 in order to make possible attendance by teachers and administrators who live considerable distance from downtown Chicago. The class has been set up for the Spring Quarter so that it can serve as an in-service laboratory or workshop course for teachers now on the job, and also afford students in special methods course or those engaged in practice teaching the opportunity of utilizing audio-visual aids in their own subjects. The course will be given by Mr. Wesley Greene, formerly an instructor in social sciences at the University of Chicago High School and Director of Activities at the International House, and now director of the College Film Center.

Non-Theatrical Association to Meet

To commemorate its first year of activity in its field, Allied Non-Theatrical Film Association members will gather in New York City on April 26 for their annual meeting and banquet. It is expected that several hundred film distributors, equipment manufacturers, laboratory men, visual education specialists, and others connected with the non-theatrical film field will attend. Leaders of the industry will discuss current problems affecting the field while officers will report on the activities of the organization during the past year. Election of officers for the ensuing year will also occupy a place on the program.

The Federal Film

Edited by Arch A. Mercey

Assistant Director, U. S. Film Service,
Washington, D. C.

Census Training Films

The motion picture as a training device will have its greatest test when the U. S. Census Bureau begins the 1940 census. Four one-reel motion pictures are being used in the training designed to expedite and simplify the work of the 130,000 field enumerators. The enumerators are located in every state in the union and in the U. S. Territories and possessions, and will begin work April 1, 1940. They are expected to complete their assignments in thirty days. The films will not be used outside continental United States.

Census experts have designed a comprehensive set of instructions which include manuals and detailed directions on each phase of the census work. For the first time the motion picture is being used for purposes of orienting the enumerators in their problems and illustrating, in a standardized fashion, the functions of certain broad areas of the census work. The films include:

1. A reel on orientation which is designed for exhibition to all enumerators. This reel will outline the growth and purposes of a Federal Census.
2. A reel on the census of agriculture.
3. A reel on the census of population.
4. A reel for the housing census.

The latter three films are "how to do" subjects, designed to standardize the methods of census taking. All reels will be shown to all enumerators.

These films are being made by the motion picture division of the U. S. Department of Agriculture in co-operation with the Census Bureau. Films will be sent out to district census offices for exhibition to the field workers. A detailed schedule of showings is being arranged in about 950 cities for the census workers in order that the films will be utilized intensively as part of the preparation and training before the national count actually begins. Census experts hope that through motion pictures they can demonstrate that visual means of instruction can play an extremely important part in a great national campaign such as that of taking a Federal census.

Of particular interest to students of the film is the production of a housing reel. The Census Bureau feels that the interest and importance of this general subject makes such inclusion particularly timely.

The Census films are for training the census field enumerators only and are not for distribution of any sort. *Please do not write requesting bookings.*

Health and Safety Films

The Office of Health Education of the U. S. Public Health Service has prepared a list of films on safety and health education for schools and adult education groups. This list is available to schools without cost from the United States Film Service.

Vocational Guidance "HOW TO GET A JOB"

by Spencer D. Benbow, Ass't Dir Vocational Schools
and Gardner L. Hart, Dir Visual Instruction
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Each is 200 feet silent at \$12.00; in color \$30.00 —also for rent. Soon to be released are similar subjects on Norway and Denmark.

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DEANNA DURBIN in "That Certain Age"

Gilbert and Sullivan's "The Mikado" in glorious technicolor, with the D'Oyly Carte Players and London Symphony Orchestra

W. C. FIELDS, EDGAR BERGEN and CHARLIE McCARTHY in "You Can't Cheat an Honest Man"

VICTOR McLAGLEN and JACKIE COOPER in "Ex-Champ"

Doug. FAIRBANKS Jr. and Basil RATHBONE in "The Sun Never Sets"

"The Family Next Door" with Hugh Herbert and Joy Hodges

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School-Made Motion Pictures

(Concluded from page 100)

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"Board of education bought visual equipment mostly as a result of seeing school-made pictures."

"Disputes about the construction of new buildings were settled. (Made shots of various stages in construction of new building.)"

"Our community believes in boosting the schools probably due to their knowledge of the schools through pictures."

Chapter VIII

Conclusions and Interpretations*

Why does the school-made motion picture stand out as one of the best methods of gaining the public support and cooperation for the school? One reason is that the motion picture is almost always on the level of concrete experience and verbalism is practically non-existent. Of course, each individual interprets the pictures for himself, but the gap between individual interpretations is not nearly so great as it would be if just the spoken word or printed page had been used. However, this does not mean that the motion picture should not be supplemented by the printed or spoken word. For example, many school films attempt to show how children learn, but it is possible to show only the setting in which learning takes place. In such a situation the printed or spoken word is necessary to relate the physical activity or setting to the learning process.

Another reason the motion picture is such a powerful public relations medium is because of its ability to show many of the activities of the school within a relatively short space of time, and to a large number of people. If these people were to visit the school in an attempt to get the same information, it would require weeks of continuous attendance. The average parent or member of the public would be hard pressed to visit the school more than five or six times during the year. The motion picture then, with its ability to record significant parts of the school's activities in their proper relationship to the whole program, seems to be the most practical means of interpreting certain phases of the school for the public.

The school film may do the best single job of interpreting many phases of the school to the public, but it should not be depended upon to do it all. The school-made motion picture should be but a part of a balanced and continuous public relations program which uses every available method to interpret the school for the public.

*In the complete thesis, this Chapter VIII includes a detailed summary of all points previously covered, and a full Bibliography, both of which are omitted here.

Available Electrical Transcriptions

Radio Transcription Company of America, Ltd., Hollywood, California, offers several educational radio programs for school use, each series consisting of 39 programs.

"Frontier Fighters" is the title of a dramatic series presenting important historical events and outstanding characters in the development of the West. Historically correct, these dramas are enacted by a cast of outstanding artists. In "That Was the Year" news headlines of the past, important accomplishments of well known men and women, and the march of progress in science and arts are dramatized. The period covered is from 1896 to 1934. An added feature is the presentation on each program of the popular song success of the year represented.

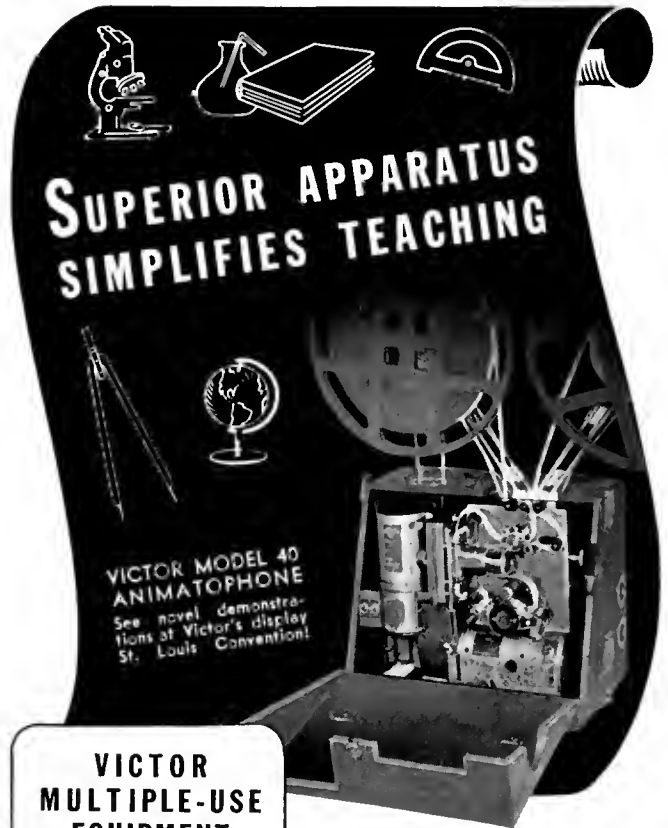
For music and music appreciation classes, two series are available. "The Story behind the Song" tells of the events surrounding the composition of favorite songs of our country, including many of Stephen Foster, as well as the old hymns and National Anthems of France, Great Britain and the former Austrian Empire. At the close of each drama the song is presented by a vocal ensemble accompanied by the organ. "Thrills from Great Operas" (in English) record the favorite scenes and arias from operas of the masters, each program presenting the dialogue of the opera leading up to the rendition of the aria. The orchestra of twenty men, selected from the Los Angeles Philharmonic Orchestra, is under the direction of Frederick Stark.

For classes in English literature, they have "The Lindsley Readings," dramatic presentations of the famous works of Dickens, Poe, Scott, O'Henry, Mark Twain, Riley and others. Mr. Lindsley also presents "Leather Stocking Tales." Classes in agriculture and gardening will find "Gardening the Luther Burbank Way" a valuable aid.

All material in these series have been carefully authenticated. Complete details regarding the programs may be obtained by writing to the Hollywood office of Radio Transcription Company, Hollywood Boulevard at Cosmo Street. Audition samples are available, at a nominal charge, for the purpose of selecting features which will fit in with the school curriculum.

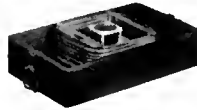


A series of 26 fifteen-minute recorded radio programs are available now for school use from the Institute of Oral and Visual Education, 101 Park Avenue, New York City. The title of the series is "Lest We Forget" and the programs "graphically dramatize the establishment and preservation of the four American absolutes—freedom of speech, freedom of press, freedom of religion, and freedom of assembly." There are two historical episodes on each record. Episode 1, "A Cameo of American Civilization," and episode 2, "The Virginia Colony," are on the first record, episodes 3 and 4, "The Massachusetts Bay Colony" and "Roger Williams and Rhode Island," on the second record, and so on up to "The World War and Its Results" and "The Post-War Period to the Election of Franklin D. Roosevelt" on Record 13.



VICTOR MULTIPLE-USE EQUIPMENT

provides apparatus for many departments and uses



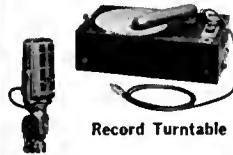
Integral Speaker



Amplifier



Recording Unit



Record Turntable



Central Radio System

With the new Victor Animatophone Sound Motion Picture Projector, teaching reaches a new high in simplification and effectiveness. Victor's exclusive Multiple-Use features offer utility, flexibility and economy never before attained in Visual Education. Yet the cost is surprisingly low! Investigate this remarkable New Sound Projector NOW.

Check These Victor Advantages

Each projector is the basis for serving 30 or 3000 students with silent and sound movies, public address facilities, central radio, phono record reproduction and complete recording facilities.



New-type shutter and intermittent movement eliminates all "flicker."



Exclusive Victor Film Trip absolutely prevents mutilation of film.



Full, natural tone quality is assured by Victor sound equipment.

For Catalog No. 40,
WRITE TODAY to—

VICTOR

ANIMATOGRAPH CORP.

Dept. D-1, DAVENPORT, IOWA
Distributors throughout the World

Current Film News

Geography Filmsets

A uniquely planned service of educational films on Geography has just been introduced on the market by Filmsets, Inc., New York City. "Filmsets" are complete libraries of short, silent motion picture films to be owned by individual schools, making it possible for such a school to have unrestricted access to the material whenever it becomes pertinent to the lesson. This is the basis of effective use of study films.

This Geography Filmset consists of 48 units, and covers the more important aspects of the entire curriculum for geography in elementary and junior grades. Each unit is one-quarter of a reel (100 feet, 16mm), or approximately four minutes running time, and is devoted to one specific topic. Because of their brevity, they concentrate interest on essentials only, thus helping the teacher to keep the lesson within definite limits.

Every unit is complete within itself, so that units may be assembled in whatever order the teacher desires. For example, they may be used to approach the study of geography from the standpoint of



Showing teacher's handbook and film case

human needs, or regional relationships, or common environments, or historical developments. There is no over lapping of scenes in the various units. The industrial units are made, so far as possible, without any reference to locale, just as the regional units refer to products but do not expand upon them when such products are covered by units of their own.

A Handbook accompanies the units, three copies being furnished with the purchase of the complete Filmset of 48 units, thereby permitting the use of the Handbook by more than one teacher in the school at the same time. It is an elaborate teacher's manual, suggesting the proper technique for the use of the units, and containing fourteen illustrations from each covering the highlights of the film content. These pictures are a valuable feature of the manual as the teacher can prepare the lesson in advance from them. Titles of supporting units are appended to each unit.

For further information and purchase price, write to Filmsets, Inc., 52 Vanderbilt Avenue, New York City.

HARMON FOUNDATION INC., 140 Nassau Street, New York City, announce the release of two motion pictures showing life in the Congo, filmed in Africa during the past year and a half, under the auspices of the Africa Motion Picture Project, by Mr. and Mrs. Ray Garner:

Children of Africa—2 reels, 16mm silent—Planned especially for children from six to twelve years of age, with titles and editorial approach adapted to these age groups by two children's publication editors, Miss Pearl Rosser of the American Baptist Publishing Society and Miss Nina Millen of the Missionary Education Movement. This film is also made to meet the requirements of the school curriculum study of Congo peoples. The subject matter is concerned with the work, play, and home life of the African child. Each reel is a distinct unit and may be used alone.

A Day in an African Village—2 1-reel units, 16mm silent—Suitable for study in the later grades. Typical activities and routine matters of village life from sunrise to sunset are depicted, covering work, recreation, methods of preparing food, building homes, etc.

The Africa Motion Picture Project was sponsored by the Foreign Mission Boards of ten Protestant Churches, the Phelps Stokes Fund, the American Mission to Lepers, and the Harmon Foundation. The expedition was unique in that all filming was done to meet definite subject requirements. The completion of these two subjects makes a total of five of the Project's films which are complete. The first three to be done were "Ngoni and Her People," "The Story of Bamba," and "Song After Sorrow," all of which show mission activities against the background of African culture. Five more are yet to be edited. All of these films are being distributed through the Division of Visual Experiment of the Harmon Foundation.

GARRISON FILM DISTRIBUTORS, INC., 1600 Broadway, New York City, have just released:

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

ARTHUR C. PILLSBURY, 640 Arlington Avenue, Berkeley, California, well-known lecturer, is offering his educational films on plant life in natural color and sound. Four one-reel pictures are now ready, as follows:

Story of Pollen—A picture of the pollen of the Spider Lily, Hydrobrising, and lapse-time pictures of the Hibiscus.

The Flowers of Your Garden—Includes a microscopic picture of the Tradiscantia, and lapse-time of common flowers.

California Wild Flowers—Presents the wonderful Snow Plant, having 32 spikes.

Flowers of Hawaii—Rare and wonderful flowers, including the Silver Sword, and lapse-time of the Night Blooming Cerus.

These four subjects make a 1600-foot feature reel. Another such reel will be ready soon, also a lecture set of 2400 feet.

AUDIO FILM LIBRARIES, 661 Bloomfield Avenue, Bloomfield, New Jersey, have added to their collection of films on timely subjects:

Finland Fights—1 reel, 16mm sound, available for rental. This movie document shows all of the outstanding incidents that have gripped the world: evacuation of civilians, Russian air attack on Helsinki, massing of Finnish defense, Finns destroying homes to hamper enemy, fighting on the Mannerheim Line, Reds landing troops by parachutes, Finnish ski troops in action, capture of Russian supplies and prisoners, dramatic scenes of Finland's heroes defending their homeland against overwhelming odds.

BAILEY FILM SERVICE, 1651 Cosmo Street, Hollywood, California, offer three vital new films among their "Educational Films of Merit:"

Finland and Sweden—each ½ reel, silent—Two timely subjects produced under the direction of Dr. William G. Campbell, Professor of Education, the University of Southern California; and edited by Miss Mary Clint Irion, formerly Assistant Director of Visual Education, Los Angeles County Schools, now Educational Advisor for Bailey Film Service. Intimate scenes of cities, farms, people, and activities of these Scandinavian countries are presented. Produced only this last year the films are up to the minute in subject matter. Available for sale or rent in black-and-white or color.

China—1 reel, silent—Produced by Dr. Herman H. Chrisman, formerly of Stanford University, and edited by Miss Irion. Not only are general views of China shown, but many close-ups of people at their daily work, types of dress, and the contrast between the old and the new. For sale or rent in 1 reel black-and-white, or ½ reel color.

Also included in the latest Bailey releases are two prize-winning British
(Continued on page 133)



FOOD SERIES—VITAMIN B₁
 —The natural sources of vitamin B₁, the antineuritic vitamin. The effect of deficiency of vitamin B₁ on pigeons and young rats. The effect of extreme vitamin B₁ deficiency on human beings —beriberi. Effect of a balanced diet on the disease, and the need for a balanced diet to maintain healthy bodies. 1 reel, 16 millimeter —\$24.

Important additions to the **Eastman Classroom Films**

THE first of the new films is devoted to the antineuritic vitamin, B₁, and its role in the maintenance of health...the second, to the mechanics of seeing and the conservation of eyesight, presented in terms so simple as to be easily grasped by students in the elementary grades. Both reels have been carefully prepared, and are fully authoritative.

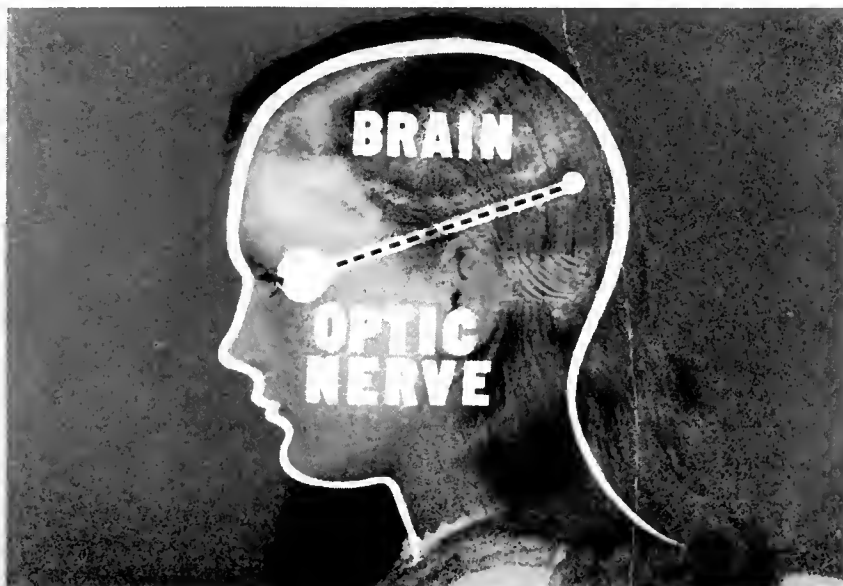
Eastman Classroom Films on

on HEALTH

the general subject of Health also include one or more reels on each of the following: Bacteria... Modern Basketball Fundamentals ... The Blood... Body Framework ... Breathing... The Living Cell... Child Care ... Circulation ... Circulatory Control... Cleanliness... Digestion ... Diphtheria ... The

Feet ... First Aid ... Food and Growth... Modern Football Fundamentals... Good Foods... Home Nursing ... The House Fly... Mold and Yeast... Muscles... Posture ... Safety Series (Safety at Home, Safety at Play, Vacation Safety)... Sewage Disposal... Skin ... Teeth... Tuberculosis and How It May Be Avoided. Write Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

THE EYES (PRIMARY)—A film intended for use in the elementary grades. Compares the eye with a camera—shows the action of the iris; focusing; the pathway of light impulses to the brain. Proper care of the eye; correct lighting for classroom work; the proper use of glasses; removal of dirt or other particles from the eyes. 1 reel, 16 millimeter —\$24.



Among the Producers

Where the commercial firms announce new products and developments of interest to the field.

New Picture Series for Classrooms

A collection of 700 carefully selected documentary still pictures illustrating many of the persistent modern problems involved in "Living Together in the Modern World" has been placed on the market by the Creative Educational Society, Mankato, Minnesota. Each picture is 8½" x 11" in size, and is printed by the Optak process on a durable mount. The text material and questions on the back of each picture have been directed



The seven teacher's manuals

to children of elementary school age, ranging in suitability from primary through upper elementary grades.

The materials of VISUALIZED CURRICULUM SERIES, as the picture collection is called, have been organized to meet the needs of modern schools with ample opportunity for adjustment to local needs.



Classified picture file

The pictures have been arranged in logical sequence around the theme of the respective problems. For example: the *Transportation* pictures are filed under the sub-headings: early land transportation, journey by train, water transportation, air transportation, journey by plane, local transportation, and transportation for fun. *Human Resources*, another of the problems in the series, includes health, safety, cultural heritage, government, education, and recreation. An alphabetical index, however, permits the

use of the pictures in any other sequence dictated by local needs.

Seven teachers' guides to accompany each of the seven large problems (*Food, Shelter, Clothing, Transportation, Communication, Conservation of Human Resources, and Conservation of Natural Resources*) have been prepared in collaboration with outstanding authorities in elementary education. These guides represent a great advance in professional guidance for teachers.

The Managing Editor for VISUALIZED CURRICULUM SERIES is Etta Schneider, formerly on the staff of Teachers College, Columbia University, and an officer in the Department of Visual Instruction of the N.E.A.

Film Slides on the Art of the World

Through recent developments in the field of color photography it is now possible for schools to procure light, durable, colored film slides for art appreciation classes which are not only faithful in color to the original work but priced within the reach of all. This material is offered by Art Education, Inc., 35 W. 45th St., New York City. They can furnish a wide selection of slides from their own large collection of copyrighted subjects extending from the Cro-Magnon Period to the Moderns with Matisse leading.

Complete classified lists of available subjects have been prepared by this firm so that the teacher can select those best suited to her needs without the necessity of following any prescribed course in art appreciation. Or the Service Bureau will suggest subjects in sculpture, architecture and painting of any period of art history required. This service is not limited to the fine arts alone, but examples of historic design in crafts such as fragments of Coptic and Peruvian textiles, Athenian pottery and Indian baskets are available in color slides.

For Social Science classes there is a series of 108 slides in black and white entitled "Little Journeys in Eastern States" with an accompanying manual for teachers by John T. Faris. Half-tone illustrations of this series are to be had for notebook work. There is also a set of 117 half-tone prints with a chart and manual for the teacher entitled "The American Renaissance" picturing the genesis and development of art in America from 1607 to 1814. Each successive Colonial period is treated in turn with illustrations of its characteristic architecture and furniture. The whole presents a graphic story of life in Colonial

Days based upon authentic material. Film slides are available for all subjects in this series.

An added advantage to the use of Masterpiece Color Film slides is the individual color miniatures and 8x10" color prints as well as individual art instructor's texts which are available for many of the subjects listed. Progressive schools are sending the work of gifted graduating students to Art Education, Inc., to be made into color film slides in order that a permanent record can be kept of their work.

Mechanical Movements on Film Slides

Visual Sciences, Suffern, New York, announces the first roll in a new film slide series for shop teachers. This series also supplements the required work in general science and physics, and will be found especially valuable in automotive and aeronautical schools.

Consisting of 37 key diagrams, "Mechanical Movements" clearly illustrates the principles involved in transmitting various types of motion—such as rotary to rectilinear and reciprocating to rotary—and in changing direction through the use of wheels, pulleys, gears and shafts. The use of eccentric, ratchet, escapement, universal joint, differential and car gear shift, so difficult to draw on the blackboard or otherwise present, are here depicted with great clarity and effectiveness.

This roll, costing less than six cents per frame, may be used thousands of times, rendering the original cost very nominal. Educators may order on approval for twenty days without obligation.

RCA Victor Book of Audio-Visual Aids

The 1940 edition of "Audio-Visual Service for Schools," a widely-read presentation of sound products and services developed especially for educational use, has been announced by Ellsworth C. Dent, Director of the RCA Victor Educational Department. Presenting radio and related equipment of a wide variety, the booklet may be obtained without cost from Mr. Dent's office at Camden, New Jersey.

Equipment designed to aid in classroom instruction and extra curricular activities, as well as general administrative problems, is illustrated and described. Emphasis is placed on practical applications, rather than on lengthy technical descriptions of the equipment. New radio and Victrola instruments, instan-

taneous recorders, sound amplification systems, two complete sound systems providing radio and Victrola reproduction, and a new 16mm. sound motion picture projector are shown.

A brief history of RCA Victor's 30 year background in bringing schools the benefits of recorded aids to instruction, is presented.

"Mighty Midget" Photoflash Bulb

Development of the world's smallest practical photoflash lamp, called the "mighty midget" because of its man-size flash, and designed for use with all cameras except focal-plane shutter types, was announced recently by General Electric's lamp department at Nela Park, Cleveland, Ohio, on the occasion of the tenth anniversary of the photoflash lamp's debut in America. So small is this little flash bulb that more than two dozen of them can be carried in the pocket of a suit coat, more than three dozen in an overcoat pocket, or in a lady's handbag. Besides being the world's smallest flash bulb, the "mighty midget" is also claimed to be a much more efficient producer of light for photoflash photography. A wide range of pictures taken by its powerful flash proved to be as sharp and clear as shots of the same subjects taken with much larger flash lamps.



Bulb compared to walnut and golf ball.

Unlike all other flash bulbs which are equipped with the conventional type of screw base, the "mighty midget" No. 5 employs the bayonet-type base, like the base of many a lamp used in automobile service. It is designed for rapid-fire loading and unloading in reflector equipments. Owing to its compactness, the lamp lends itself to use in smaller lens cumbersome reflector equipments and in spot-type projectors for long-range night-picture "takes" outdoors as well as for spot lighting effects indoors. The midget flash bulb fits into the trend in photography toward miniature cameras, films of postage stamp size, and smaller equipments.

Current Film News

(Concluded from page 130)

documentary films by H. A. Burnford:

Harvest of the Forest—1 reel, silent—shows logging operations, conversion of logs into lumber, uses of lumber; emphasizes the importance of men in the creation of the material we use every day.

Cement—1 reel silent—Employs close-ups to emphasize important steps in the making of cement.

DR. DAVID BENNETT HILL, First National Bank Bldg., Salem, Oregon, has produced three new 1-reel health films in silent and sound, making a set of five films covering the field of child health and character building from pre-natal care through high school. The new ones are:

Before the Baby Comes—Stresses food, exercise, care of the body, medical and dental attention, etc., for the mother.

Baby's First Year—Continues the series, to the baby's first birthday. Mother's care, baby's regular schedule, food, habits, and medical attention are treated.

Growing Up—Shows the activities of the normal child from one to six, emphasizing habit training, proper play and equipment for developing mind and body, nursery school, food, physical examinations.

These films are sold and rented by the Bell & Howell Company, 1815 Larchmont Avenue, Chicago.

BELL & HOWELL Co., 1801 Larchmont Avenue, Chicago, have added many new subjects to their silent rental library, as shown in their new 24-page silent film catalog. A number of them are Bray films, carefully selected for their technical quality and educational applicability, and the latest Castle productions. Other additions are:

Pottery Making—2 reels—Produced by the Art Department of the University of California, under Mr. Boyd Rakestraw's supervision. This film, employing modern technique in cinematography, shows in close-up the important steps in making pottery by the cast method.

Marsh Birds You Should Know—1 reel—Uncommon scientific close-ups of common northern marsh birds: bitterns, gallinules, black-birds, coots, herons, terns and other species.

Seeing the Universe—2 reels—A popular astronomy treatment and condensed version of Ruoy Sibley's illustrated lecture. First the astronomer's "tools" are considered, then the Sun, Moon, Planets, and the stars and galaxies of outer space.

Nation Builders—2 reels—Grand Prize winner in the documentary class, American Cinematographer contest 1938. Gives an authentic presentation of Australian historical development,

showing that settlement of "new" countries parallels our own early history.

The King and the Scullery Maid—2 reels—A whimsical fairy tale of interest to youngsters; includes an example of puppet technique.

ERPI CLASSROOM FILMS, INC., 35-11 35th Avenue, Long Island City, New York, have prepared a group of new 16mm sound films for intermediate and higher grade levels on modern agriculture in its various phases. These include:

The Truck Farmer—Shows in detail crop planting, irrigating, spraying, harvesting, packing and shipping.

The Corn Farmer—An insight into life in the great corn belt.

Science and Agriculture—Traces the soy bean from its cultivation in China through its culture and use in the United States.

Irrigation Farming—Illustrates man's ingenuity in using the forces of nature to improve his environment.

The Orange Grower—A story of the living and working conditions of people engaged in citrus growing, showing how crops are planted, nurtured, harvested and transported.

INTERNATIONAL FILM BUREAU, 59 E. Van Buren St., Chicago, announces the release in 16mm of the following German language film:

Concert in Tyrol, a sequel to **The Orphan Boy of Vienna**. Both pictures feature the Vienna Choir Boys. The Bureau also announces the availability of a short classroom version of **Emil und die Detektive**, a film based on the text published by Henry Holt and Company. In addition to its list of films in German, the International Film Bureau offers free lists of documentary films and French features.

WALTER O. GUTLOHN, INC., 35 W. 45th Street, New York City, distributors of 16mm sound and silent film, announce the publication of the 9th edition of their catalog of entertainment films. This edition is by far the largest of the Gutlohn catalogs and contains a wealth of detailed information in its 112 pages, profusely illustrated with over 70 pictures. A copy may be had without cost upon request to Gutlohn.

EASTMAN KODAK STORES, INC., Kodascope Libraries Division, 356 Madison Avenue, New York City, have issued a new sound film rental catalog, 8th edition, 24 pages. A distinguishing new feature of the book is the classifying of certain films—cartoons, comedies, features, featurettes, westerns—to show which are suitable for children of various ages, and which are for adult audiences. Other subject classifications are: music, musical classics, sports, adventure, history, travel and miscellaneous. Most of the subjects offered for rental can be purchased. Additional information will be furnished upon request.

The Film Estimates

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

(A) Discriminating Adults (Y) Youth (C) Children

Date of mailing on weekly service is shown on each film.

All Women Have Secrets (Virginia Dale, Joseph Allen) (Para) Thoroughly mediocre and absurd little drama about struggles of student scientist and student wife married on slight income. False, shallow imitation of college and marital life. Plot feeble, acting poor. Utterly valueless production. 2-27-40
(A) & (Y) Stupid (C) No

Balalaika (Eddy, Ilona Massey) (MGM) Lavish musical comedy melodrama. Masquerading prince falls in love with lovely communist. Action in court, countryside, opera house, war, cabarets. Lightsome mixture of overwhelming ingredients but fine cast, aptly humor, and ideal musical-comedy heroine. 2-13-40
(A) & (Y) Entertaining (C) If not too exciting

Beware Spooks (Joe E. Brown, Mary Carlisle) (Colum) Futile attempt at mystery-detective farce. Hero cop, fired from force for bungling, chases criminal through crazy obstacles, slapstick spook-house, to grim killing. Brown's nasal antics and labored comedy so unfunny as to be pitiful. 2-20-40
(A) Stupid (Y) & (C) No

Black Friday (Karloff, Lugosi) (Universal) Another pseudo-scientific horror thriller told in flash-back. Surgeon's operation to save friend by brain-graft results in dual personality, now a confused professor, now a ruthless killer. Hokus personality changes. Pretentious, but ridiculous stuff. 3-5-40
(A) Depends on taste (Y) No value (C) No

Blondie on a Budget (Singleton, Lake) (Columbia) Efforts of Blondie and spouse to squeeze fur coat and fishing-club fee out of budget complicated by "another woman," adding a note of mild sophistication to the usual comic-silly antics. Fifth in Blondie series. 3-5-40
(A) Hardly (Y) & (C) Mostly amusing

Castle on the Hudson (Garfield, Sheridan, O'Brien) (Warner) Another prison drama with no new angles. Arrogant, tough, rebellious little gangster imprisoned for crime. Later permitted leave by warden on his honor to see dying girl. Usual gang killings and prison breaks. Decidedly unedifying. 3-5-40
(A) Depends on taste (Y) Valueless (C) No

Charlie Chan in City in Darkness (Toler, Lynn Bari) (Fox) European war situation with Paris in blackout is setting for very inferior Chan mystery. Story is loose-jointed, crazily complex and largely incoherent, leaving audience still baffled at end. Sound and fury from Harold Huber far less funny than intended. 2-13-40
(A) & (Y) Poor (C) No

Cisco Kid and the Lady, The (Romero, Weaver) (Fox) Fairly amusing "good old western" adventures of outlaw, cross between Don Juan and Robin Hood. He tricks partner, makes love to his gal, is caught, escapes and dodges law. Gay, fast-moving, entirely fictional, with ethics badly jumbled. 2-20-40
(A) Depends on taste (Y) Doubtful (C) No

City of Chance (Lynn Bari, C. Aubrey Smith, Donald Woods) (Fox) Hectic melodrama. Girl reporter goes to gambling resort for story, falls in love with owner, cleans up at tables, turns over resort to D. A., and departs with money and owner. More or less trashy excitement. 2-27-40
(A) Mediocre (Y) Objectionable (C) No

Fatal Hour, The (Karloff, Grant Withers) (Monogram) Murder mystery drama. Karloff good as Mr. Wong, oriental detective who solves murders and gem smugglings aided by hard-boiled, bulldozing offensive police captain, and ubiquitous girl reporter. Plot weak, action thin, suspense poorly sustained. 2-20-40
(A) Mediocre (Y) Valueless (C) No

Geronimo (Foster, Ralph Morgan) (Para) U. S. forces under cold, rigid General, attempt to quell famous Apache Geronimo who, aided by contemptible politician, is ravaging the west. Indian thriller in new dress. Brutal tortures, killings, inconsistencies, impossibilities, horror and tension. Valueless "history." 2-20-40
(A) Harrowing (Y) & (C) No

Grapes of Wrath (Fonda, Darwell, Carradine) (Fox) Powerful novel masterfully filmed. Staunch sharecropper family driven from land, lured to California by promises of work, find only unemployment, exploitation by labor racketeers, violence, injustice, starvation. Vivid social document. Splendidly acted, photographed. 3-5-40
(A) Somber and superb (Y) Mature (C) No

He Married His Wife (Nancy Kelly, McCreia) (Fox) Nauseating, senseless, humorless marital comedy in excessively bad taste. Horse-racemad ex-husband tries to marry off divorced wife to save himself alimony. Situation absurd, dialogue daffy, acting forced, characters overdrawn. 3-5-40
(A) Stupid (Y) No (C) No

His Girl Friday (Russell, Grant, Bellamy) (Columbia) "Front Page" hilariously screened. Editor tries by fair means or foul to keep his ex-wife star reporter from marrying again. "Hot story" and crooked politics figure strongly. Riotous, fast-moving action. Snappy, witty dialogue. Clever, complex situations. Diverting. 2-20-40
(A) Entertaining (Y) Very exciting (C) No

Honeymoon Deferred (Lowe, Lindsay) (Universal) Usual sophisticated murder-mystery. Man-about-town insurance investigator and his few-hours bride get involved in murders and solve mystery despite police. Usual husband-wife cheerful but blasé banter. More or less entertaining. 2-27-40
(A) Depends on taste (Y) Passable (C) No

Honeymoon's Over, The (Stuart Erwin, Marjorie Weaver) (Fox) Familiar theme of young couple trying to keep up with the Joneses. Parasitic friends, irresistible salesman and their own lack of common sense plunge elemental hero and his wife into debt and out of job—with artificial happy ending! 3-5-40
(A) Hardly (Y) Perhaps (C) No

House of Seven Gables, The (Lindsay, Vincent Price) (Univ.) Famous Hawthorne novel exquisitely filmed. Avaricious son of old New England family, to get estate has brother convicted of father's murder. Melodramatic plot well done by fine cast, Lindsay outstanding. Fine dramatic and artistic unity. Superb photography. 3-5-40
(A) & (Y) Excellent (C) Mature

Ireland's Border Line (Irish cast) (Wm. Alexander) Farce comedy. Two identical bags, one with stolen jewels and one belonging to cough medicine salesman, cause complications. Acting, continuity, photography frequently amateurish but vivid, human and amusing throughout. Good humored rivalry between North & South. 2-13-40
(A) Depends on taste (Y) Perhaps (C) No

Joe and Ethel Turp Call on the President (Sothorn, Gargan, Stone) (Metro) Filming of Damon Runyon tale, symbolic, saccharine, tiresome. Joe and Ethel, cloddish caricatures of "supposed" average Americans, visit President to defend their mailman whose sentimental story is told in flash-back form. 2-27-40
(A) & (Y) Doubtful value (C) No

Light That Failed, The (Colman, Huston, Lupino) Kipling's famous sombre novel notably filmed. Arrogant young artist, wounded at bloody Sudan, wins money and fame before his sight goes. Lazy in continuity, plot and character relationships, but excellent cast, fine photography and settings. Ida Lupino superb. 2-13-40
(A) Fine of kind (Y) & (C) No

Little Old New York (Faye, MacMurray, Greene) (Fox) Old New York waterfront as spectacular background for frankly glamorized, melodramatic tale of Fulton's struggle to build steamboat. Emphasis on romance, costumes, settings. Elementary but pleasing humor supplied by feminine tavern keeper and beau. 2-13-40
(A) & (Y) Entertaining (C) Possibly

Marines Fly High (Dix, Morris, Lucille Ball) (RKO) Former plantation supervisor of heroine's ranch, leader of revolutionaries and bandits, sets trap for Marines stationed to protect country population. Dix and Morris as hard-bolled Marines provide trite rivalry and horseplay. Thoroughly mediocre and rich in absurdities. 2-20-40
(A) Poor (Y) & (C) No

Married and in Love (Alan Marshall, Barbara Read, Helen Vinson) (RKO) Unpretentious, quite convincing little tale. Happily-married hero, aided to success by loyal devotion of fine little wife, nearly succumbs to lure of a former love. Situation cleverly averted by wife who makes husband realize his real love is for her. 3-5-40
(A) Fairly good (Y) Mature (C) No

My Son is Guilty (Cabot, Jacqueline Wells) (Columbia) Ordinary, morbid, utterly valueless crime film. Worthless ex-convict son exploits policeman-father's confidence, gets police radio job and aids criminals. Finally father, representing law and justice, traps and kills son. Acting mediocre. 2-13-40
(A) Poor (Y) & (C) No

Nick Carter, Master Detective (Walter Pidgeon, Rita Johnson) (MGM) Another sabotage film, with hero Nick Carter and his comic ubiquitous follower as detectives, working on mysterious disappearance of important airplane plane. Usual thrill stuff. Airplane crashes, battle between airplane and cruiser and Hollywood tricks. 2-13-40
(A) Depends on taste (Y) No value (C) No

Night of Nights, The (O'Brien, Olympe Bradna) (Para) Trite plot slightly redeemed by convincing acting, good direction, and effective photography. Successful playwright and actor goes on rocks after wife's disappearance. Coming of daughter 20 years later reawakens him. Some pleasant moments. 3-5-40
(A) & (Y) Fair (C) No

Northwest Passage (Tracy, Young) (Metro) Part of famous novel, powerfully filmed. Rogers' Rangers' epic thrust through wilderness, evading enemies, pushing north to destroy ruthless Indian tribe, and finally home again. Grim, blood-curdling warfare and gruesome scenes in ranks. Tracy fine as dauntless Rogers. 2-27-40
(A) Fine of kind (Y) Very strong (C) No

Rasputin (Harry Baur) (French-Eng. titles) Fine interpretation of Rasputin, the lusty peasant prophet and healer who came to influence Royal family after curing invalid heir. Church nobles and army plot against him and finally kill him. Somber, dramatic, engrossing. 2-13-40
(A) Good of kind (Y) & (C) No

Reno (Dix, Gail Patrick, Anita Louise) (RKO) Mediocre yarn of small dramatic worth offered as history. Reno lawyer, when silver-mining died out, started the easy divorce game, got caught himself, turns gambler, saves own daughter from divorce-court-action and is freed himself, etc., etc. 2-20-40
(A) Feeble (Y) & (C) No

Shop Around the Corner, The (Sullivan, Stewart) (Metro) Absorbing, human, delightful drama, in quiet dialogue of intertwined fates of blustering Budapest shopowner, his trusted first clerk corresponding with unknown girl, kind, timid father of family, ingratiating clerk, pert, naive salesgirl. Outstanding character portrayals. 2-27-40
(A) & (Y) Excellent (C) If it interests

Swiss Family Robinson (Thomas Mitchell, Edna Best) (RKO) Famous novel of family shipwrecked on remote, uninhabited island. Creative home-making, despite obstacles, guided and inspired by father. But conflict between happy father and sorrowful mother adds a heavy note. Good acting by capable cast. 2-27-40
(A) & (Y) Interesting (C) Unless too mature

Vigil in the Night (Lombard, Aherne) (RKO) Somber, absorbing drama. English nurse sacrifices position for inefficient sister who finally atones. Heroine's courageous devotion helps bring much-needed hospital. Expert, finely pictorial photography. Fine background music. Excellent acting by cast. Lombard outstanding. 2-20-40
(A) Fine of kind (Y) Too somber (C) No

Also for the Visual Field—

"1000 AND ONE" FILM DIRECTORY

"1000 and ONE" The Blue Book of Non-Theatrical Films, published annually is famous in the field of visual instruction as the standard film reference source, indispensable to film users in the educational field. The new edition lists and describes over 5,000 films, classified into 147 different subject groups (including large group of entertainment subjects). An additional feature this year is a complete alphabetical list of every film in the directory. Other information includes designation of whether a film is available in 16mm, or 35mm, silent or sound, number of reels and sources distributing the films, with range of prices charged.

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Presents in theory and in practice the basic methodology of visual instruction in relation to classroom procedure. Throughout the text the theory of visual aids is applied to textbook illustration. "Visualizing the Curriculum", itself a splendidly "visualized text", provides an abundance of technical guidance in the form of illustrative drawings of photographs, reports of school journeys, suggestions for mounting materials, for making slides, film strips, etc. It incorporates up-to-date material, provides a fine balance in the treatment of various teaching aids, evaluates various types of aids, and defines the functions and values of each in the learning process.

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661 Bloomfield Ave., Bloomfield, N. J.
(See advertisement on page 124)
- Bailey Film Service (3, 4)
1651 Cosmo St., Hollywood, Cal.
(See advertisement on page 127)
- Bell & Howell Co. (3)
1815 Larchmont Ave., Chicago
(See advertisement on inside back cover)
- Castle Films (3)
R C A Bldg., New York City
(See advertisement on page 89)
- College Film Center (3, 5)
59 E. Van Buren St., Chicago.
- DeVry Corporation (3, 4)
1111 Armitage Ave., Chicago
(See advertisement on pages 112-13)
- Dudley Visual Education Service (1)
736 S. Wabash Ave., Chicago
4th Fl., Coughlan Bldg.
Mankato, Minn.
- Eastin 16 mm. Pictures (3)
707 Putnam Bldg., Davenport, Ia.
Burns Bldg., Colorado Springs, Colo.
- Eastman Kodak Co. (1)
Teaching Films Division
Rochester, N. Y.
(See advertisement on page 131)
- Eastman Kodak Stores, Inc. (3)
Kodascope Libraries
356 Madison Ave., New York City
- Eastman Kodak Stores, Inc. (3)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.
- Edited Pictures System, Inc. (3)
330 W. 42nd St., New York City
- Erpi Classroom Films, Inc. (2, 5)
35-11 35th Ave., Long Island City,
N. Y.
(See advertisement on page 125)
- Films, Inc. (3)
330 W. 42nd St., New York City
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.
- Frith Films (1)
P. O. Box 565, Hollywood, Calif.
(See advertisement on page 124)
- Garrison Films (3, 6)
1600 Broadway, New York City
(See advertisement on page 122)
- General Films, Ltd. (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Walter O. Gutlohn, Inc. (3)
35 W. 45th St., New York City
(See advertisement on page 123)
- Harvard Film Service (3, 6)
Biological Laboratories,
Harvard University, Cambridge, Mass.
- Guy D. Haselton, Travelettes (1, 2, 4)
7936 Santa Monica Blvd.,
Hollywood, Calif.
- David B. Hill (3)
Salem, Ore.
(See advertisement on page 122)
- J. H. Hoffberg Co., Inc. (2, 5)
1600 Broadway, New York City
- Ideal Pictures Corp. (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 122)
- International Film Bureau (3, 5)
59 E. Van Buren St., Chicago
(See advertisement on page 128)
- Lewis Film Service (3)
105 E. 1st St., Wichita, Kan.
(See advertisement on page 124)
- The Manse Library (3)
1521 Dana Ave., Cincinnati, O.
(See advertisement on page 120)
- Nu-Art Films, Inc. (3)
145 W. 45th St., New York City
(See advertisement on page 119)
- Pictorial Films (2)
1650 Broadway, New York City
(See advertisement on page 124)

- Arthur C. Pillsbury (2)
640 Arlington Ave., Berkeley, Calif.
(See advertisement on page 120)
- Post Pictures Corp. (3)
723 Seventh Ave., New York City
- United Educator Films Co. (2)
State Theatre Bldg., Pittsburgh, Pa.
107 South Court, Sq., Memphis, Tenn.
- United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.
- Universal Pictures Co., Inc. (5)
Rockefeller Center, New York City
(See advertisement on page 128)
- Visual Education Service (3)
131 Clarendon St., Boston, Mass.
- Wholesome Films Service, Inc. (1, 6)
48 Melrose St., Boston, Mass.
- Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.
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19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation (3)
2839 N. Western Ave., Chicago
(See advertisement on page 90)
- Bell & Howell Co. (3)
1815 Larchmont Ave., Chicago
(See advertisement on inside back cover)
- DeVry Corporation (3, 6)
1111 Armitage St., Chicago
(See advertisement on pages 112-13)
- Eastman Kodak Stores, Inc. (3)
Kodascope Libraries
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156 King St., W. Toronto
- Hirsch & Kaye (3)
239 Grant Ave., San Francisco, Cal.
- Holmes Projector Co. (3, 6)
1813 Orchard St., Chicago
(See advertisement on page 119)
- Ideal Pictures Corp. (3, 6)
28 E. Eighth St., Chicago
(See advertisement on page 122)
- Jarrell-Ash Company
165 Newbury St., Boston, Mass.
- RCA Manufacturing Co., Inc. (2)
Camden, N. J.
(See advertisement on page 94)
- S. O. S. Cinema Supply Corp. (3, 6)
636 Eleventh Ave., New York City
- United Educator Films Co. (2)
State Theatre Bldg., Pittsburgh, Pa.
107 South Court, Sq., Memphis, Tenn.
- United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.
- Universal Sound Projector (2)
1917 Oxford St., Philadelphia, Pa.
(See advertisement on page 126)
- Victor Animatograph Corp. (3)
Davenport, Iowa
(See advertisement on page 129)
- Visual Education Service (3)
131 Clarendon St., Boston, Mass.
- Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

- Da Lite Screen Co.
2717 N. Crawford Ave., Chicago
(See advertisement on page 121)
- Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.
- Motion Picture Screen &
Accessories Co., Inc.
351 W. 52nd St., New York City
- Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

- Art Education, Inc.
35 W. 45th St., New York City
(See advertisement on page 123)
- Eastman Educational Slides
Johnson Co. Bank Bldg.,
Iowa City, Ia.
- Edited Pictures System, Inc.
330 W. 42nd St., New York City
- Friends of the Western Mountains
Arcata, Calif. (2x2 "Kodachromes")
- Ideal Pictures Corp.
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 122)
- Keystone View Co.
Meadville, Pa.
(See advertisement on page 117)
- Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 120)
- Society for Visual Education
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Stillfilm, Inc.
4703 W. Pico Blvd., Los Angeles, Cal.
(See advertisement on page 127)
- Visual Education Service
131 Clarendon St., Boston, Mass.
- Visual Sciences
Suffern, New York
(See advertisement on page 124)
- Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

- Keystone View Co.
Meadville, Pa.
(See advertisement on page 117)
- STEREOPTICONS and
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- Bausch and Lomb Optical Co.
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EDUCATIONAL SCREEN

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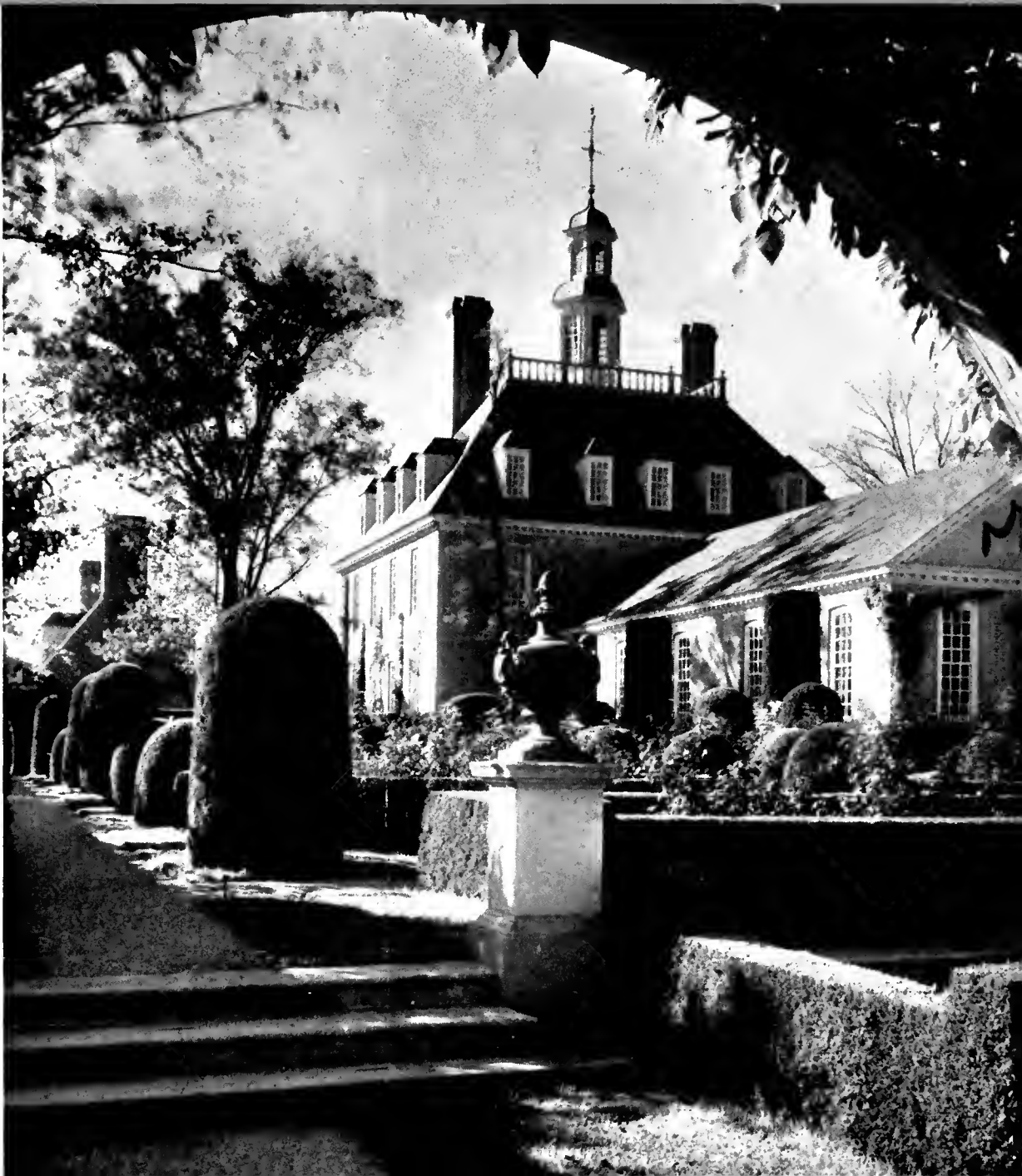
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Production of Visual
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Production of the St. Louis
History of the DVI
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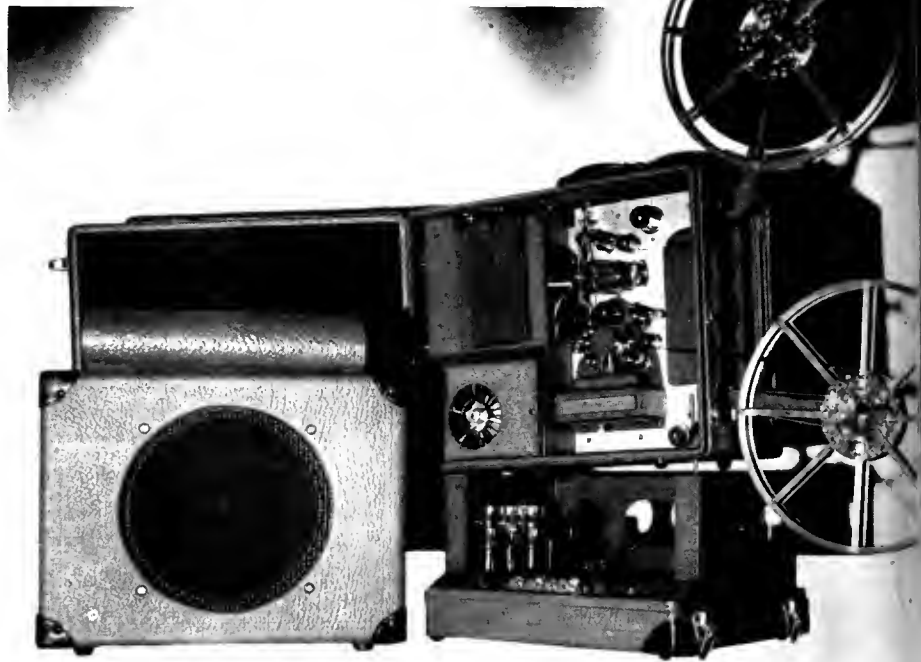


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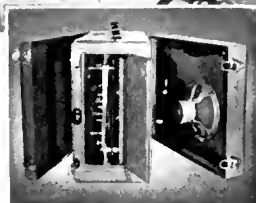
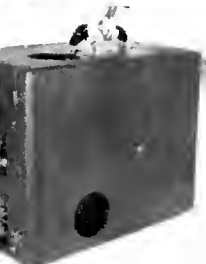
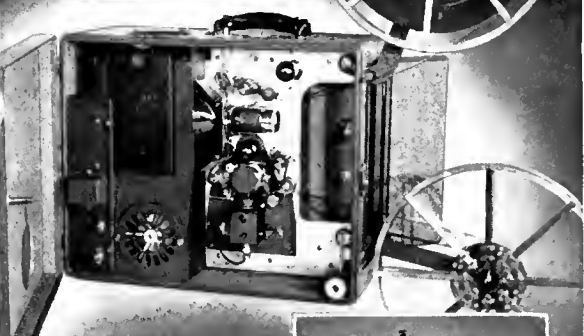
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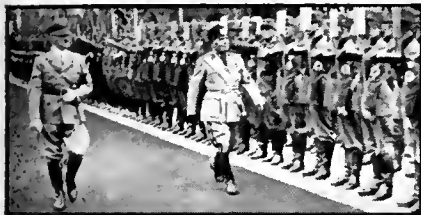
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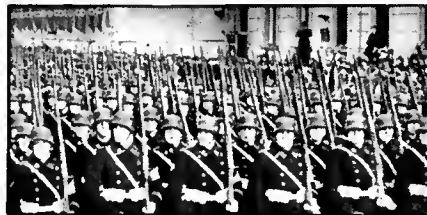
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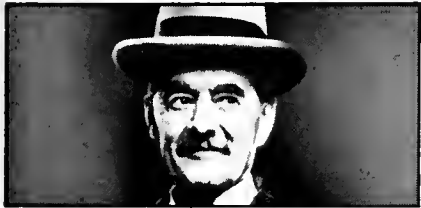
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(ROME-BERLIN AXIS!) Mussolini visits Hitler in Berlin. Civil War paralyzes Spain.



"Germany Invades Austria"

(AUSTRIA INVADED!) Schuschnigg falls! Hitler's triumphant entry as troops take over country! Other nations' reactions.



"News Parade of 1938"

(SUDETEN OCCUPIED! AFTER MUNICH PACT!) Chamberlain lies to Berchtesgaden. Benes firm. Four leaders at Munich. Nazis occupy Sudetenland.



"War in Europe"

(POLAND INVADED!) War ruins Poland after Nazi demands rejected. Red pact signed. Allies declare war — mobilize.



"News Parade of 1939"

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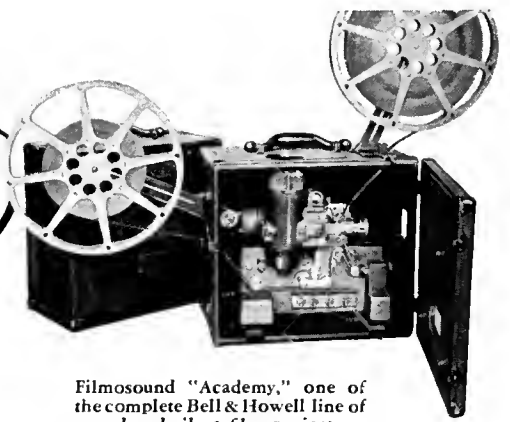
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Selecting Projection Equipment

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LELIA TROLINGER

Bureau of Visual Instruction
University of Colorado, Boulder

NO claims are made in this paper for originality, freshness of approach, or even revision of old ideas. The suggestions here offered are re-hashed for the hundreds of thousands of amateurs—rank amateurs—who are unknowingly wasting money on equipment which either is not worth what they are paying for it, or is not suitable for their purposes. Those who have used visual aids to any extent will find nothing new here. They have already learned by grim experience what to accept and what to reject. However, unless the subject is presented periodically, the new-comers in the field lack knowledge of sources of information that are unbiased and practical. It is to these new-comers that this paper is addressed.

The Committee on Scientific Aids To Learning has been working on standards for judging motion picture equipment, and that report will be ready soon. It is a study of considerable magnitude. Many technical details are included there that are not even considered here. We recommend that teachers and officials study that report carefully for technical information. The object of this short article is to point out a few of the pitfalls that beset the average teacher or official in rural and village schools, who has not had access to the more technical information given in the larger studies.

Only the most common types of projectors* are considered here—the filmstrip and filmslide machine, glass lantern slide projectors for standard size slides, opaque projectors, and motion picture machines. These are the projectors which are constantly being offered to schools, and the salesman for each type impresses upon the teacher or principal that his particular machine is the last word in modern equipment for an up-to-date school, and makes claims which in some cases cannot be substantiated. Because of the enthusiasm and sometimes high-powered salesmanship, frequently a contract is closed before the school official actually realizes what he or she is buying. If one is allergic to salesmen, all that can be said probably will be of no avail; but to others may we offer this advice. Do not sign a contract for a projector without at least twenty-four hours delay to think it over. During those hours, try to find out something about projectors in general and that particular type specifically.

*—No specific projectors are listed here by name, since a company which by chance might have been omitted, would have sufficient cause to feel that it had been discriminated against, when no such discrimination had been meant. We suggest that you write to your own state Bureau of Visual Instruction, or if your state has none, to the nearest Bureau and ask for a list of approved makes of projectors of the type in which you are interested. Every Bureau has that information and will be glad to furnish it to you.

When filmstrips were first made available to schools, the projectors were far from perfected. At present great strides have been made in the improvement of these. In general one cannot economize *too* much in buying equipment that is to stand up under normal school work. Good workmanship is essential. Several good filmstrip and filmslide projectors are now on the market at reasonable prices. The old machines were equipped with 100-watt lamps; the modern ones have up to 300-watt lamps, and the lighting system is much more efficient. Nearly all the modern filmstrip projectors now have a slide carrier for the two by two inch slides—filmslides they are frequently called. There is much less danger of scratching the surface of the filmstrip in the new machines, hence the filmstrips last longer and give more satisfactory service throughout their lifetime. When buying a filmstrip projector, check the size of the lamp, and whether or not it can be used for either the strip or the individual filmslides.

Lantern slide machines are old, tried, and trusted essentials in the group of school equipment. Fortunately for schools, most of these projectors are standardized to the point where there is not much danger of getting inferior machines. There are a few cheap machines on the market, but really good machines cost so little more than cheap ones, that there is less likelihood of exploitation here. One or two features must be watched, however. Any good lantern slide projector is practically speaking a daylight machine. That is, a school room need not be darkened completely for good projection. Direct light on the screen should be eliminated, but the room can be light enough for note taking with good projection, if the machine has a large lens. For that reason, it is well to consider very carefully before buying a "combination machine," for one or the other machine in the combination suffers when they are joined. For example, the most common combinations are the slide and opaque projectors. In those cases, instead of the large lens, two and a quarter inches in diameter, the lens in the slide machine is cut down to one and five-eighths inches in diameter to avoid the great contrast in the projected pictures. This lens will not give as good slide projection and also requires a darker room. The amount saved does not compensate for the loss in the resulting pictures, and also it halves the actual use of the machine, inasmuch as it can be used for only one purpose at a time, either opaque projection or slide projection. For a small difference, two separate machines can be bought and hours of use doubled if need be.

Of all types of projectors, if conditions are right, there are none which can give a school greater use at so small cost as the opaque projector. Since many types

of paper pictures can be used in these machines, the source of material is almost unlimited and the cost practically nothing. Pictures that have a dull finish do not project well even under ideal conditions and may cause eye strain, but there are many pictures which do project well. However, since the picture is projected by reflection, much of the light is lost. Therefore the room should be almost totally dark in order to assure a projected picture that is strong and clearly defined. In some cases, "daylight" screens are used satisfactorily with semi-dark room conditions, but here actual trial in the room in which the machine is to be used is essential.

Motion picture projectors present special difficulties. In addition to the companies which make good, standard machines for school use, there are many companies which are offering semi-toy machines. These cheap projectors will not stand the constant use (and sometimes abuse) that is given to them in schools, and since they are not built with the necessary precision, they are hard on films. In fact, some film centers will not supply pictures if they know that the films are to be run on these cheap machines. Also it should be mentioned that the lack of precision in construction makes for jerky and flickering pictures, the machines are noisy, difficult to repair and keep in condition, and the optical system is poor. The poor projection may cause eye strain and the noise bothers both teacher and students. Even the best projectors do not project a rock steady picture, and a cheap machine may be very unsatisfactory after a short time. Some of the companies which make the better machines are also making less expensive ones, designed for home use, and when funds are limited and competition becomes strong, schools are tempted to buy the inexpensive machines. Usually they prove to be poor economy, in the long run. Generally speaking, good, silent projectors that will last a school for years can be purchased for sums varying from \$100.00 to \$150.00. A few satisfactory machines are offered for less than that, although they have certain handicaps. At present few satisfactory silent machines can be bought for less than \$50.00 unless they are turn-ins.

In buying a movie projector, check carefully to see how the mechanism engages the film. An intermittent movement on a silent projector which engages the sprocket holes on both sides of the film (double claw) will often give good projection when the type which engages it only on one side will not. Practically all the cheaper types of machines have only the single claw and since they are not precise, the film frequently is slightly damaged on that one side. The damage is sometimes too slight to be detected in a casual inspection, yet will cause a flicker on the screen if run through another machine with an engaging claw on only one side, while it will project a perfect picture when run through the machine with the double claw. In some cases, the intermittent movement is so constructed that several claws engage the film at the same time, although on just one side of the film. In such a machine, if the entire film is slightly damaged, there may still be a flicker, but if only one or two sprocket holes in the film are damaged, there will be no difficulty.

There are other criteria which should be considered in buying any type of projector whether it be lantern

slide, opaque or motion picture equipment:

1. Check the source of materials to be used in the projector. For example, unless a school plans to buy its own library of material, it is foolish to buy a film-strip projector when there is no library within reasonable distance.

2. Check the illumination before buying the machine. Sometimes it pays to also check the model as shown by the serial number on the machine. If a school has waited for months or years to buy a projector, it can afford to wait a week or two to investigate an expensive purchase. Unscrupulous dealers have been known to put higher wattage lamps in old model machines than the machine was built for, with a resulting brilliant light for a short time, but that sort of step-up means very short life for the lamp. The same thing results from using an under voltage lamp (for example, a 90 volt lamp on a 110 volt circuit). A new paint job which obliterates serial number and make of a machine at least leaves room for suspicion.

3. Cost and ease of replacement of parts should be considered when buying new equipment. An "orphan" machine may be good to start with, but replacements are impossible, and the life of the machine may be greatly shortened because of this. The cost and ease of replacement for even standard machines should be considered. With some machines, the repair costs are high, and the service both poor and *very* slow.

4. It has been assumed in the preceding paragraphs that electric current is available. Transformers and storage batteries may overcome the lack of electric current, but if a school plans to use them, the cost should be investigated before the projector is purchased. Sometimes the cost of operation in this case is excessive and after a few showings, the projector lies idle.

5. Good screens are always desirable. Makeshift screens may be satisfactory in some cases, but do not invest in an expensive projector until the matter of the screen has been investigated.

6. Do not take the word of others about the cost of machines. If you are near a large city, there will be representatives of several types of projectors in that city. Check costs of several before making any selection. A few hours spent in comparison of cost may mean dollars saved on a purchase. Reputable companies welcome these comparisons.

7. Above all, *insist upon demonstration of the machine in the schools in which they are to be used.* In a large school system, arrange for all demonstrations from several firms the same day, with the same film (secured from an independent source), and with all representatives present. Then no tricks will be played—using under voltage lamps, wrong types of lenses, claiming devices which supposedly guarantee against film damage (such devices work under certain conditions but nothing can take the place of care in threading the projector), making undue claims for other special devices or gadgets on a particular make of machine. See that the machine being demonstrated is the one on which the bid is being submitted. There have been cases of demonstration of a more expensive model when the model bid upon and delivered has been a less expensive machine. It is a splendid idea for the person

(Continued on page 168)

A Controlled Experiment in Visual Education in General Science

MAX C. McCOWEN

Edison Jr. High School
Hammond, Indiana

First Procedure

THE data for this study were collected from two 7-A General Science classes in the Laboratory of Indiana State Teachers College, Terre Haute.

The study was conducted over a period of about thirteen weeks. The classes were equated upon the basis of the student's I. Q. rankings by Otis Tests of Mental Ability. There was a very close I. Q. correlation between the two groups, the median for both groups being 102.5. The group hereafter to be known as the experimental group will be spoken of as the X-Group and the control group will be spoken of as the C-Group. The X-Group was composed of 21 students and the C-Group consisted of 20 students. Both groups will be discussed in relation to the first unit which will be known as Unit A. This unit was entitled "Life on the Earth." Each group was given the same pre-test of the work to be covered during the duration of the unit. The work assigned to each class was the same, except that the X-Group was allowed to see motion pictures (16 mm.) and lantern slides related to their General Science lessons.¹ The writer discussed the films and slides as they were shown to the class so as not to leave any misunderstandings in the minds of the students. Each class was given laboratory work as was needed to explain a science concept. In order that the X-and C-Groups might cover the same material in Unit A, a study guide was prepared to cover each topic in the unit. After the work of Unit A was completed the same pre-test was given as a post-test. (Both Guides and Tests are given in full below). The same

This is a partial reprint of a Master's thesis accepted by Indiana State Teachers College. Necessary omissions have been as follows: Chapter One entire, containing introduction, statement of problem, and a comprehensive summary and analysis of previous research; detailed annotation of contents of all films and slides used in the experiment; statistical tables and extended account of statistical procedure for obtaining final figures; and the general bibliography for the study.

Presented here are a full description of the set-up and teaching procedure, and a brief exposition of results attained. A chief feature is the reprinting in full of the elaborate and excellent "Study Guides" and "Tests" for Units A and B in the experiment. Thorough preparation of material is the essential foundation for significant results.—Editor.

length of time was allotted for the unit in both groups with the exception of the class study periods of the X-Group which were proportionally reduced to allow for showing the motion picture films and lantern slides. Lantern slides were shown to review the topics that were discussed in the unit.

STUDY GUIDE

Unit A—Life on the Earth

Topic 1 *Our Smallest Living Things* Problem

1. Understand what bacteria are, and the conditions under which they grow and reproduce.
2. Know in what ways bacteria aid us.
3. Know in what ways bacteria are our enemies.

4. Understand the relationship of bacteria to human diseases.

5. Know how to guard the human body against invasion by disease producing bacteria.

Questions

1. What are bacteria? How many kinds are there? How large are they?
2. How do bacteria grow and reproduce? Under what conditions do they grow and reproduce best?
3. Are all bacteria harmful? How do bacteria aid men in industry, in food manufacturing, and in maintaining soil fertility?
4. What is the relation of bacteria to disease?
5. How do persons become immune to a disease?
6. How do bacteria enter the human body?
7. What can an individual do to help his body resist disease?

Words you will need to know
environment bacteriology disinfectant antitoxin
antiseptic toxin spore immune vaccination epidemic
Laboratory Study—One-celled Plants and Animals

1. Bring to class a small bottle of stagnant water and leave it for us to study.
2. Prepare a slide from one of the cultures of bacteria and study it through a microscope.
3. Make a drawing of what you see.
4. Prepare a slide from the stagnant water that you brought in a few days ago and study it through the microscope.
5. Make a drawing of what you see. How does this slide differ from the first?

Special report: Louis Pasteur

References: Davis and Sharpe, *Science*. Caldwell and Curtis, *Science for Today*. Clement, Collier, and Thurston, *Our Surroundings*. Lake, Harley, and Welton, *Exploring the World of Science*. Pieper and Beau-

1—Used in the experiment were

Six Keystone View Company slide sets of 20 slides each:
The European Corn Borer—The Fly—Development of Plant and Animal Life—Living Things—Farm Sanitation—Health.

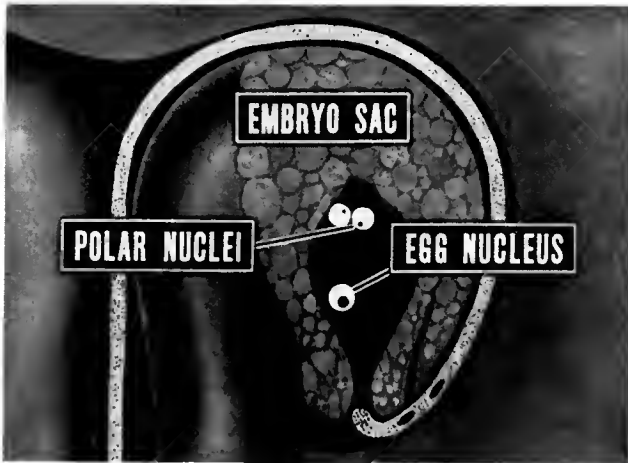
Fifteen Eastman Teaching Films entitled:
Tuberculosis and How It May Be Avoided—Diphtheria—Life in a Drop of Water—Life History of the Yellow Fever Mosquito—Potato Enemies—Cotton Growing—Wild Flowers—From Flower to Fruit—Mold and Yeast—Planting and Care of Trees—Frogs, Toads and Salamanders—New York Water Supply—Irrigation—Water Power—Drinking Health. Contents of all the above fully annotated in the original thesis.

champ, *Everyday Problems in Science*. Powers, Neuner, and Bruner, *This Changing World*. Powers, Neuner, and Bruner, *Man's Control of His Environment*, Skilling, *Tours Through the World of Science*. Watkins and Bedell, *General Science for Today*. Wood and Carpenter, *Our Environment: How We Use and Control It*. Conn, *Bacteria, Yeast, and Molds in the Home*. Stephenson, *The World of Invisible Life*.

Topic 2 Other Enemies of Man

Problem

1. Reasons why the house fly is our most dangerous household pest.
2. The life history of the house fly and mosquito.
3. Methods used to exterminate insect pests.



Animation shows how a pollen tube penetrates a lily ovule. (From the Eastman film "Flower to Fruit.")

Questions

1. Why is the house fly a deadly enemy of man?
2. What is the life history of the house fly.
3. How can we protect ourselves from flies?
4. What is the life history of the mosquito?
5. How can we control mosquitoes?
6. How are insect pests controlled?

Words you will need to know

maggot wriggler anopheles culex crop rotation

References: Davis and Sharpe, *Science* (418-421). Caldwell and Curtis, *Science for Today* (564-565) (632-633). Clement, Collister, and Thurston, *Our Surroundings* (541-545). Lake, Harley, and Welton, *Exploring the World of Science* (671-673). Pieper and Beauchamp, *Everyday Problems in Science* (284-289). Powers, Neuner, and Bruner, *This Changing World* (235-241). Watkins and Bedell, *General Science for Today* (483-485). Wood and Carpenter, *Our Environment: How We Use and Control it* (636-640). Peabody and Hunt, *Biology and Human Welfare* (498-511). Gregg and Rowell, *Health Studies* (438-462).

Topic 3 The Origin and Development of Living Things

Problem

1. Have a clear understanding that all living things come from living things.
2. Have a knowledge of how flowering plants reproduce.
3. Have an understanding of how higher animals reproduce.

Questions

1. What are living things made of?
2. What is the structure of cells, tissues and organs?
3. Does life always come from life?
4. What is the structure and function of a flower?
5. How are seeds formed?
6. What is pollination? What are some different agencies of pollination?
7. How do higher animals reproduce?

Words you will need to know

egg sperm protoplasm fertilization pollination

Laboratory study

1. Observe the frog eggs and watch for any changes.

2. After you have studied a flower, dissect the structure that we have discussed in class.

References: Caldwell and Curtis, *Science for Today* (524-536) (581-586). Powers, Neuner, and Bruner, *This Changing World* (Chapter 21). Watkins and Bedell, *General Science for Today* (427-437) (160-161). Wood and Carpenter, *Our Environment: How We Use and Control It* (769-776). Davis and Sharpe, *Science* (347-367). Clement, Collister, and Thurston, *Our Surroundings*. (312-317).

Topic 4 Improvement of Living Things

Questions

1. What do we mean by the term heredity?
2. Why do you resemble your parents?
3. Who was Gregor Mendel and for what is he noted?
4. Have animals been improved by man? How?
5. Have plants been improved by man? How?
6. Who was Luther Burbank and for what is he noted?
7. How can man be improved? Explain.

References: Caldwell and Curtis, *Science for Today* (587-595). Watkins and Bedell, *General Science for Today* (529-551). Wood and Carpenter, *Our Environment: How We Use and Control It* (686-702) (776-790). Davis and Sharpe, *Science* (438-453). Hunter and Whitman, *Problems in General Science* (609-627). Van Buskirk and Smith, *Science for Everyday Life* (480-487).

TEST

Unit A—Life on the Earth

1. Multiple Choice

Directions: Each question will consist of several answers. For each question you are to decide which is the best answer, then write the number corresponding to this answer in the space to the left of the number.

- 1. The method by which diseases are transferred is of (1) no (2) great (3) slight importance in determining the method of prevention.
- 2. The most dangerous period of life is (1) babyhood (2) middle age (3) old age.
- 3. (1) red (2) white corpuscles destroy germs.
- 4. Cells reproduce by (1) expanding (2) contracting (3) dividing (4) increasing.
- 5. Bacteria which are shaped like a sphere are known as (1) cocci (2) spirilla (3) bacilli (4) legumes.
- 6. Bacteria grow best in a place which is (1) dark (2) light (3) cool (4) dry.
- 7. Bacteria in milk converts the sugar into (1) souring (2) tubercle (3) lactic acid (4) hydrochloric acid.
- 8. The science of improving the heredity of future generations is known as (1) genetics (2) logic (3) biology (4) eugenics.
- 9. Laws of heredity were discovered by (1) Edison (2) Burbank (3) Mendel (4) Reed.
- 10. All living matter within a cell is called (1) protoplasm (2) chlorophyll (3) corpuscle (4) nucleus.
- 11. The transfer of pollen from anther to stigma of flowers is called (1) pollination (2) diffusion (3) transpiration (4) fertilization.
- 12. The pollen of the flower is made by the (1) pistil (2) style (3) stamen (4) stigma.
- 13. The statement that "all life comes from life" is (1) false (2) partly true (3) true (4) true only of plants.
- 14. The larva of a fly is called a (1) Cocoon (2) caterpillar (3) maggot (4) wriggler.
- 15. The genus of mosquito that carries malaria germs is called (1) anopheles (2) culex (3) stegomyia (4) wriggler.
- 16. The number of stages in the life history of a fly or mosquito is (1) two (2) four (3) five (4) three (5) six.
- 17. The larva of a mosquito is called (1) worm (2) maggot (3) caterpillar (4) wriggler.
- 18. Mosquitos lay their eggs on (1) grass (2) mud

-19. The best way to get rid of flies is by (1) fly traps (2) destroy breeding places (3) fly paper (4) swatting them (5) poison.
-20. The best way to get rid of mosquitoes is by (1) citronella (2) poison (3) swatting them (4) pour oil on breeding place.
-21. Disease bacteria in the human body give off a poison called (1) antitoxin (2) toxin (3) insulin (4) enzymes.
-22. The agent used in treatment of diphtheria is (1) vaccine (2) toxin (3) insulin (4) antitoxin.
-23. A person who does not contract a disease when exposed to the disease germs is said to be (i) vaccinated (2) inoculated (3) immune (4) insulated.
-24. The process of introducing antitoxin into the blood of people is called (1) vaccination (2) metabolism (3) germination (4) assimilation.
-25. Bacteria are (1) animals (2) plants (3) insects (4) larvae.
-26. The passing on from generation to generation of similar traits in living things is called (1) variation (2) evolution (3) heredity (4) pollination.
-27. A disease carried by drinking water is (1) measles (2) mumps (3) diphtheria (4) typhoid fever.
-28. Living organisms in water may be killed by (1) filtering (2) freezing (3) boiling (4) shaking.
-29. All living matter must contain (1) bones (2) seeds (3) wood (4) protoplasm.

II. True and False

Directions: Write the letter T or F on the line before the number to indicate whether the statement is true or false.

- 1. In order to prevent the spread of contagious diseases, persons with dangerous diseases are placed under quarantine.
- 2. Louis Pasteur sacrificed his life to discover the cause of yellow fever.
- 3. All bacteria are harmful.
- 4. Diphtheria antitoxin is obtained from the blood of a horse.
- 5. An animal or plant which lives in or on the body of a living thing from which it takes its food is known as a parasite.
- 6. Colds are not harmful to people.
- 7. When a disease spreads rapidly among a large group of people it is known as an epidemic.

-13. Germs live in clean places.
-14. Molds destroy food easily in dry atmosphere.
-15. Bacteria are animals.
-16. To live and to grow, animals must have sunlight.
-17. Common disease germs may have the form of a pyramid.

III. Completion

Directions: Write in the space the correct word or words that will make the statement true.

- 1. When a frog reproduces, a cell called the unites with a cell called the The process is called
- 2. One-celled animals are called
- 3. Yeast plants reproduce by sending out small outgrowths called
- 4. With what part of its body does the fly carry germs?
- 5. When germs enter the body or get into a cut, they are immediately attacked by the
- 6. Germs which get into the body reproduce by
- 7. Most of the damage done by germs is due to the formation of poisons called
- 8. The disease commonly caused by contaminated milk and water is
- 9. When a person can ward off an attack of a disease, the person is said to be
- 10. What chemical may be placed in garbage cans or open toilets to kill larvae of flies
- 11. Single-celled plants germs are called
- 11. Pneumonia is a disease of the
- 13. The disease most often contracted from contaminated water is
- 14. Heating milk to kill bacteria is known as

IV. Matching

Directions: The following terms are to be matched. You are to write in the space at the left of Column A the number of the item in Column B that describes the item in Column A.

- A -		- B -	
..... 1	pollen	1	maggot
..... 2	contaminated water	2	bacteria
..... 3	sour milk	3	similar group of tissue (cells)
..... 4	Fuzzy-like growth	4	yeast
..... 5	sperm	5	tuberculosis germs
..... 6	mosquito, larvae	6	fertilization
..... 7	an organ	7	wiggler
..... 8	sputum	8	larva
..... 9	larva, fly	9	larva
.....10	union of egg and sperm	10	mold
.....11	Pasteurization	11	typhoid fever
.....12	heredity	12	flower
.....13	protoplasm	13	Pasteur
.....14	adult, mosquito	14	living matter
.....15	good sleep	15	malaria fever
		16	Mendel
		17	helps to resist disease
		18	stem

Results from the First Procedure

The unit tests were scored by the writer marking only the correct items on the tests. The scores of the unit tests were condensed into tables (omitted here) to show the comparison of the X-and C-Groups in the pre-test and post test for Unit A. The highest possible score was 75. To summarize:

The post-test means of the X-and C-Groups were:

X-Group	47.28
C-Group	41.95
	5.33

The means of the gains of the X-and C-Groups were:

X-Group	25.95
C-Group	19.20
	6.75



One of the slides in the Keystone unit on Health

- 8. The pollen of flowers is made by the pistil.
- 9. "All life comes from life."
-10. A person can protect himself during an epidemic of typhoid fever by boiling his drinking water.
-11. A fuzzy-like growth on old exposed foods is mold.
-12. Scarlet fever is caused by sore throat.



A General Science film lesson

To measure reliability of the Unit A tests, the standard error of the mean for each Group was found both for the post-test and the difference between the pre-test and post-test. By usual statistical procedure were derived (1) a critical ratio for the post-tests showing that the X-Group will surpass the C-Group 94.52 times out of 100, and (2) a critical ratio for the gains showing that the X-Group will surpass the C-Group 99.81 times out of 100.

Second Procedure

A second unit, which shall be known as Unit B, was taught in which the previous control group became the new experimental group and the previous experimental group became the new control group. These new groups will be spoken of as X-and C-Groups in relation to Unit B. This unit was entitled "The Relation of the Water Supply to the Welfare of the Community." The X-Group was composed of 19 students and the C-Group consisted of 20 students. The same techniques that were used in the first procedure were used in the second procedure. This second procedure was used to serve as a check upon the first.

STUDY GUIDE

Unit B—The Relation of the Water Supply to the Welfare of the Community

Topic 1 Methods of Purifying Water

Problem

1. A knowledge of what water is made up of.
2. A knowledge of common methods in use to purify water.
3. A knowledge of how to purify water in your own home.

Questions:

1. What is water?
2. What is the universal solvent?
3. What impurities are commonly found in water?
4. How are chemical impurities removed from water?
5. How is water purified in the home?
6. How is water purified by distillation?
7. How are temporary and permanent hardness removed from water?

Words you will need to know
sterilize bacteria solvent hard water soluble in-soluble

Laboratory experiment

1. What is water made up of?
2. How can water be purified by filtration?

References: Caldwell and Curtis, *Science for Today* (73-92). Clement and Collister and Thurston, *Our Surroundings* (45-67). Hunter and Whitman, *My Own Science Problems* (79-102). Lake, Harley, and Walton, *Exploring the World of Science* (69-99). Peiper, and Beauchamp, *Everyday Problems in Science* (176-215). Watkins and Bedell, *General Science for Today*. (50-68). Davis and Sharpe, *Science* (117-139). Gregg and Powell, *Health Studies* (496-510). Wood and Carpenter, *Our Environment: Its Relation to Us* (8-43), *How We Adapt Ourselves to It* (185-281), *How We Use and Control It* (181-234), Van Buskirk and Smith, *The Science of Everyday Life* (81-104).

Topic 2 How Communities Obtain Pure Water Problem

1. A realization of the importance of a pure water supply.
2. A knowledge of how various types of communities obtain an adequate supply of pure water.
3. A knowledge of the types of impurities found in water, their sources and dangers and the methods used in removing them from water on a large scale.

Questions

1. How do persons who live in the country or in a small town secure an adequate water supply?
2. How are the inhabitants of large cities supplied with pure water?
3. Of what importance is pure water to the health of the communities?

Words you will need to know: septic tank antiseptic
References (Same as for Topic 1)

Topic 3 Using Water in the Home and Community

Questions

1. How is water distributed in your home?
2. How does water enable us to get rid of sewage?
3. What are the dangers of improper sewage disposal?
4. What are the modern methods used for sewage disposal?
5. How is sewage disposed of in your community?

Words you will need to know: septic tank antiseptic
References (Same as for Topic 1)

TEST

Unit B—The Relation of the Water Supply to the Welfare of the Community

I. Matching

Directions: The following terms are to be matched. You are to write in the space at the left of Column A the number of the item in Column B that describes the item in Column A.

- A -	- B -
..... 1 Contains mineral matter	1 Channel for carrying water
..... 2 Water	2 Water
..... 3 Aqueduct	3 Contains bacteria
..... 4 Sewage	4 Sterilize water
..... 5 Rivers and lakes	5 Hydrogen & oxygen
..... 6 More pressure	6 Used to dispose sewage
..... 8 Universal solvent	7 Hard water
..... 7 Septic tank	8 Greater the depth of the water
..... 9 Chlorine	9 Sources of water supply for a city
.....10 Reservoir	10 Whirlpools
.....11 Deep driven well	11 Less the depth of the water
	12 Storage for water
	13 Source of pure water

II. Completion

Directions: Write in the space the correct word or words that will make the statement true.

1. atom plus atom will combine to make water.
2. Water is a
3. can be used to purify impure water.

(Continued on page 172)

Proceedings of the Winter Meeting of the Department of Visual Instruction of the National Education Association

(Concluded from March issue. This completes all Proceedings available from the St. Louis meeting, held February 27 and 28, 1940)

Use of the Silent Film in Study of Finland

ALMA B. ROGERS
Director of Visual Education
St. Louis County Schools

the teacher to save time, and projected frequently during the study.

Eastman Teaching Film—*Finland*.

History:—

The children learned through reading and discussion that the Finns came from Central Russia (originally from Asia) to the land between Sweden and Russia about 700. They were wild, barbaric, pagan tribes. When they began making raids on the Swedish coast, the Swedes conquered them and converted them to Christianity by force. They were conquered by Peter the Great of Russia in the early 18th century, and re-conquered by Sweden under Charles XII. In 1809 Finland was again seized by Russia and made a Grand Duchy, with her own semi-independent government. Thus, Finland was a battleground for her powerful neighbors. But, between times she was left alone and her Fundamental Law was recognized by both Sweden and Russia. Repressive measures were imposed by

Mannerheim, who had been a general in the Czar's armies, came back home to help build up his country and free it of German influence.

Culture:—

The children learned of the Finnish architect Saarinen, who built the beautiful railway station in Helsinki, and now has an art school at Cranbrook, near Detroit. They heard of the Finnish epic Kalevala, the rhythm of which Longfellow used in *Hiawatha*.

Geography:—

They learned that Suomi (the Finnish name of the country) means "land of 10,000 lakes." With the map they learned of the glaciation which caused the lakes. They learned that more than half of the country is forest, and that the industries are agriculture (mostly on the west-coast plain), and those connected with the forests, that is, lumbering, wood-pulp and paper-making.

Use of the Film:—

The teacher postponed the use of the film until this point in order to develop a good background of knowledge. She might have used it as an introduction to rouse interest, but it was not necessary in this case, as the interest was already there. She previewed the film in order to learn its content and to adapt it to the grade level. She studied the Teacher's Guide in order to point out processes in industries, and scenes and names already encountered in reading. Before showing the film she asked the children to get out their pads to jot down questions they would want to ask afterwards. (This can be done with practice even in a darkened room.) Then she told the children what the

ONE day last December a 5-A teacher found two boys poring over the top of a floor globe, and heard them saying, "Gee, it's a little country," and "Look at all the lakes!" It was Finland. The children had been hearing their parents talk about the invasion and the defense of the Finns. "Ski troops and white coats so the soldiers won't show against the snow!" "And guns hidden under the snow." The other pupils coming in joined in the eager conversation. "I never heard of such fighters!" "Who is this guy Mannerheim?" "How do the Finns get that way?"

Such enthusiasm was not to be denied, and the wise teacher quickly decided to push aside the scheduled study of the Great Lakes Region and go into the very live topic of Finland.

Q. What do you know about Finland?

A. She pays her debts to the United States.

A. She has fine athletes.

A. She is going to have the 1940 Olympics.

Q. What should we know in order to understand the Finnish people?

A. How they earn a living.

A. Something about their history.

A. The kind of government they have.

A. Why do they have so many fine athletes?

A. Who is General Mannerheim?

The Teacher's Objectives:—

To give an appreciation of Finnish culture and love of country.

To help the children understand how the Finnish people have built a sturdy, respected nation against an unfavorable geographical background.

To try to keep the study from becoming too much a study of the war alone.

Materials Used:—

Geography texts and Britannica Junior, *National Geographic Magazine*, *Life*, *Time*, newspaper & magazine pictures and clippings.

Articles from Finland from the Children's Museum, consisting of boy and girl dolls, wood-carving of a reindeer and sled with a Lapp driver, some Lapp dolls, some Finnish hand-weaving.

Mounted pictures of Finland.

Lantern slide map of Finland, made by



Ice breakers keep Finnish harbors open
(From the Eastman film "Finland")

Czar Nicholas II, and Finnish skiers went secretly all over the country and got a half-million names signed on a petition to present to the Czar to restore their freedom. It failed, and in the World War many Finns went to Germany to fight against Russia. Finland was freed by the Bolsheviks in 1917 and

film would show:—scenes in cities, fine public buildings by the architect Saarinen, types of people, forests and farms, wood-pulp and paper-making, athletics and sports. While running the film she interrupted the showing to stress important points and made brief comments during the showing. That the children

watched the film with intelligent interest was shown by the questions which they jotted down and asked afterwards:

Why are there rapids in such a flat country?

Is tobacco raised in Finland?

Do all Finns have large families?

Who was Ilkka (whose statue was shown)?

Why did the man take out the long plug of butter?

What was the thing that caught the salmon?

Why don't we have canals in our country?

What kind of a boat is an ice-breaker?

Why is Helsinki called Helsingfors?

Who are some Finnish athletes?

These questions and some which the teacher took from the Guide (to the film) sent the children off for further reading.

The next day was given to answering the questions. The following day the film was shown again, this time for appreciation, for a broader understanding after further reading and discussion, and in order to digest it. There were no comments this time and no stops. After this final showing the teacher asked, "Now, why do you think the Finns have made such a brave show?"

A. The glaciated land makes them industrious and saving.

A. Their hard life makes them physically strong.

A. Their history has made them brave and patriotic.

A. Mannerheim has taught them how to fight in their kind of country.

And one sensitive child said, "I hope some day the Finns will live again as the film shows."

Producing Films for Instruction in the Social Studies

V. C. ARNSPIGER

Erpi Classroom Films, Inc.,
New York

I have been asked to discuss the subject "Educational Film Production" but this subject is much too broad. One of the purposes of this meeting is to discuss certain aspects of film use in the lower grades. Therefore, I have limited my subject to the production of films on this level, and specifically, a film presenting certain aspects of the social studies.

One of the problems of instruction on this level which has always confronted teachers has been how to present subject matter in such form that it can be comprehended by pupils who have little reading ability and whose backgrounds of understanding are much narrower than those of pupils on the upper levels who have had the advantage of many more types of experiences. Attempts to do this have led teachers in many instances into assuming that children in the primary and elementary grades do not have the ability to comprehend many concepts which therefore have ordinarily been postponed to later grades. Experience during the past decade, in the use of instructional films designed to present these more advanced concepts, has led us to realize the error of this assumption.

Some six years ago, following an experiment with sound films in the biological sciences, we were surprised to realize that certain biological concepts which are ordinarily withheld even until high school could be presented understandingly to boys and girls before they had learned to read. Fortified with this experience, we were encouraged to apply what we had learned in this experiment to the problem of presenting social concepts on this level. In other words, we asked ourselves this question. Cannot primary grade pupils who, through the use of the films, have been able to formulate generalizations in the biological sciences regarding the struggle

for existence, balance in nature, propagation, tropisms and the like, be led also to formulate generalizations in the social area involving an understanding of human inter-relationships, the effect of environment upon man and in turn man's effect upon his environment, the operation of economic factors and in general the adaptations made by man in an effort to live comfortably and happily in his world?

Early experimentation was indeed promising. We came to realize that genuine learning requires a rich background of experience on the one hand and an adequate interpretation of that experience on the other. Hitherto, restricted environment has limited experience and traditional tools of learning have not been adequate in their interpretation. Through the use of the sound film, however, richly varied experience can become the common possession of all, and the significant interpretation of that experience can be achieved without dependence upon the mastery of reading. We all know that the so-called subjects—"reading," "writing," and "numbering," have held the center of the stage in primary instruction through the years. Experimentation with sound films, however, in the lower grades has led us to realize that maturation which in the past came only with the passage of years of time, can now be accelerated by using the film to present fundamental concepts which formerly were withheld until reading skill had been developed to the point where these concepts could be acquired through wide reading.

Another error into which we have fallen has been the assumption that because of their complex nature, certain ideas and concepts fundamental to an understanding of society could not be added to the primary curriculum because they were too difficult to learn on that

level. When we analyze this assumption in the light of our experimental program, we can realize that this means, again, that these concepts cannot be presented successfully through the traditional devices of communication. Many teachers have recognized this and have introduced the social studies by having pupils read about people of other communities and reproduce what they have learned through the construction of miniature houses, doll dresses, transportation devices, and the like. This reading and pictures of these things at best are almost entirely static and devoid of the more vital aspects of living. Too often this leads to an over-simplification of the common problems of human existence. Such problems cannot be analyzed effectively by being taken out of their natural setting and studied in isolation. A clear understanding of these problems can come only through an appreciation of their inter-relationships. For example, the food eaten by a people depends upon the type of soil available for tilling, upon the climate, upon modes of transportation, upon refrigeration, and other technological developments. The clothing they wear likewise depends upon many other factors. Their recreational life may exhibit patterns handed down by their ancestors through long periods of history often reaching backward into antiquity. There is also the ever present element of change in ways of life which has come to be so prominent during the past fifty years; for example, the jungles of Africa are regularly crossed by modern airplanes, we see sewing machines in native huts far removed from their origin, the western business suit is rapidly supplanting the national costumes of China and Japan. Educational methods common to Europe and America are filtering into the remotest corners of the earth. The film you are to see this morning will be studied by thousands of children in the Union of South Africa.

This vast panorama of human inter-relationship can hardly be encompassed by the child who has to depend solely for clarification upon traditional devices of communication. Experimentation in this field has led us to recognize, however, that many of these fundamental social concepts can be presented very early in the child's educational life by means of the film which has been devised specifically for this purpose. For example, it would probably be agreed that one of the most important concepts in the social studies is the realization of the profound transformations brought about by modern technology. Obviously, however, such a concept cannot be presented in the lower grades if it must be discussed in terms of abstractions. But when the child through the experience furnished by the film is brought face to face with life in colonial times; when he sees that most of the family's time and energy formerly was spent on securing food, on making clothing, on keeping fires going, et cetera, he comes to realize by comparison with his own living the part modern technology has played in providing food, shelter, and clothing, in eliminating drudgery, in pro-

viding leisure time, and thus making possible a richer, fuller life for all.

In the production of films in this area certain factors stand out as most important. To begin with, we must recognize that the instructional film properly prepared carries its own background and does not depend upon the child's previous experience. Secondly, concrete human experiences can be presented. Thirdly, these experiences can be interpreted through the spoken word as they occur. Indeed, they must be so interpreted if the significance of what is seen is to be fully realized, for it is not objects and events in themselves that are important but what objects and events mean in terms of broader relationships. As Dewey has put it in *How We Think*: "All knowledge, all science, thus aims to grasp the meaning of objects and events, and this process always consists in taking them out of their apparent brute isolation as events, and finding them to be parts of some larger whole suggested by them, which, in turn, accounts for, explains, interprets them: i. e., renders them significant."—(*How We Think*, pp. 117-118).

Merely to experience events is not to learn from them. Men had seen lightning throughout history, but only comparatively recently has the meaning of lightning been grasped as one type of electrical phenomenon. Men had seen ships drop out of sight over the horizon countless times before this phenomenon was seen to mean that the earth was round. Likewise, one may enjoy coffee for breakfast every morning throughout a lifetime without ever realizing what this means in terms of the interdependences of the modern world, the nature of international trade, and the world-wide distribution of commodities. These understandings of course depend upon verbal interpretations. It must be recognized of course that verbal interpretations in turn must depend upon tools of learning that the child has mastered in his pre-school experience. These tools are "seeing" and "hearing" and through them the child's intellectual growth during the first six years is probably more rapid and more extensive than in any other equal period of his entire life.

When we have come to realize that many limitations to subject matter presentation have been removed, our vistas have opened up all along the line and new horizons in social studies instruction begin to appear. With the disappearance of these limitations, inherent in traditional mediums of communication, we have come to recognize how profound have been the restrictions which have operated against the fundamental expansion of the social studies curriculum. Too often in the past, we have been forced to present subject matter growing out of the child's immediate environment. We are all acquainted with the stress which has been placed upon the importance of initiating instruction by this means. Of course, it is highly important that the child be led to study objectively his immediate environment and his social relationship but this objectivity can be

only through a comparison with other environments and with social and economic relationships which operate with peoples living in distant lands and even in other times. The motion picture makes these comparisons possible. Through the use of the film, the construction of the curriculum of the future will depend more upon the careful selection of fundamental concepts and ideas and less upon the ability of the child to master what in the past have been called "tools of learning."

In this connection, however, we have come to see that the proper use of films leads inevitably to an increase in reading mastery. Pupils are stimulated by the film to undertake more and more reading. In addition to increased-reading, pupils' aural and oral vocabularies are also extended. In other words, they understand more of what they hear and can tell more about what they know.

Dr. Gray in a recent experiment conducted in a New York State elementary school reports that truly significant gains in aural and reading vocabulary occurred following the use of films. It is interesting to note, furthermore, that these gains were made with both English and Spanish words. Thus we can see that while more fundamental social concepts are being mastered through the use of the film, at the same time the mastery of word usage has increased as has the scope of experience through extended reading.

These considerations are profound in their implications for instructional film production on this level. We can be freed from the limitations of traditional method. We can select situations for presentation which give promise of achieving the goals of our educational philosophy much earlier in the life of the child than heretofore has been thought possible. Figuratively speaking, through the use of the camera and the microphone, we are able to place the microscope upon elements in a situation which give the total situation meaning and significance. For example, in the film "Colonial Children" we come to see the significance of the *fireplace* in colonial times providing as it does a source for heating the home, for cooking and for lighting the room. The child of today can see that the fireplace of colonial days has been supplanted by great industries nation-wide in their scope, utilizing the power of our waterfalls, employing enormous turbine engines, in great industrial plants, developed through the ingenuity of research scientists in the laboratories of the nation.

Limitations of time and space can be overcome within the twinkling of an eye. Common problems of human living can be brought to the classroom for study and analysis. These problems, concerned with man's efforts to secure food, clothing and shelter, to protect himself against anti-social forces within and without the community, to conserve and protect his health, to set up institutions for the training of the young, to divide the quota of labor among the whole population and to trade with other communities and countries; all of these aspects involve the broader concepts of social and eco-

nomie living. They are inextricably entwined with the effect of environment upon man, mentally, physically and socially; the effect of man upon his environment; inter-relationships between peoples and nations; the effect of the coming of the machine upon man's standard of living and patterns of culture which have emerged during the course of the history of different peoples.

Some of the most important phases of instruction in this area include comparisons of cultural patterns of diverse races and national groups. These comparisons are so numerous as to preclude their presentation in films devoted strictly to this objective but the presentation of separate patterns of culture in single film subjects will provide materials from which comparisons may easily be drawn in the classroom.

The general criteria for the selection of subject matter are as follows:

1. Subject matter should be selected in terms of its relationship with the total social situation, not isolated from its normal environmental setting.
2. Subject matter should reflect life as conditioned by a moving, changing environment.
3. Subject matter should suggest conflicts both of contemporary and of earlier society.
4. Concrete human problems should be treated as such, problems which arise in the course of practical affairs.
5. The broader cultural interests of man which condition the operation of economy and government should make up a major part of the subject matter.
6. Child interest and capacity shall be used as a control in the selection of life situations represented in the subject matter.
7. Subject matter must be authentic.

Furthermore, the presentation of conditions as fixed and unchanging is to be studiously avoided. Political boundaries are not to be considered as permanent lines of demarcation. Human cultural development and the state of civilization shall not be considered as having been determined but rather as having been conditioned by environment. The mastery of factual information in itself is not to be considered an end. Only those data and situations which have a definite bearing upon problems which man has encountered or is likely to encounter in adapting himself to his environment or in changing his environment to meet his needs, are to be presented. The essence of this type of procedure will be phenomena taken from life and reproduced for study and discussion in the social studies classroom.

Teachers all over the country are coming to realize the value of films produced according to these criteria. We have been deeply impressed with the results which come through this approach to social instruction. Not only have we seen profound social concepts grow in the minds of youngsters; not only



The Broom Committee making a colonial broom

have we seen them studying their own homes and communities objectively; not only have we seen them begin to acquire a control over their own environment but also we have been allowed to witness an exfoliation of creative activity in the form of individual research, in the use of written and spoken language, in music, in art and in dramatics. Furthermore, this growth has been natural. Through the use of the instructional film the teacher no longer finds it necessary to impose problems arbitrarily, no longer is he forced to create artificial situations which often lead to an adventitious activity, frequently dropped as soon as the child leaves the classroom, but rather we find the children themselves raising the questions, proposing the problems, and conducting the research. All this motivated by the film.

The film which you are to see this morning did not just happen. It was not the product of a single continuity writer. It represents the work of some twenty people. Months of research into colonial history were necessary. The social studies curriculum of many typical school systems were analyzed.

1. Aspects of living which could be thoroughly authenticated were chosen. A birch broom from the Boston Museum had to be torn apart to discover the method of its manufacture. Court records of 1680 were searched for words which would be used in the vocabulary of the family. No single word was used which did not appear in these actual records. Characters had to be chosen for their likeness in appearance and speech to what is thought to have been that of the early colonials. They had to be direct descendants from early colonial ancestors.

2. Locations and situations had to be authentic. The entire American wing of the Boston Museum was closed off for two weeks for interior photography.

Furniture had to be authentic. Clothing had to be made of the exact materials and in the same way as clothing which still remains from that period in our history. The situations chosen for portrayal were selected because of their deeper social, cultural, and economic implications.

In making use of the instructional film the teacher should not consider it a medium of entertainment or as an interesting break in the routine of classroom work. It is not simply an abbreviated picture show which youngsters can see for 15c in the theatre of any town. Intellectual development must be the primary objective. Passive entertainment is not an end to be sought for in the instructional film but here exists an interesting phenomenon. Through the proper use of films constructed for the purpose of instruction we have seen come into being the thrill of intellectual achievement, the joy of discovery and the pleasure which attends the mastery of

The Use of the Sound Film "Colonial Children," in the Third Grade

RUTH LIVERMON

Meadowbrook School
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THE morning is a cold, bleak day in mid-winter. The snow is falling steadily and thickly.

At the beginning of the work period the teacher unobtrusively places near her a miniature warming pan, made in exact proportions to those of earlier days, but now used in modern homes as an ash tray. She remarks to one of her third graders,

"John, your nose is red. Are you cold? Well, I'm cold this morning. When I came downstairs our furnace was out."

The discussion centers around the state of heating in their homes. They list the

new ideas which lead to individual participation in the real and actual work of the world. Thus we see that while truly educational ends have been achieved the child has not been subjected to an uninteresting, debilitating, restrictive form of activity but rather he has been motivated through the film to interesting and exciting activity giving promise of arousing interests which may persist throughout life.

The full potentialities of such a film can be realized only by the teacher who understands its purposes and who employs a proper methodology. Experimentation in this area has led us to realize that there is one simple procedure which seems to stand out above all others in a wide variety of situations. Stated briefly, it is as follows:

1. Before any film is shown the teacher should establish in the minds of all pupils in the group the purposes for studying the film.
2. Present the film.
3. Immediately after the film showing (not the following day or week) initiate a discussion during the course of which three things are accomplished:
 - a. Determine how well the purposes previously set up have been achieved.
 - b. Clarify any misconceptions which persist.
 - c. Use the interests aroused by the film as springboards into the further study of the unit, into all types of research, creative thinking and writing, oral exposition, art, dramatics, etc.

As we listen to the discussion which is to follow let us note how Miss Livermon uses this tested methodology. In this work we must realize that the perpetuation of democracy depends upon the ability of the individual citizen to contribute effectively to the achievement of social goals. The instructional film through its ability to overcome many limitations to human learning seems destined to play a large part toward the progressive realization of this ideal.

various types of heating found in their communities; namely, hot air, steam, heatrolas, oil, community heating plants. As they discuss the subject of heat, the teacher quickly picks up the miniature warming pan. One child asks what it is? The teacher replies,

"This is called a warming pan. In very early days in this country people used big ones like this to help heat their beds."

The class immediately wishes to know why the beds needed this heat. The teacher returned, "We are going in a little while to see a moving picture about

it. I want you to look closely and see what they did use to keep warm. It was very different from our way today."

One child then asks if they wore a great many clothes. The teacher replies, "We'll look for that too. Suppose you write down what we want to look for in the picture."

Their list includes the following questions to be sought in the film:

1. How did Colonial people keep warm?
2. What kind of clothes did they wear?
3. What were their homes like?
4. What did they eat for breakfast?
5. How did Colonial children help their mothers and fathers?
6. How did Colonial children read?

With these questions in their minds and hands, the third grade class sees the film for the first time. Immediately at the conclusion of the first showing the discussion of these questions takes place. One child says, "I saw the warming pan. But did they put it on the top of the bed or underneath it?" Now the necessity arises naturally for clearing up any misconceptions or false ideas which may have arisen during the film showing. Bruce then remarked, "They had milk for their breakfast, but I didn't see any sugar. Did they have sugar?" And now research into the living conditions of the early Massachusetts colonies begins, with the question; Did they have any sugar? If they did have sugar, where did it come from? If they didn't have sugar, what did they use in its place? And as they go into sources for this information the big question of exports and imports comes in; early foreign trade, relations with the mother country, money. From the starting point of the third grade child's question which arises from his own natural interest grow larger problems depending upon creative thinking and enlarged use of resources.

From the third grade child's concrete interests the following activities grew from the film, *Colonial Children*.

1. The making of a broom.
2. The making of a quilt.
3. Visit to Joe's mother to see her antiques.
4. Research on sugar.
5. Letter to absent child telling him about the film.
6. Invitation of class to a father asking him to visit the class.

In the use of this film, the effort is always made to avoid an over simplification of issues. This can be accomplished by emphasizing continually the differences in social living in colonial times and in our modern situations. Reasons for these differences can offset this tendency toward oversimplification in issues. The question, "Why?" should be continually in the minds of all third grade children.

For instance in the broom committee the generalization will be developed that this was the best way to obtain a broom in early colonial times, followed by study of its use then, and the modern methods of cleaning materials, such as the vacuum cleaner and other labor saving devices.

In the sewing group the necessity for

learning to sew at an early age will be developed. Why the need is not so great today will be brought out in contrast.

In the visit to Joe's mother to see the antiques, it is hoped that the youngsters will see that there was a need for these materials in early days; that today they are used only for ornaments; and that men have solved our heating problems today in vastly different ways.

In the development of responsibilities the group will see the need for family cooperation in the Colonial period, and perhaps this thinking may open up new responsibilities today.

Subsequent discussion of the film centered around the following questions:

1. What things did the colonists make at their homes which we buy ready made?
2. What articles or conveniences are common today which they did not have?
3. Did they have as much money then as we have today?
4. What did the Colonial children do to have a good time?
5. Was there enough work to go around in those times. Would many people be without work then? Why? What about today?
6. How did they get their ink?
7. Did they have forks?
8. Did the colonists make their own furniture?
9. What were their spoons made of?
10. Did they have watches and clocks? Why did they not have more of these?

The film was shown again when the need arose. Only sections of the film which related to the question were shown when a question was to be solved. For instance, the art committee wished to settle the position of the Adams family in the last scene. Consequently only the last scene of the film was shown to the art committee.

What does all this mean to the classroom teacher?

1. The sound film provides materials which stimulate children to do creative work even where teachers have not otherwise provided for this work.

2. The film stimulates youngsters to work up to the limit of their ability and provides materials which allow the teacher to administer to the need of individual differences.

3. Children are led to set up their own standards of achievement.

4. We find that they are not satisfied with superficial answers. In other words the devices which children have often used of trying to pass the grade by giving answers which they think teachers want have been supplanted by genuine research and investigation eagerly undertaken by themselves.

5. Another effect which teachers are realizing is the identifying of the home with the child's classroom problems. In other words we find parents not assisting their youngsters in learning to read, but rather in reading to learn.

6. Still another effect which we have come to see is the startling changes of attitudes of youngsters toward all their work in school. We find that genuine problems have a way of demanding solution which youngsters cannot and do not wish to avoid.

7. We find that this type of procedure does not demand more of the teacher's time, but that the use of the film does require more careful planning. Their efforts are directed not at what they will assign as work for the pupils, but at planning ways and means of smoothing the path for the pupils who are solving their own problems and are engaging in stimulating creative activity. In other words she becomes an eagerly sought companion in the adventures of learning. Quite often a picture of the classroom which includes the more apparently over-



The Quilt Committee at work.

worked teacher is accompanied by the less active children.

All in all, we find that the classroom film properly devised liberates the teacher from much time consuming drudgery and

frees her for more profitable and challenging opportunities of administering to the individual needs of children who are actively engaged in solving fundamental problems of human living.

The Present Situation in School-Made Public Relations Films

WILLIAM G. HART

Harvey H. Lowrey School
Dearborn, Michigan

WE know that at least 90 motion pictures have been produced for the purpose of interpreting the schools to the public. This fact is rather significant to a good many of us. Certainly, many of us here have been faced with the fact that speeches are not always too well attended, that enthusiasm for school visitation days can be aroused only at long intervals, that school columns in the newspapers reach only a limited section of school patrons. We know, of course, that all these devices are useful in public relations; we know too that new approaches are sorely needed.

There can be little question that the number of school-made films will continue to grow. The interest in motion picture production on the part of educators has developed steadily. The critical question which arises, however, is this: Will the quality of these films keep pace with the increasing production? The answer to this question, it seems to me, hinges in part on the extent to which we make available to the schoolmen information as to techniques and possible filming areas in the field of movie production.

There are several ways by which this spread of information can be accomplished. Conferences such as the Midwestern Forum on Visual Teaching Aids should go far toward stimulating an enthusiasm for producing films. Mr. Heflin's showing at the Midwestern meeting of his color film "Little Black Sambo", done entirely with puppets, left many of us with an urge to try our own puppet films. Second, the reporting in national journals of the experiences of numerous schools in producing movies should help to broaden the horizon of film production. Hardy Finch's article in one of the January issues of *Scholastic* probably gave most of us who read it new ideas for approaches to school-made films.

But I am convinced that we also need a means of direct exchange of both ideas and films. This need was expressed in our Cleveland meeting on Public Relations films a year ago. It was expressed again at the Midwestern Forum. As a matter of fact, all of us who have produced films know the value of such help. It was these expressions of need that encouraged us to circulate the questionnaire on Public Relations Films which many of you answered. Opportunity was provided on the questionnaire for recording title, length, width, whether silent or sound film, content in detail, availability for loan, and the name of the individual to whom correspondence should be directed. Certain other information such as the financing of films was also col-

lected. A total of 214 questionnaires was sent to school men from a list we compiled with the help of the various state Education Associations, the National Council of Teachers of English, the NEA, the Bureau of Educational Research of the Ohio State University, the movie publications, and the suggestions secured from educators previously responding.

Data on 90 films was assembled in the first Public Relations Film Bulletin. Certain facts are outstanding in the information obtained thus far:

1. The large majority of educators who replied were definitely interested in an exchange organization such as that proposed, and (this is the acid test) were willing to loan their own films to other schoolmen.

2. The "Newsreel" type of film (usually a group of school highlights, often unrelated) continues to constitute the great majority of the films produced by schools for public relations purposes. Many of these films have a running time of well over an hour (as high as 2-3/4 hours!) and are sometimes literally, as described by the administrators concerned, "all the activities of the school" and "everything from the opening of school in the fall to graduation in the spring." These films are undoubtedly valuable and many of them are of excellent quality.

3. There is a discernible trend, however, toward a more highly "specialized" film whose purpose is to present, in carefully planned detail, some one aspect of school life. Films such as "Cactus Courageous" (an eighth grade class studies cacti), "Early Denver," "T. B. Testing Program," "Nursery School," "Busy Hands," "Introducing Your Library," and "Our Children Learn to Read" are typical of this trend. The emergence of this type of film is highly significant.

4. All films (with the exception of one 8mm. subject) were of the 16mm. type, which is obviously standard. Approximately one film in five made some use of natural color film.

5. Sound films are being used experimentally by some schools. Four such productions were reported in the survey. Notable examples of sound films are the 1600-foot Bay City, Michigan, picture on which a commentator's voice was recorded after the film had been edited, a similar film called "A Day in Defiance High School", and the 400-foot "Croton-on-Hudson" film "School" with sound recorded on the spot.

6. The problem of financing the films

has been met in a great variety of ways. It is interesting to note that the agency which financed the largest number of Public Relations Films was the Board of Education. This fact, in itself, is notable as evidence of considerable acceptance of the need for the film medium in making contact with the public. Close second in frequency was the student fund, followed not too closely by the use of admissions. Alumni organizations, teachers clubs, P.T.A., and Chambers of Commerce were other means used.

Now it seems to me that we have reached a point in the development of this whole movement toward film production which is rather critical in its relation to the future of school-made films. Throughout the country, we have a generally favorable attitude toward the idea of film production by schools. The average superintendent or principal will probably agree positively with the statement that the growing production of school films is a fine thing. We in the DVI can take little credit for this favorable attitude but I believe that it is there.

We do have a responsibility, it seems to me, in what comes out of this enthusiasm. Let us suppose a superintendent in Urbanville decides to make a film on his schools. He probably has a man on his faculty who borrowed a movie camera once and took a 50-foot roll of a family picnic. He gets the job. Now the teacher may possibly read a book on camera technique. If he is unusually alert, he may even borrow an exposure meter and jot down a few notes on what he hopes to get. He will probably have little or no concept of a scenario, of types of film, of lighting, or editing. Nor is he particularly concerned about his lack of knowledge. Why should he be? He has no idea of what has been done by other schools. There are no goals for him to reach. He will probably "just shoot." Out of his enthusiasm will come a roll of film, unplanned, unedited, largely uninteresting, and one more superintendent will have come to the conclusion that the possibilities of films are after all severely limited. This sort of thing happening in a thousand Urbanvilles could soon slow up the whole film movement and prevent its most effective growth.

If, on the other hand, the superintendent had known of an exchange such as this, if he had sent to, let us say, Godfrey Elliot for his scenario and film "Busy Hands," would his resulting production have been as mediocre? I don't think so. Certainly, it would be likely to have been better planned; the photography would have had to stand a critical comparison; there would have been an appreciation of the results that can come from school filming.

Perhaps we are painting too vividly the possibility of a film clearing house. Certainly such an organization is not the whole answer. I am convinced, however, that a film exchange can have a useful, and perhaps important, place in the picture.

The Future for School-Made Public Relations Films

GODFREY ELLIOTT

Public Schools,
Oakvale, West Virginia

IT is an obvious fact that the average school patron cannot put together an intelligible picture of the school's general program or specific achievements through his personal visits, even though those visits are both extensive and intensive. Schoolmen have for a great many years, and in varying degrees, tried to bridge the gap between school and community with some means of effective understanding. The newspaper, the radio, school reports, and personal contacts have all been used, and in many cases with extraordinary success.

Quite recently there has been a decided movement toward the use of the motion picture as a public relations medium by the school. The motion picture has the unique ability to tell, in fifteen minutes, a story that might take a year of careful observation to get otherwise.

In our enthusiasm for the school-made public relations film, we must not make the mistake of forgetting that it is but one of a group of media used to foster goodwill, respect, and understanding for the school. It is a supplement, and in many cases a specialized substitute, for the work already being done through other channels. It so happens that it is proving more effective than many other media of contact. It is only fair to say that some of this effectiveness may be due to the novelty of its use at this time. What will happen when this novelty wears off is a question that we may be able to answer here today for ourselves.

The school-made public relations film will bring the school to the people; it will show the human and physical factors that compose it—their objectives, their problems, their failures and their achievements. We must not, however, make the mistake of regarding the public relations film as just another way of "telling" the people about the school; it is, fortunately, a way of "showing." The producer of the public relations film must capitalize upon this unique ability of the motion picture to transport the viewer to another spot and to compress within the space of a few minutes a story that no amount of words could tell satisfactorily. If the film is to become, either with or without purpose, a mere restatement of newspaper releases, then it has failed in its mission. Whether it rises above mere telling and makes a successful appeal to its visual minded audience depends upon the skill that goes into its planning and its production.

As indicated by Mr. Hart's remarks on the questionnaire findings, the majority of our present public relations

films fall in the category of the all-purpose or the snapshot type of film—that which takes the audience on a walking tour of the school. It is surprising to learn that some of these films are around two hours in length.

It might be well to ask ourselves what result we expect of this all-purpose film. This generalized film can be effective only in the initial stages of its use. Its chief value is as an attention-getter. When the novelty wears off, then its usefulness is virtually gone, and real work must go into the planning of a production that holds food for thought. The chief effect of such films is to produce in the audience an awareness of the school. It is granted that this is a desirable effect, but we must look further ahead to the presentation and solution of many school problems. One of the least desirable features of our present use of this medium is that many of us are too prone to rest on the production of one or two of the snap-shot-type films, feeling that there is nothing further to be done or that there is nothing else that can be shown.

The school's public relations film of tomorrow will be a specialized vehicle, of 15-20 minutes length, designed to interpret some particular type of work or departmental achievement, to present an organizational problem, or to implement some drive for pupil or teachers welfare.

The entire future of the public relations film is conditioned by a number of IF's:

1. If, we learn to handle production with intelligence and foresight, as well as we now handle it with enthusiasm;

2. If, we learn that the motion picture is an expression of motion, and not of static classroom situations;

3. If, we learn that the production of public relations films is not a one-shot process, but rather a continuous program of planning, producing, and planning;

4. If we learn that the public relations film must be constructed for the average layman, not for professional consumption;

5. If, the public relations film is made the cooperative product of school democracy;

6. If, schools awaken to the opportunities contained in the exchange of films and information;

If we can meet some of these conditions, then there very clearly is work to be done and gratifying results to be achieved. To give us a better appreciation of our work and to present a clearer view of the road ahead, we need to make an honest self-appraisal of the work that we have already done:

1. How much of our work is pure repetition or, at the best, mere mechanical improvement on previous productions?

2. How many of us build a detailed scenario before we start shooting?

3. Are our public relations films constructed with a sequence of ideas and a vocabulary that the audience can appreciate?

4. Does our film require explanation before or after showing?

5. Does it evoke in the audience the thought, "Interesting, but to what purpose?"

6. Does it drive home its point on its first showing to any audience, or must it be seen twice to be understood?

7. What assurance do we have that the story of our film supplies the answer to a question that is in the patron's mind, or that it successfully answers the problems that it suggests?

8. Are we observing good technical standards in photography and editing?

The future of the public relations film depends to a large extent upon whether we shall go our individual ways, content with our local achievements and with our lack of knowledge of the progress being made elsewhere, or whether we are interested enough to establish some informal means through which we can profit by the experience of others.

As we contemplate the possibility of a definite program of action for the improvement of our school public relations films, it might be well for us to analyze some of the benefits that could be achieved through some sort of informal organization. Such a suggestion does not imply the mere standardized election of a group of officers, for such action too often dies with the meeting in which it is born; it does imply our agreement upon some agency through which information can be collected and disseminated, and the additional determination on our part to make it something more than just an annual program. Here, to our way of thinking, are some of the things to which such an organization, however informal, might look:

1. The exchange of films for the purpose of mutual improvement;

2. The exchange of scenarios, story outlines, and story ideas;

3. The exchange of information on such topics as special technical problems arising in school filming, and ways and means of putting the public relations film to its most effective use;

4. The exchange of stock footage for which all of us have occasional need;

5. To make possible the collection of more complete and more accurate information on our activities which will, in turn, permit better reporting to the group as a whole;

6. To make available a mimeographed or printed "Yearbook" which could summarize the year's activities, describe examples of outstanding work in the field, and answer many other questions for schools just beginning activity in this field.

Local Production of Educational Films

WILLIAM F. KRUSE

Bell and Howell Co., Chicago

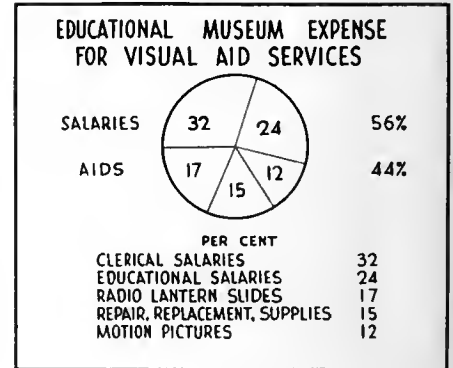
IN hundreds of schools motion pictures are being made by educators for direct teaching purposes, as well as for public relations work. (1) The first aim is generally to visualize lesson material in terms of local understanding and experience, and thus to provide the necessary springboard to better understanding of the same subject matter on an expanded field. Almost every "first" film deals in some way with the school in which it is produced, not from any paragon complex, but because of this basic localization urge. (2) The film is quickly recognized as an important, modern and potent means of self-expression, and fortunately for inner-school relationships, the making of a teaching film in a school is so complex that it requires collaboration from several departments if it is to be well made and effectively used. (3) In the process of acquiring experience in movie making, teachers come to recognize the motion picture as a new and independent art form of great importance and power in modern life—

the necessity to prepare a scenario for a school has moved many an English teacher or curriculum supervisor to include motion picture writing in the list of forms of written English taught. This leads to thinking in terms of pictures, actions, and emotions, as entities for which writing forms and symbols must be found if the school is to remain abreast of its times. The school borrows from the literary and production techniques of the professional, but in applying these to educational tasks evolves new forms that already modify the work and thought of the professional. (4) There is no more competition between school and professional producer of teaching films than there is between teacher's blackboard and publisher's text book press. Forward-looking professionals extend every aid, in the form of technical equipment and advice, and some offer world-wide distribution channels for school-made teaching films that are of more than local significance, and that meet necessary technical standards.

tern slide. For general upkeep, repair, miscellaneous supplies 15 per cent is allowed. If an aid to learning program is established there should be a definite sum allotted to maintain it and keep it functioning.

All the figures presented are based on certified statements and are reduced to the per pupil basis. This permits comparison between large and small school systems.

Chart I



The per pupil costs shown on Chart 2 include all supplies and salaries. The cost per pupil of various items for an average of ten years is shown on Chart 3. The Cleveland radio lantern slide lessons have been very effective in reaching every class in every school room. This has meant an organization of 153,000 lantern slides and this has cost on an average 3 cents per pupil per year. A motion picture library has been built and an extensive motion picture program is in progress for every school. This has cost 2 cents per pupil per year. For upkeep, repairs, and replacements the cost has been 3 cents per pupil. The cost of all supplies has been seven and one-half cents per pupil annually.

The average cost for all supplies and visual service has been seventeen cents per pupil per year. Pittsburgh spends one dollar per pupil. Cleveland's annual figure is among the lowest per pupil costs in those school systems which have organized visual aid services.

The Cost of Visual Instruction

W. M. GREGORY

Director Educational Museum of the Cleveland Public Schools

THE cost of visual aids should be adjusted to other school expense the same as text books, heat, light, pencils, towels, etc. None should be higher in proportion to its service than others. The purpose of a school is to aid pupils to learn and those items of expense for helpful aids are in the essential class.

Money spent for aids should be distributed so as to have essential aids in

different forms for various uses. In Cleveland a summary chart (Chart 1) for ten years shows that 17 per cent of the visual aids budget is spent for radio lantern slides. Under the radio plan each lantern slide is part of a definite lesson as prescribed in the regular curriculum. For motion pictures 12 per cent is spent and this is believed to be fair. The motion picture is still not used as precisely nor as conveniently as the lan-

Chart II

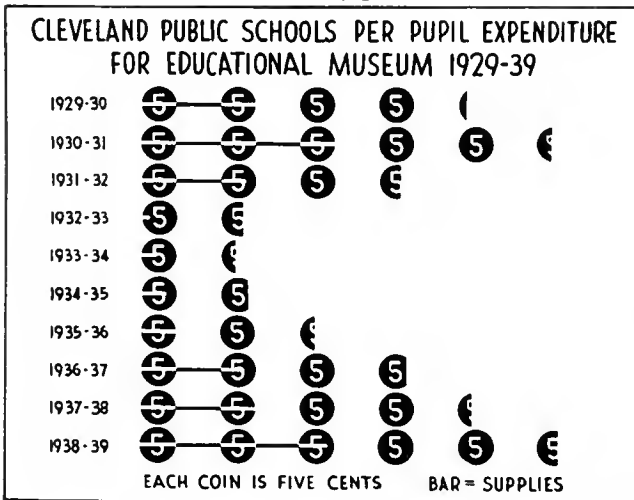
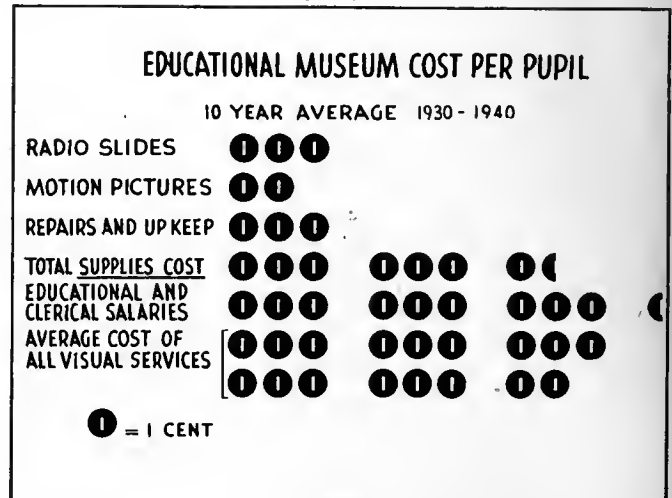


Chart III



Where are We Headed in Visual Instruction?

A Panel Discussion*

EDGAR DALE, Ohio State University,
Discussion leader

MRS. CAMILLA BEST, Director of Visual Instruction, New Orleans

MISS ELLA C. CLARK, State Teachers College, Winona, Minnesota

GODFREY M. ELLIOT, Public Schools, Oakvale, West Virginia

WILLIAM G. HART, Director of Visual Education, Dearborn, Michigan

W. GAYLE STARNES, University of Kentucky.

THE discussion was opened by Dr. Dale who suggested that the group look at and appraise the present status of visual instruction before attempting to make any forecast into the future.

The members of the panel described several situations in which motion pictures were used inefficiently. Miss Clark told about a situation in Massachusetts where four class sections of children saw a film in the auditorium. The teachers left the auditorium after they had seen the title of the picture, remarking that they had seen the film once before. Mrs. Best recalled the teacher who, after receiving a one-reel film from the library, asked for three more reels since she had a fifty minute period to fill. Mr. Starnes stated that some teachers who are over-enthusiastic about films in the classroom will use any kind of film regardless of instructional quality. There was some disagreement as to whether these situations were typical or whether they were the exceptions which can probably never be entirely eliminated. Mr. Hart proposed that the task of the persons in supervisory or teacher education fields was certainly to help teachers to use a film purposefully as a part of the total classroom situation. Other materials for enriching instruction must also be directed toward developing the unit or situation that is under consideration.

Mr. Larson, in attempting to define "visual aids" suggested that the meaning of the term would be more clearly presented if we substituted the term "representational aids". This definition would eliminate excursions and graphs but would include motion pictures, still pictures, objects, and models.

Dr. Dale asked the panel for suggestions on how to help teachers use visual materials to greater advantage. Miss Clark suggested that the use of visual materials could be improved by better acquainting administrators with the field so that they could encourage more intelligent use among their teachers. Administrators seldom attend specialized meetings such as those of the Department of Visual Instruction. A solution to this problem might be found by building state

programs around providing learning experiences in a general area of living such as "Conservation." In considering one separate area, the use of radio, visual aids, textbooks, and other material could be given their just attention.

Dr. Dale wondered if we might look ahead to a time when nearly all teachers in teacher-training institutions would be competent in the use of visual aids. Mr. Starnes stated that if this were to occur, it might obviate the need for separate courses in visual education.

Dr. Dale suggested that teachers tend to use those methods of teaching which are most convenient to them and which they know best. In order to acquaint the college teachers in Ohio with visual materials, a Visual Education Committee has been formed among the Ohio colleges. The committee aims to get visual materials used in all college courses.

A comment was made by a member of the audience to the effect that the block to the use of visual materials is the course of study which consists of a specific amount of subject matter that is to be covered in a specified number of days. The teacher questions the wisdom of interrupting a routine and taking time to show a film. A suggestion was made that in this case one could appeal to the teacher by suggesting that she could increase her efficiency in teaching factual information by using visual materials.

Such action was opposed by some members of the group who stated that we must not talk about the use of visual aids as such but rather in terms of the purposes of the whole curriculum. We do not want to further entrench outmoded methods by enlivening them with new materials.

The discussion next turned to the question of what supervisors and distributors of materials could do to bring about a more intelligent use of visual materials. Mrs. Best suggested that our distributing departments may be making the intelligent use of materials impossible by allowing only one day for the use of an item. Most of the people who expressed themselves on this issue agreed that if a teacher were permitted to use the materials at least two days, it would make possible the previewing of the material and a considerable study of the teaching manual. Dr. Dale proposed that one answer to the problem of acquainting new teachers with visual materials might be found in arranging for the special showing of a great many teaching films during the university training period. Student council groups might arrange Audio-Visual Institutes where many films might be shown. This is being done at the Ohio State University.

Another problem of distribution raised was the length of time in advance of use which the requisition for materials must be sent to most distributors. For example, when the Russo-Finnish crisis arose, teachers were desirous of quickly getting materials relative to the problem.

It was impossible to foresee this need. An order placed for materials a semester in advance of their use cannot provide for illumination on important current affairs.

In the matter of getting materials which are most needed, Mr. Elliot suggested that libraries poll educators and find out what they need and want. In Cleveland, Mr. Gregory explained, committees are selected from various departments to plan and try out programs. If these programs are considered successful, they are duplicated and used in the 130 public schools of the city. Directors of visual education need the cooperation of teachers and experimental classes.

Mr. Jensen thought that film libraries should have courses of study available for each department and then purchase materials that will fit into these courses.

Mrs. Ramsey spoke on the outlook as far as educational museums are concerned. The value in studying concrete objects comes from improving the individual's discrimination and sensitivity toward the objects which he sees. In the future, museums will probably stress the mechanical type of moving exhibit. For example, to help in understanding the process of mining coal, a miniature coal mine might be made available where children can actually see mining machinery in operation.

In closing the meeting, Dr. Dale offered this summary of the afternoon's discussion.

1. We have assumed that we should take a critical outlook within this group.

2. Many problems relating to visual aids will be solved in terms of revised curriculum practices. A new curriculum outlook is needed for more effective learning.

3. More should be done about the teacher-education problem. It may be possible to organize a series of extension courses in the field. Teachers and college instructors should use visual aids in all their classes.

4. We should do more about excursions, and the use of museums. New types of research are needed to show how visual aids may be most effectively used.

5. There is a need for further solution of the problems of financing and distributing visual aids.

Joint Dinner With the Association of School Film Libraries

Thirty-five members of the Association and the Department were present at the Second-Birthday Dinner of the A S F L, held in the Milner Hotel in St. Louis, February 28th, 1940. The feature of the occasion was the extended report by Fanning Hearon, Executive Secretary of the Association, summarizing in detail the 20-months of the Association's activities.

After presentation of the original organization, purposes and ideals of the Association of School Film Libraries at its founding in June, 1938, Mr. Hearon described its expanding program: Review of original and recent specific aims;

(Concluded on page 179)

* Prepared and organized by Roy Wenger of Ohio State University, and Dorothy Blackwell, Educational Museum, St. Louis.

Among Ourselves

Notes from and by the

Department of Visual Instruction of the National Education Association.

Conducted by Charles F. Hoban, Jr.

American Council on Education, Washington, D. C.

ANOTHER winter meeting of the DVI has come and gone, and with it should go in this column the human interest story of the people who attended, the speeches and discussions, and the gossip and extra-program sessions that invariably are the colorful, exciting byplay of convention sessions. But the heavy meetings,

black fog, smoke, coal dust, and soot of St. Louis during several days of pre-convention meetings stirred up a raw throat, brought on a case of flu, and this reporter had to return to Washington and miss the

Reports of the meetings indicate the programs were carefully planned, well attended, and very worthwhile. In fact, the speeches and discussions were too good—too good to be limited to the relatively small percentage of administrators, supervisors, and teachers who stood most to benefit. Papers on the production of films, school architecture, and other subjects before the meeting were of extremely high calibre, of such a nature that they deserved a larger hearing, a hearing by other groups meeting other places at the same time.

More sharply than ever did this meeting of the Department raise the fundamental question of the purpose of the Department, its membership, its function to education as a whole, and its relation to other departments of the N.E.A., both as represented at the summer and at the winter meetings.

Year after year more or less the same people turn up at the meetings, and each year a new set of new faces appears. But the brunt of the work of the Department falls on the same shoulders, the committee work is done by the same people, and the main speeches are made on familiar subjects. It is never clear whether the Department is intended to be an organization of directors and supervisors of visual instruction, of classroom teachers who are using visual materials and developing effective educational programs through their use, or some combination of the two. Its meetings are held during the sessions of the Association of School Administrators in the winter and the National Education Association in the summer. Semi-annually the cry is raised: "Why doesn't the Department do something?" and always this cry is followed by a six months' hush. When some members of the Department set out to do something, either within or without the Department, there is subtle opposition. A slow and ghastly fear that the function of the Department is being usurped seems to rise like a mist in the night, and the Department freezes into inactivity. Someone mentions that more attention to visual education should be paid on the general programs and on the programs of other departments, but when visual education has a place on the general program, officials of the DVI,

hurt to the quick, protest to the N.E.A. in Washington against such impudence.

Yet, throughout the country, educators cry in vain for information on visual education, on sources of materials, on effective ways of setting up departments, on methods of using visual materials in the classroom, on ways of handling problems of illumination, projection, teacher education. College professors, administrators, curriculum supervisors, classroom teachers flock by the hundreds to regional meetings throughout the country. At the third annual meeting of the Southern Audio-Visual Education conference in Atlanta last fall over 700 educators from 12 states were in attendance. The second Midwestern Forum on Visual Teaching Aids in Chicago this month drew a similar number. The New England and New Jersey meetings are well attended. A visual conference was held in Indiana the last of March. One is scheduled at Syracuse for New York educators this summer, and at the University of California the second annual conference of this sort will be held in August. In Pennsylvania and Oklahoma, in Maryland and Minnesota, in Florida and in Washington conferences on visual education bring out hundreds. Why, then, is the DVI so limp when American education was never so receptive to leadership in visual education?

This column is open to an answer. Replies to the query on Dr. John A. Hollinger's catalogue title, "Aids to Perceptual Learning," are coming in to 1013 18th St., N. W., Washington, D. C. They will be summarized next month. Meanwhile, may we have a word or two on the DVI, its function, and its program for the improvement of American education?

MEMBERS of the DVI will be interested in the reception of the American Council on Education's bulletin, *Films on War and American Neutrality*. To date, nearly 600 copies have been sold. There has been no promotion of this document except announcement of its publication through state and national educational journals.

The bulletin was mimeographed, it had a nicely designed cover, but otherwise was published as cheaply as possible. Its reception has been so encouraging that the Council's Motion Picture Project has decided to bring it up to date, and re-issue it in printed form. At the same time it will issue another bulletin, more elaborate, dealing with films and their uses in education for citizenship. The second bulletin will include selected films in the areas of health, employment, housing, crime, and civic government. A third publication of the Project, scheduled for May 1, is the report on the use of films throughout the curriculum of Tower

(Concluded on page 169)

Summer Courses in Visual and Audio-Visual Instruction, 1940

Compiled in Co-operation with The Society for Visual Education

The following courses have been reported to date. Figures in parenthesis show credit hours. An additional list will appear in May.

- Arizona**
University of Arizona, Tucson
 June 10-July 13; July 15-Aug. 17
 Visual and Auditory Aids in Teaching (2)
 Dr. E. L. Larson
- California**
Hollywood Motion Picture Institute, Hollywood
 Warner Bros. Sunset Studios
 Motion Picture Production Technique with emphasis on 16mm for educational use.
 July 1-Aug. 9
University of California, Berkeley
 Visual Education (2)
 Dr. Edgar Dale
University of Southern California, Los Angeles
 June 30-Aug. 8; Aug. 9-Aug. 31
 Audio-Visual Education (2)
 Problems and Research (2)
 Dr. Cline M. Koon
 Dr. Cline M. Koon
- Canada**
University of Saskatchewan, Saskatoon
 (Course to be given at Regina)
 Visual-Audio Education
 July 3-Aug. 13
 William G. Hart
- Colorado**
Colorado Agricultural College, Fort Collins
 Visual Education (2)
 L. E. Aspinwall
Colorado State College of Education, Greeley
 Visual Aids in Education (3 and 4)
 James Finn
University of Colorado, Boulder
 Education Through Motion Pictures (3)
 Visual Aids (3)
 Lelia Trolinger
 Lelia Trolinger
University of Denver, Denver
 June 17-July 19; July 22-Aug. 23
 Vitalizing Instruction through Visual Aids
 (2.5 quarter hours)
 Eugene Herrington
- Georgia**
State College for Women, Milledgeville
 Visual Instruction (3 1/3)
 Ethel Parrish
- Illinois**
State Normal University, Normal
 Visual Instruction (3)
 R. U. Gooding
University of Chicago, Chicago
 Auditory and Visual Instruction (3 1/3)
 I. Keith Tyler
University of Illinois, Urbana
 Visual and Auditory Instructional Aids (3)
 Louis A. Astell
Western State Teachers College, Macomb
 June 10-July 19
 Visual Education (4 quarter hours)
 Alvin Roberts
- Indiana**
Boll State Teachers College, Muncie
 June 10-July 12; July 15-Aug. 16
 Visual Materials in High School Libraries (2)
 Evelyn Hoke
 Roy Wenger
 Visual Education (4)
Buller University, Indianapolis
 June 10-Aug. 3
 Visual Education S-353 (Beginning)
 S-354 (Advanced) (3 each)
 H. A. Henderson
Indiana University, Bloomington
 June 11-Aug. 7
 Visual Education (2½)
 L. C. Larson
- Iowa**
Drake University, Des Moines
 Visual Aids in Education (3)
 Victor Mastin
State University, Iowa City
 June 10-Aug. 2
 Visual Demonstrations (no credit)
 L. W. Cochran
- Kansas**
University of Kansas, Lawrence
 June 11-Aug. 7
 Visual Instruction in Elementary and Secondary Schools (2)
 Fred S. Montgomery
- Kentucky**
University of Kentucky, Lexington
 June 17-July 20
 *Motion Pictures in Education (3)
 *Problems in Audio-Visual Aids (3)
 Dr. W. Gayle Starnes
 Dr. W. Gayle Starnes
 Second Session
 July 22-Aug. 24
 Visual Teaching (3)
 Louis Clifton
 *Organization of the Audio-Visual Aids Program (3)
 Dr. W. Gayle Starnes
 *Graduate students only.
- Louisiana**
Louisiana Polytechnic Institute
 Use of Audio-Visual Aids in The Classroom (3)
 R. H. Mount
Southwestern Louisiana Institute, Lafayette
 June 10-Aug. 9
 Education 390 and 395 (3 hrs. each)
 W. C. McClendon
- Maine**
University of Maine, Orono
 The Motion Picture in Education (2)
 Visual Education (2)
 Dr. Paul S. Miller
 Dr. Paul S. Miller
- Maryland**
University of Maryland, College Park
 Visual Education (2)
 Dr. Henry Brechbill
- Massachusetts**
Harvard University, Cambridge
 Audio-Visual Aids to Instruction (3)
 James R. Brewster
- Michigan**
Michigan State Normal, Ypsilanti
 Visual-Auditory Aids in Education (2)
 Floyd H. Leib
University of Michigan, Ann Arbor
 June 24-Aug. 18
 Visual Education—B133s (2)
 F. Dean McClusky
Western State Teachers College, Kalamazoo
 June 24-Aug. 2
 Audio-Visual Education (2)
 Ray C. Pellett
- Minnesota**
State Teachers College, Moorhead
 June 10-July 19
 Audio-Visual Education (4)
 Dr. Arnold M. Christensen
State Teachers College, St. Cloud
 June 10-July 26; July 27-Aug. 24
 Visual Aids (4)
 Roland M. Torgerson
- Mississippi**
Mississippi State College, State College
 June 5-Aug. 15
 Practical Application of Visual Aids in Elementary Schools (3)
 Sallie B. Newman
University of Mississippi, University
 June 5-Aug. 3
 Visual Education (3)
 Mary Hutchinson
- Missouri**
St. Louis University, St. Louis
 June 24-Aug. 2
 Education S159 (3)
 William Kottmeyer
University of Missouri, Columbia
 June 10-Aug. 2
 Problems in Visual Education (2)
 W. C. Bicknell
Washington University, St. Louis
 June 17-July 26
 Visual Instruction (3)
 Alma B. Rogers
- Montana**
Intermountain Union College & Billings Polytechnic Institute, Polytechnic
 June 10-July 19
 Visual Education (3)
 H. K. Moore
State Normal College, Dillon
 July 10-Aug. 19
 Visual Education (2)
 Paul L. Anderson
- Nebraska**
State Teachers College, Wayne
 June 3-Aug. 2
 Visual Education (2)
 Dr. Griffin
- New Hampshire**
University of New Hampshire, Durham
 July 1-Aug. 9
 Sensory Aids in Teaching (3)
 Austin L. Olney

New Jersey

- State Teachers College, Montclair* July 1-Aug. 10
Multi-sensory Aids (2)
State Normal School, Newark July 2-Aug. 10
Visual Aids in Education (2) Fred M. Richmond
State Teachers College, Trenton July 1-Aug. 10
Radio Education Robert B. Macdougall

New York

- Chautauqua Summer School, Chautauqua* July 8-Aug. 16
Laboratory Course in Visual Aids—
Parts I and II (2 each) Dr. George O'Donnell
Columbia University, New York City July 8-Aug. 16
Visual Education—117A (2)
Dr. M. R. Brunstetter, Dr. V. C. Arnsperger
New York University, New York City
Laboratory Course in Visual Aids (4) John H. Shaver

North Carolina

- Appalachian State Teachers College, Boone* June 4-Aug. 23
Visual Instruction (3) Orby Southard
Normal and Teachers College, Asheville June 11- July 20
Visual Aids to Instruction (2) Hazel Gibbony

North Dakota

- State Teachers College, Minot* June 10-Aug. 2
Visual Education 258 (2) Lester Hartnett

Ohio

- Kent State University, Kent* June 17-July 26
Using Visual-Audio Aids in Teaching (2) Argra Ruffer
State University, Bowling Green June 17-Aug. 9
Audio-Visual Education (3) B. L. Pierce
Administration of Audio-Visual Education (3) B. L. Pierce
Western Reserve University, Cleveland July 17-July 26
Visual Instruction (3) William M. Gregory

Oklahoma

- University of Oklahoma, Norman*
Visual Aids in Education (2) Boyd Gunning
Oklahoma Agriculture and Mechanical College, Stillwater
June 4-Aug. 3
Elementary Education 302 (2); Education
Administration 502 (2) Haskell Pruett

Oregon

- Oregon State College, Corvallis* June 24-Aug. 2
Construction and Use of Visual Aids (3) George Eby
Educational Cinematography (3) George Eby
University of Oregon, Eugene June 17-July 26
Audio-Visual Aids in Education (3) L. F. Beck
Laboratory in Audio-Visual Aids (3) L. F. Beck

Pennsylvania

- Duquesne University, Pittsburgh* July 1-Aug. 9
Visual Education (2) L. A. Pierce
Geneva College, Beaver Falls July 17-Aug. 16
Visual Education (3) John S. McIsaac
Juniata College, Huntingdon June 17-Aug. 16
Visual Education (3) Paul Rummel
Lehigh University, Bethlehem July 6-Aug. 13
Visual-Audio Aids (3) Raymond White
Marywood College, Scranton June 26-Aug. 6
Visual Aids to Teaching (2) Sister M. Sylvia
Motion Picture Appreciation (1) Sister M. Sylvia
Muhlberg College, Allentown July 1-Aug. 9
Visual Education (3) John Trainor
Pennsylvania State College, State College
June 11-June 28; July 1-Aug. 9
Laboratory in Visual and other Sensory Aids (1)
Prof. Fred E. Kelly
Visual and other Sensory Aids in Education (2)
Prof. Fred E. Kelly
Main Session July 1-Aug. 9
Teaching Aids in Homemaking Education (2)
Margaret Reigel
Visual Aids in Teaching Agriculture (3)
Prof. H. S. Brunner
Altoona Branch
Laboratory in Visual and other Sensory Aids (1)
Visual and Other Sensory Aids in Education (2)
May Armour

- State Teachers College, California* June 17-July 26
Visual Education (1) Dr. Everett Alderman
State Teachers College, Clarion June 17-July 27
Visual Education (1) Dr. D. D. Peirce
State Teachers College, Indiana June 19-July 28
Visual Education (2) Wilber Emmert
State Teachers College, Kutztown June 24-Aug. 3
Visual Education (1) Allan F. Bubeck
State Teachers College, Mansfield June 24-Aug. 3
Visual Education (1 or 3) Dr. Cyril L. Stout
State Teachers College, Slippery Rock June 17-July 27
Visual Education (1 and 2) R. A. Waldron
State Teachers College, West Chester
Visual Education (1) Thomas J. Heim
Temple University Teachers College, Philadelphia
June 26-Aug. 4
Projection Apparatus (2) John T. Garman
Illustrative Materials (2) John T. Garman
University of Pennsylvania, Philadelphia June 24-Aug. 6
Visual and Sensory Techniques (2) Dr. J. H. Minnick
University of Pittsburgh, Pittsburgh July 2-Aug. 9
Visual Education (2) Herbert T. Olander

Tennessee

- George Peabody College for Teachers, Nashville*
June 10-Aug. 23
Nature and Use of Audio-Visual Aids (4)
Dr. M. L. Shane
Audio-Visual Aids in Modern Language Teaching (4)
Dr. M. L. Shane

Texas

- Abilene Christian College, Abilene* June 4-July 13
Visual Instruction (3) Dr. G. C. Morlan
East Texas Teachers College, Commerce
June 3-July 15; July 15-Aug. 28
Audio-Visual Instruction (3)
Radio in Education (3)
Dr. W. W. Freeman, Mr. Miller (2nd term)
McMurry College, Abilene June 11-July 19
Visual Instruction (3) T. F. Huggins
Sam Houston State College, Huntsville June 4-July 13
Administration of Audio-Visual Aids (3) E. C. Waggoner
Sue Ross State Teachers College, Alpine June 6-Aug. 25
Audio-Visual Education (3) Dr. Leon Wilber
Texas Technological College, Lubbock June 6-July 15
Visual Aids in Education (3) Dr. L. B. Cooper
University of Texas, Austin June 4-July 15
Research in Visual Education (2) B. F. Holland
Use of Visual Aids in Teaching (2) B. F. Holland
Laboratory Course for Visual Instruction (2)
M. M. Watson
Second Session July 15-Aug. 26
Use of Visual Aids in Education (2 or 3)
Dr. W. W. Freeman

Utah

- University of Utah, Salt Lake City* June 10-July 19
Audio-Visual Aids in English and Social Studies in
Junior High Schools (2½)
Audio-Visual Aids in Education (2½)—Elementary course
Audio-Visual Aids in Education (2½)—Advanced course
Dr. A. L. Marble

West Virginia

- West Virginia University, Morgantown*
Organizing Programs of Audio-Visual Instruction (2)
Audio-Visual Instruction (2) H. B. Allen

Wisconsin

- Central State Teachers College, Stevens Point* June 17-July 26
Audio-Visual Instruction (2 or 3) Clarence D. Jayne
State Teachers College, Platteville June 17-July 26
Visual Instruction (2 or 3) Victor E. Nylin
State Teachers College, River Falls
Visual Instruction (2) James I. Malott
University of Wisconsin, Madison June 24-Aug. 2
Education 164 (2) J. E. Hansen and F. H. Brown

(Continued in May)

(Readers cordially invited to send in additional entries.)

Frogs and Toads - In Hand-Made Lantern Slides

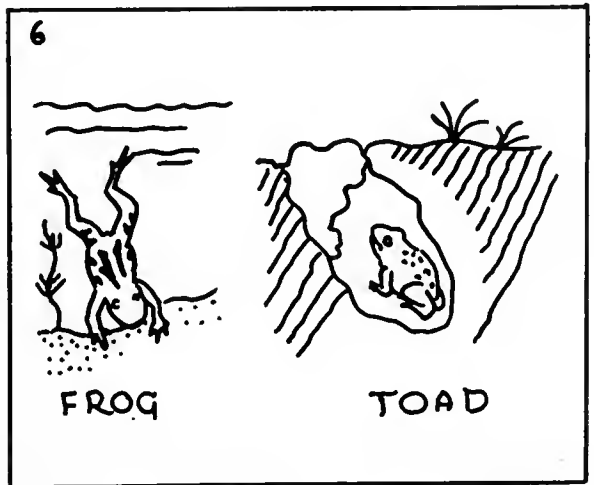
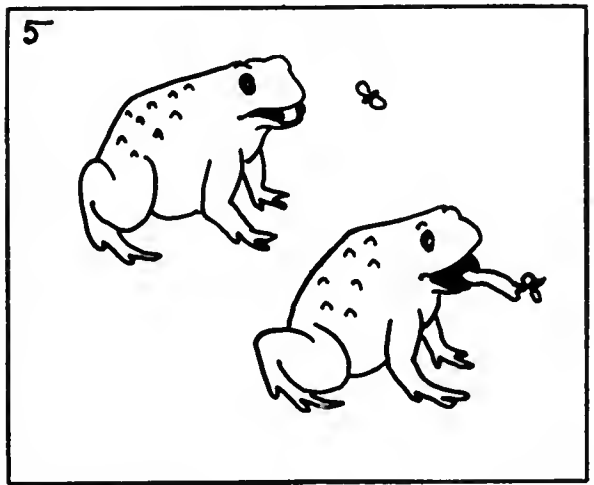
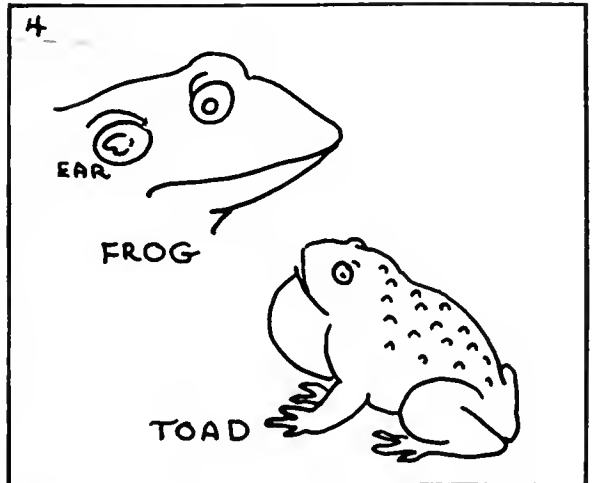
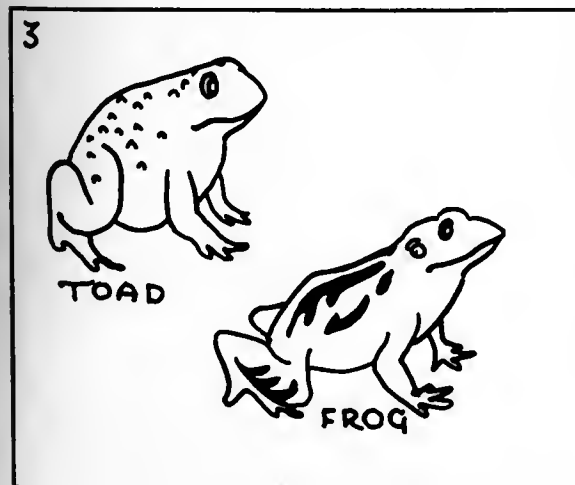
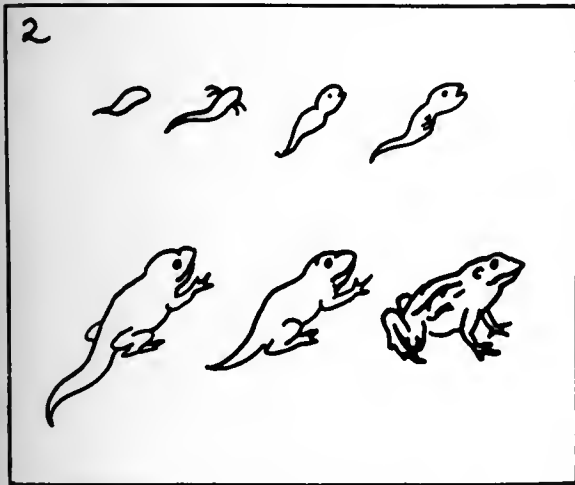
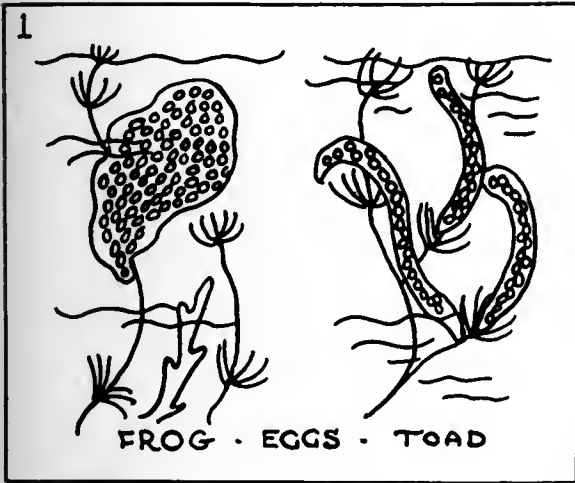
By ANN GALE

Art Department, Lindblom High School, Chicago

FROGS and toads may form the basis for an interesting lesson on amphibians in the intermediate grades. The differences between them are seldom understood without some visual aids such as the slides below.

- 1) Frog eggs are laid in a large mass, while toad eggs are found in long strings.
- 2) The actual development of the frog and toad from the pollywog to the completely adult animal is similar. But the toad is more terrestrial.

- 3) The toad is shorter and fatter. His skin has many little bumps which are glands. The frog's skin is smooth.
- 4) The frog has a small rudimentary ear. The toad when singing swells his throat out; so does the bull frog.
- 5) The toad's tongue is fastened in the front thus making it easy for him to catch insects.
- 6) In the winter the frog hibernates to the bottom of the pond. The toad just digs himself so far into his burrow that earth fills up the entrance.



The simplest type of hand-made slide is made by drawing or tracing on finely finished etched glass with ordinary medium lead pencil. Color, by special crayons or inks, enhances the slides greatly. Fine effects are obtained by blending with crayons. About one-third inch margin should be left all around the slide. The slide is readily cleaned with soap or washing powder to receive a new picture.

The Literature in Visual Instruction

A Monthly Digest

Conducted by Etta Schneider

Evaluation and Utilization

Finding the Right Film—Ford L. Lemer—*Scholastic*, 36:5-T, February 26, 1940

The project undertaken at the Bureau of Visual Teaching in the State College of Washington involves two phases: film evaluation by a cooperative evaluation project, and a school visitation program. An evaluation form has been devised which provides not only information about each film and its contents, but also utilization of it. Variance in teacher judgments is not so great as would be expected. From the data already collected it is evident that there is a remarkable correspondence in ratings on films where teaching purposes coincide. Films are rated consistently high for one purpose and consistently low for another. Expression of 'general merit' of films without reference to teaching purpose do vary greatly. There is increasing evidence that the activity of evaluation may prove to be a practical teacher-training device. Teachers need practice and help in the evaluation process.

The Bureau of Visual Teaching is undertaking this year to adjust the many problems of distribution to classroom needs by conferences with teachers, principals and superintendents. Problems of utilization are discussed with teachers. For this purpose a check list has been devised for evaluating the administration and utilization of films in the particular situation being studied. This check list and the visitation are regarded as supervisory, a point of departure highly recommended by the author.

Let the Movie Be Your Guide—Blake Cochran and William H. Hartley — *School Executive*, 59:16 January, 1940

This article summarizes in a new way the available films for educational use. The outline, briefly, is as follows:

a) Social guidance: Recommend use of the film excerpts by the Commission on Human Relations, P.E.A.

b) Occupational guidance: Mention sources of industrial films that might be suitable, indicating the great need for critical judgment in the use of these; sources of instructional films in the field; sources of appropriate theatrical films where characters continually depict—for better or worse — occupational groups; source of the movie shorts recently released by the Teaching Films Custodians.

The criteria recommended for evaluating films for occupational education are:

1. The film must not romanticize the

vocation. The common urge to conceal the seamy side of the subject must be suppressed.

2. The nature of the work should be presented in general terms. Technical processes as such are unimportant for orientation.

3. The film should present a long-term view of the vocation. Should be in terms of "life work" rather than a "day at the mills."

4. The social and home life of the worker should be brought into the vocational pattern.

5. The focus should be on the individual, rather than on the machine or device with which he works.

6. The environment in which the work takes place should be included in the film.

7. Technical quality of the film must be high.

Other guides are given with reference to program planning and classroom techniques.

Visual Aids for the Woodworking Shop
Robert A. Brenholtz—*Industrial Arts and Vocational Education*, 29:104, March, 1940

A resumé of what the instructor of any type of shopwork may do to make his work of teaching more effective. Some sources of materials and a brief bibliography are listed.

Books vs. Movies, Phonographs and Radios—Donald Bean, University of Chicago Press — *Peabody Journal of Education*, 17:253-60, January, 1940

A stimulating argument to refute the contention of some educators, as expressed by a French publisher, George Duhamel, that since modern civilization is largely due to the spread of knowledge, the movies and radio threaten to wipe out the need for reading to learn.

The author has illustrative evidence to show the value of non-reading material in college classes, high school classes and even with young children in primary grades. He sees much possibility for the use of films and radio with adults and refers to the American Association for Adult Education inquiries into the value of radio and now films. Any devices that seem to promise hope of supplementing existing agencies for improving the critical thinking or the rational processes of mankind, should be put to use. The wise use of non-reading tools may even conceivably increase sounder and wider reading habits and advance the interests of books at the same time. They may even contribute their share toward transforming the face of the globe and

overcoming the worst miseries and mistakes of humanity which we see all around us.

Social Effects of Films

Some Educational Aspects of Motion Pictures—Frederic M. Thrasher, editor, *Journal of Educational Sociology*, 13: entire issue, January, 1940

The articles included have rather general appeal and in each case the author describes a project now in operation in the field of motion pictures, both for educational and theatrical consumption. Some of the titles and authors are:

1. "The Motion Picture and Informal Education," by G. L. Freeman

The use of 16 mm. films as a basis for discussion of modern problems at the University College, Northwestern University.

2. "The Film and Education," by Donald Slesinger

A description of the aims and activities of the American Film Center in New York City.

3. "The Motion Picture Academy, a Cooperative in Hollywood," by Donald Gledhill

An attempt to justify the existence of this publicity stunt which professes to be more than it really is (See many current articles by movie critics and movie workers.)

4. "Suitability of Motion Picture Theater Programs to the Needs of the Child," by Claude A. Shull.

Evidence that corroborates the findings of earlier studies, such as the Payne Fund studies, the one by Mitchell, etc. proving that nothing has been done to serve the large number of children going to the movies over the week-end.

5. "The Film Work of the American Museum of Natural History," by Grace Fisher Ramsey.

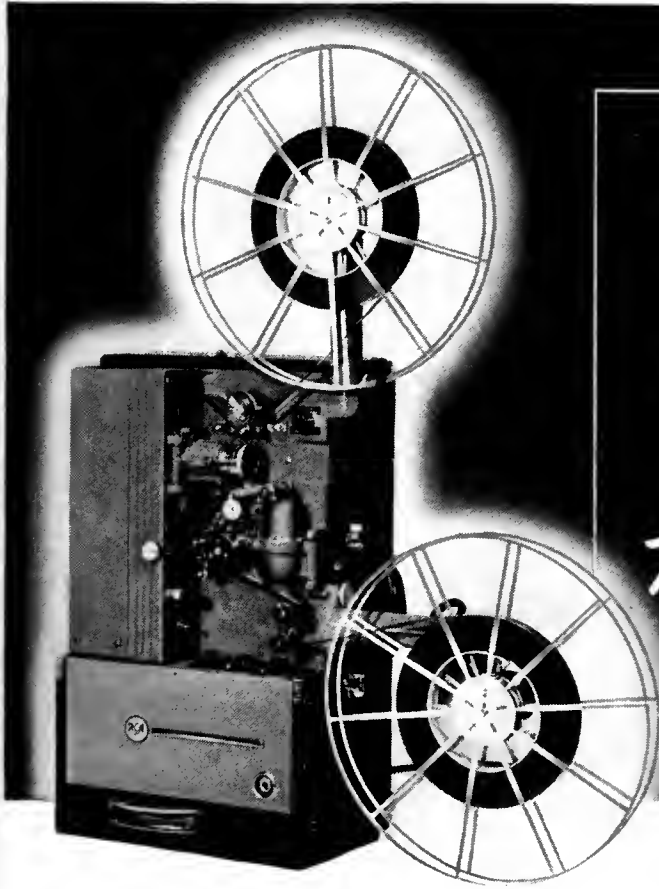
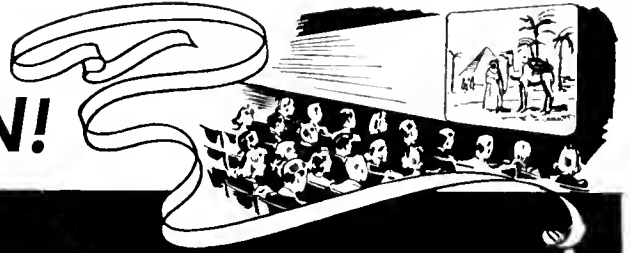
Describes the work of the Museum in distributing educational films.

6. "Education vs. Censorship," by F. M. Thrasher

After a review of some of the conflicting pressure groups engaged in evaluating films, the work of the Metropolitan Motion Picture Council is described. Its work follows closely the philosophy of the National Board of Review, to "applaud the best and ignore the rest." Other audience groups, equally opposed to censorship, would similarly approve of the constructive attitude involved in "applauding the best," but would go further toward reducing the number of poor and socially undesirable films.

(Continued on page 162)

Lessons that LIVE are easy to LEARN!



**RCA 16 mm. Sound
Film Projector**
injects vibrant life into
lessons with
*More Brilliant Pictures
...Finer Sound!*

This new simplified PROJECTOR is YEARS AHEAD of the field. Built by the makers of RCA Photophone Equipment used in Hollywood studios and in thousands of theatres, it offers you many exclusive features—yet is priced to meet modest budget requirements!

Here, unquestionably, is the finest way to give lessons colorful life, to make them vividly interesting for students! And it is an *inexpensive* way!

Get a new RCA 16 mm. Sound Film Projector for your school. Let it help you with your work. You'll discover a new eagerness in your pupils from the very start. And you'll quickly find it is a superior audio-visual reaching aid. It lends fresh sparkle to every picture with its better, more brilliant projection. Ten to twenty per cent greater screen illumination is provided by a specially designed

optical system and large objective lens.

With this new unit the sound, too, takes on new zest. For this Projector has film take-up equalizer—plus excellent electrodynamic speaker.

The RCA 16 mm. Sound Film Projector is easy to operate, easy to clean and adjust, and easy to carry. Threading line cas on projection block greatly simplifies threading. This Projector also offers simple and swift motor rewind of all size reels. Input jack for microphone or Victrola Attachment. In all, it's better 16 ways—and is priced with the lowest. For full details mail coupon.



1. Better sound reproduction.
2. Better, more brilliant projection.
3. Better, simpler threading.
4. Better and more efficient cooling.
5. Better reel take-up and rewind.
6. Better equalization.
7. Better operating ease.
8. Better input performance.
9. Better reproduction.
10. Better framing.
11. Better tone.
12. Better accessibility.
13. Better versatility.
14. Better lubrication.
15. Better lamp service.
16. Better portability.

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Please send me complete information concerning the
new RCA 16 mm. Sound Film Projector.

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School _____
Address _____
City _____ State _____
 I should like a demonstration

7. "Research Projects and Methods"

A summary of current research projects in the field, including a study sponsored by the Carnegie Corporation under the direction of Leo C. Rosten with an illustrious group of educators and sociologists on the advisory board, to make a sociological study of Hollywood; a survey of audience studies; a survey of audio-visual education in Georgia, etc.

Movies and Tolerance—Alice V. Keliher—*American Teacher*, 24:25, January, 1940

Intolerance has one basic cause — fear. Intolerance of others for economic reasons grows apace and, often prejudices arise unconsciously. In thinking about the relation of the motion picture to tolerance we have to bear in mind that different individuals will carry away from a movie different feelings because of unique differences in their personalities and their emotional histories. No single movie will evoke a universally similar response. To those who already disapprove of lynching and to those who are ignorant of its horrors, the film "Fury" becomes a powerful anti-lynching plea, but to those who hate some group or person furiously, the lynching scenes in that film may be met with approval.

This does not mean that there are no effects that might be called 'majority attitudes' that arise from seeing a given picture. "Zola" will inspire many people with a new passion for justice, "Juarez" with a new understanding of democracy. There is an almost majority-minority problem in connection with the reactions to movies which deal with issues relating to our intolerances. The Payne studies revealed how certain films could affect children's attitudes one way or another. As an outlet for our emotions during times of stress, movies can help to reduce intolerant behavior by being an escape.

For guiding persons with a deep-seated, stubborn intolerance the movie excerpts of the Commission on Human Relations have been found helpful. Expert leadership is necessary, however, for leading discussions based on these films and for helping students to apply situations in the film to similar situations in their own lives. Guidance is the key to the most significant use of the motion picture. It must be based on sensitivity on the part of the teacher to the needs of the student and the needs of the larger community of which they are a part.

A stenographic account of student discussion based on the film, "Bordertown" follows. A significant testimonial to the work of the Commission in promoting discussions based on films was made by a student, as follows: "After I have seen the movie and decided for myself what it means and then have the class discuss it, it stays with me a very long time. The analyzation of the pictures makes one more tolerant and understanding of events which are occurring every day. I am not so quick, to my way of thinking, to condemn a mistake or action for I immediately think there is some reason which caused the action."

Teacher-Training

Seeing Is Believing: Visual Instruction—Colin G. Welles, Milwaukee Vocational School, Wis.—Division of Instruction and Research, 1939. mimeo. 266p.

This is one of the most practical teacher-training courses of study yet published in the field of visual education. Photographs and specific illustrations to teaching situations are abundantly furnished. The objectives of the course include the mastery of mechanical aptitude in handling equipment, acquaintance with the literature in the field, ability to adapt materials to teaching situations. Units are based on a consideration of: the school journey, objects and models, educational films, still pictures, graphic aids; a coordination of all instructional materials; sources, filing and distribution; care and operation of projectors and materials.

The course was designed as an in-service course for teachers at the Milwaukee Vocational School.

Periodicals

Building America—A Photographic Magazine of Modern Problems. Published by the Society for Curriculum Study, Inc. Editor, Frances M. Foster, 425 West 123rd St., New York, N. Y.

If there remains a supervisor of visual instruction who has not added this photographic journal to the materials available for the use of teachers and secondary school students, the last four issues should make this a "must." Now in its fifth year, the project has as its chief purpose to present, by means of photographs, charts, graphs, cartoons and authentic information some of the vital current problems involved in our country. The pictorial material has been cleverly integrated into the text. Volume V, thus far includes:

No. 1 *Our Latin-American Neighbors*, Much little-known information about South America, together with new and recent pictures and charts tell us: a) who are our Latin-American neighbors and what kind of lands do they live in; b) what is their history; c) what are some of the problems our neighbors face; d) what have been our government's relation with them; e) Have governments and people been interested in them; and f) how can we face problems together?

No. 2 *Community Planning*.

No. 3 *Advertising*, a valuable aid in any study of consumer education and propaganda techniques, for advertising is really a means of convincing people.

No. 4 *Arts and the American Craftsman*. A remarkable integration of native arts and crafts, bringing them from the earliest days of our country to the kind of arts and crafts which an industrialized civilization has created. This issue will find much favor in home economics, fine arts, social studies, and industrial arts classes.

Source Materials

Visual Aids—Compiled by Dr. Lili Heimers, New Jersey State Teachers College, Upper Montclair, N. J., 1940. 23 pp. mimeo. Available from State Teachers College Library, Montclair. 50c to teachers living outside of the state.

This is a new and enlarged alphabetical listing of free and inexpensive aids — exhibits, charts, graphs, maps and pictures — available from various agencies and useful in high school and college teaching. Similar to the Bruce Miller listing of such aids, this compilation is arranged alphabetically by topic. Cross-references are included throughout.

Additional information in any of the subjects, with respect to films and slides and other materials not owned by the College, may be had free upon application as the College maintains a visual aids file much broader than the list published. A list of geographical visual aids is now in preparation.

Motion Pictures and Other Visual Aids for Business Education—Second Edition — compiled by Lawrence Van Horn, High School, Dover, N. J. The Business Education World Service Booklet No. 10, 270 Madison Avenue, New York City. 16 pp.

A good source list of 16mm and 35mm, silent and sound, motion picture films, slides, filmstrips and sound slide-films on various aspects of the business world—banking, thrift, communication, office practice, salesmanship, typewriting, transportation, Vocational Guidance, etc. Information is given as to length of the subjects, contents, sources and prices.

Visual Aids in Safety Education—Prepared by the Safety Education Projects of the Research Division of the National Education Association, 1201 Sixteenth Street, N. W., Washington, D. C. January, 1940, 32 pp. 25 cents.

A valuable bulletin which reviews motion pictures (silent and sound) and sound-slide films on safety issued previous to December 15, 1939. The section on films is classified as follows: A. Street and Highway Safety; B. Fire Prevention; C. Forest Fire Prevention; D. First Aid; E. Driver Training; F. General Safety. The material has been rated by the Safety Film Review Committee on the following points: suitability for school use, amount of objectionable advertising, grade levels for which the film is best suited, and general appeal of the film. Student reactions to a selected number of representative pictures were also obtained. Lists of silent film strips and lantern slides, distributors of safety films and slides, and sources of safety posters, complete the bulletin.

This study was carried out in connection with the 1940 yearbook of the American Association of School Administrators, which is devoted to Safety Education.

(Concluded on page 179)



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SCHOOL - MADE MOTION PICTURES

Conducted by HARDY R. FINCH

Head of English
High School, Greenwich, Conn.

Member Committee on Standards for Motion Pictures and
Newspapers of the National Council of Teachers of English

ONE of the readers of this column has asked, "Will your department report school-made films besides those of the 'newsreel' and school activity type?" The answer to this question is "Yes."

At present, your department editor has reports on films dealing with safety, health, library use, type-writing, literature, social studies, science, psychology, manners, guidance, and many other subjects. He plans to present this information in future issues of EDUCATIONAL SCREEN. If a sufficient number of readers indicate interest in particular types of films, preference will be given to them in the planning of the column.

The "newsreel" and activity films that follow are on 16 mm. film and are black and white, unless otherwise specified.

CALIFORNIA—The extensive film making program of the Oakland Public Schools is indicated by the following list of activity films: *Arithmetic in the Oakland Public Schools* (400 feet), *Fifth Grade at Work* (400), *Keeping Step with Modern Youth* (800), *Kindergarten at work* (400), *Physical Education* (800), and *Reading in the Oakland Public Schools* (400).

COLORADO

R. W. Ulemeyer of the Alcott School, Denver, announces that his school group owns a 100-foot film of its dog show.

ILLINOIS

Administrators of The Chicago Normal College, the Parker High School, and the Parker Practice School, Chicago and current student activities have been recorded on 1000 feet of 35 mm. film. In addition to this, two 300-foot 16mm. films have been made: *Spring Festival* and *Men at Normal*, Miss Sophie C. Camenisch indicates.

A color film of the characteristic activities of each group in the Greeley School, Winnetka, shows such special features as health work, mental hygiene, and psychological testing, according to Donald Cawelti. (400 feet).

MINNESOTA

A film used as a commencement program is described by Thomas S. O'Neill, principal of the Brookston High School, in March, 1940, SECONDARY EDUCATION. Pictures of the school, grounds, classes, and senior class members were included in 200 feet of film (8mm.).

A film showing the work of the Duluth Schools from kindergarten through junior college has many unusual shots, such as the kindergarten band, first grade reading, model village made by a history class, art work, marionettes, printing, junior college surveying, etc. At the beginning and at the end of the film Superintendent H. H. Eelkema appears to be giving the film as a report to the Board of Education.

OHIO

"The Anna Schools" was the subject of a film (700 feet) made by the teachers of the Anna, Ohio school system, Mr. George Rilling states.

WASHINGTON

An all-color film of the dress rehearsal of a school operetta "Katinka" has been completed by the Movie Club of Roosevelt High School, Seattle, Arthur Rarig, head of the English Department, writes (300 feet).

Below is the first half of the "News Reels" film group, from the questionnaire survey by William G. Hart, which located over 90 Public Relations Films made by schools. The March issue carried the "Specialized Subjects"; May issue will give the balance of the "News Reels." (16mm footage given after title. All are black and white unless otherwise specified. Many available for free loan.)

1. *Niles School Days* (1300) Scenes of Board of Education; classes from kindergarten to twelfth grade; sports. Loan. George Balas, Director of Visual Education, Central High School, Niles, Mich.

2. *Pontotoc County Schools* (300) Loan. N. A. Stall, County Supt. of Schools, Ada, Okla.

3. *Royal Oak Public Schools* (3500) Activities of all the schools, with emphasis on special projects. N. J. Quickstad, Supt. of Schools, Royal Oak, Mich.

4. *Glimpses of Agawam High School* (700) Presents all the activities in the school. Loan. A. M. Hadley, Head Dept. of Science, High School, Agawam, Mass.

5. *A Day in the Euclid Schools* (1200) Typical activities in all the schools, kindergarten through high school. Loan. H. L. Shibley, Prin. Central School, Euclid, O. (Announced in February issue.)

6. *School Life* (1000) School activities; general run of school work. Loan. D. W. McCount, Prin. High School, Bronwell, W. Va.

7. *A Day at School* (400) Ordinary classes and school activities; football and cross country track practices. Loan. Dean Challis, High School, Dearborn, Mich.

8. *Greenville Schools at Work* (1600) Intimate shots of class projects and work from kindergarten through high school. Loan. Vern E. Mabie, Supt. of Schools, Greenville, Mich.

9. *Year in Review* (800) Views of classrooms and students; sports, school circus, dramatics, other activities. Loan. W. R. Climinson, Prin. High Schools, Port Huron, Mich.

10. *A Day at McKinley* (200) Classes, elementary through junior high; extra-curricular; safety patrol. George A. Stracke, Public Schools, Flint, Mich.

11. *A Visit to Lane Tech* (400) All shops, athletics, social functions, classroom work, cafeteria; emphasis on technical work. Loan. A. P. Heflin, Lane Tech. High School, Chicago.

12. *South Milwaukee High* (700) Sports, faculty leaving school, honor society. Loan. R. Shreve, Director of Visual Education, High School, South Milwaukee, Wis.

13. 800 feet of curricular and extra-curricular activities, social functions, students enrolling and life in the dormitories. James S. Kinder, Director Film Service, Penna. College for Women, Pittsburgh, Pa.

14. *Escambia Children and Their Schools* (800) Escambia County school buildings; outstanding work by different grades; chorus, vocational and industrial arts. Loan. W. O. Barrow, Prin. W. S. Neal High School, Brewton, Ala.

15. *A Modern High School at Work* (2000) Everything from opening of school in fall to graduation in spring. S. H. Lyttle, Prin. High School, Saginaw, Mich.

16. *Fairport Public School Activities* (400) May Day festivities, classroom activities, fire drill, passing between classes, playground, sports; black and white and color. R. A. Greig, Supt. Public School, Fairport Harbor, O.

17. *Child Growth in the Elementary School* (1000) Traces child growth from physical examination given at baby clinic to promotion into high school. Loan. Arnold Gregory, Prin. Win. Raupp School, Lincoln Park, Mich.

18. *School Activities* (3000) Classroom and building activities. Norris G. Wiltse, Public Schools, Ypsilanti, Mich.

19. *Today's Activities in the Detroit Public Schools*—W. W. Whittinghill, Director of Visual Education, Public Schools, Detroit, Mich.

20. *The Schools at Work* (3000) Activities from kindergarten to twelfth grade. Not titled—designed for use with P. A. system. Loan. F. W. Frostic, Supt. Public Schools, Wyandotte, Mich.

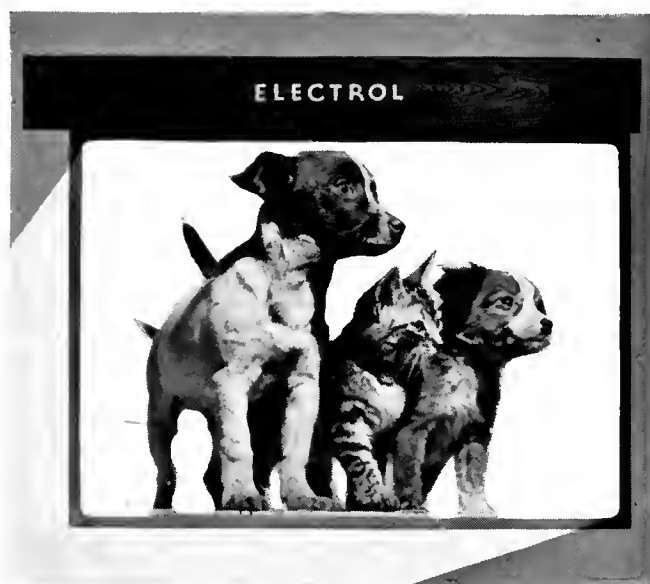
21. *Education in North Muskegon* (300) Views of the various classrooms showing some of the activities. Loan. J. E. Pease, Supt. Public Schools, N. Muskegon, Mich.

22. *Glimpses of School Life in Battle Creek* (200) Field trip to a farm with follow-up; mathematics, science, visual aids. Loan. Eldon C. Geyer, Supt. Public Schools, Battle Creek, Mich.

23. *Life Begins at School* (1200) Cross section of John Hay High School—its curriculum offering many activities. Loan. Anthony L. Cope, John Hay High School, Cleveland, O.

24. *Our School* (400) Physical education demonstration, practical arts education; the first week of school. Loan. Landis R. Klinger, Northwest Junior High School, Reading, Pa.

25. *History of Wilbur Wright School* (400) Various school activities; classroom, Christmas, full day, magazine selling campaign; black and white, and color. Loan. J. R. Goodrich, Prin. Wilbur Wright Junior High School, Dayton, O.



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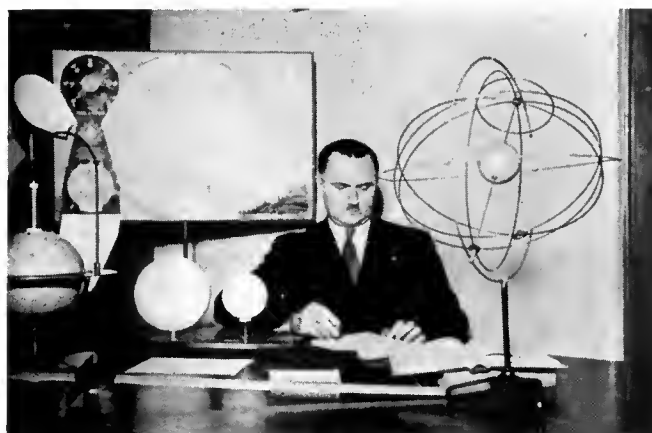
In and for the Classroom

Conducted by Wilber Emmert

Director Visual Education, State Teachers College, Indiana, Pa.

Models for Enrichment

RECENT experiences in supervising elementary science, teaching a survey course in physical science, as well as conducting a course in descriptive astronomy, have brought forcibly to my mind the necessity of making and using simple mechanical aids to assist the pupils in gaining correct understandings of some of the many abstract concepts encountered in courses which deal with terrestrial and celestial re-



The writer with a few aids for astronomy teaching

lationships. This article proposes to indicate how some of the teacher-pupil constructed mechanical aids and commercially made devices can provide lasting memory images and assist in overcoming some of the limitations to learning commonly encountered in the study of the topics mentioned.

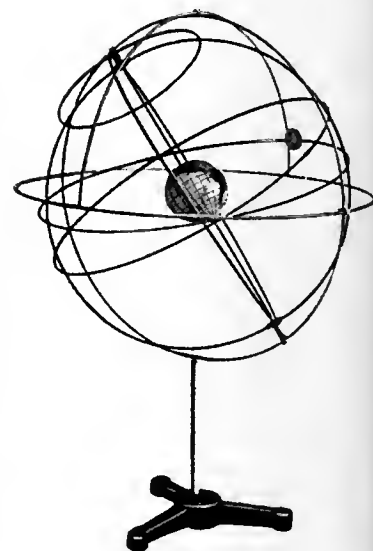
An underlying concept of perceptual learning is the principle that sensory experiences are necessary for mental activities. Sensory experiences properly conditioned result in vivid and lasting memory images. These memory images constitute the building blocks for reflective and constructive thinking. Hence, it is recognized that we can *think* only in terms of our past experiences; and that we can *imagine* only with the elements of our past experiences. If the visual-sensory aids used in the classroom provide the proper degree of reality, are within the range of the pupil's past experiences, fit in with the objectives of the particular lesson, and are within the range of the intellectual maturity of the learner, they will assist in making the abstractions encountered meaningful, and provide memory images for intellectual advancement.

Scientists have conceived a whole host of "imaginary" lines, circles, and angles to indicate the relations existing on the terrestrial sphere and the celestial globe. "The *equator* is an imaginary line passing around the earth midway between the poles, and at right angles to

the earth's axis." "The *meridian* is an imaginary line joining" "The *horizon* is an imaginary line" The globes, maps, charts, etc., commonly used in geography work assist in making these abstract concepts meaningful for the problems of the terrestrial sphere. However, the similar astronomical coordinates in the celestial sphere tax the conception of the abstract circles of the celestial sphere. Imagination of the pupils. And for most minds a concrete model is a necessary aid in attaining an adequate conception of the abstract circles of the celestial sphere.

The Coelosphere

The Coelosphere consists of systems of circles to illustrate the astronomical coordinates of the three systems of circles of the celestial sphere recognized in astronomical work, namely the *horizon system*, the *equator system*, and the *ecliptic system*. Commercially made, as in the accompanying illustration, the coelosphere sells for \$16.00. However such a device can be made by the pupils with no outlay of money, by merely using materials right at hand. It looks complicated, but it is really easy to make. A tennis ball can be used to represent the earth (equator, ecliptic, meridians, and parallels of latitude marked on with ink), while wire coat hangers can be conveniently shaped to form the circles of the individual systems. Excess wire of the hooks can be snipped off with a pair of pliers. One or two hooks can be straightened out to make the pedestal for the apparatus. This device



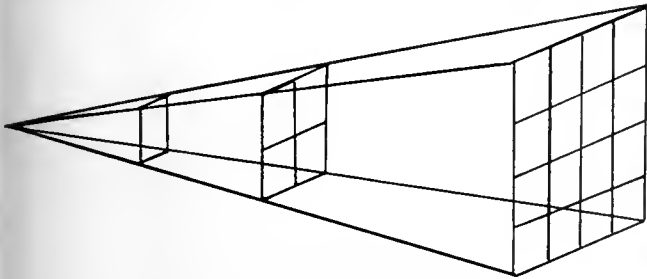
The Coelosphere

shows clearly the inter-relation of the different systems of coordinates, as well as their relation to the earth. This is one of the most important bits of apparatus the school can secure to assist the pupils in gaining clear understandings of the problems connected with the circles of the celestial sphere. The meaning of the concepts embodied in the equinoxes, the celestial equator, the ecliptic, right ascension, declination, etc., can be easily and effectively demonstrated. Prior to the use of the composite model, the pupils should have the opportunity to construct and use individual models

of the three systems of circles. The accompanying sketch indicates how three coat hangers or hoops placed at right angles, and with a smaller circle parallel with the horizon, portray the chief circles of the horizon system. The labels can conveniently be attached with scotch tape, now universally used in schools. This construction work provides sensory experience of great value to the pupils.

The Inverse Squares Model

The "Inverse Squares Law" is fundamental to much of the physical science work. Newton's Law of Universal Gravitation states ".....the attrac-



Inverse Squares illustration

tion between the bodies varies inversely as the square of the distance between their centers." The inverse law holds for the intensity of illumination, etc. A model can easily be made of wire, as shown in the accompanying illustration, with the squares properly placed to produce areas in the ratio of 1, 4, and 16. Pupils can readily make such a model of wire. A fundamental thing about the use of these models is that the three-dimension relationship is more easily understood and gives a clearer insight than can be gained from the blackboard drawing of the textbook illustration.

Comparative Size Model

Abstract numbers in terms of thousands and millions of miles often convey very little meaning to children. If comparisons are made these same facts may take on worth while meaning. The pupils can make comparative size models for: the planets; some of the stars; the moon and the earth.

The ten-cent store abounds in glass headed pins, beads, balls, and marbles of various sizes. After some calculations with the diameters of the various heavenly bodies, it would be possible to secure some of the inexpensive materials to be used in constructing the comparative size models mentioned above. This work should result in meaningful understandings of the size relationships.

Altitude-Latitude Calculator

Since the axis of the earth points toward the north star, if one were at the north pole the north star would be directly overhead, or at an angle of 90° with the surface of the earth. If one were at the equator and pointed towards the north star, he would have to point parallel with the axis of the earth at an angle of 0°. Hence as one goes north from the equator he must elevate his sights one degree for every degree traveled northward to be able to see the north star. This brings the fundamental law, "The altitude of the pole star equals the latitude of the place." Pupils can construct "altitude-latitude calculators" by tacking or bolting two



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laths together, marking off a quadrant of a circle and attaching it to the lath assembly, or by using a protractor to measure the angle of elevation of one arm after sighting at the north star. To use the calculator, rest one of the two laths on a surface parallel to the earth's surface, then sight along the other arm and elevate it until it is in line with the north star. Measure the angle of elevation, and this will be the same as the latitude of the place, or the number of degrees from the equator. Hence it is easy for the pupils themselves to measure the latitude of their particular locality. They can know without "remembering what the book says".

Some other things which might be constructed are: a sun dial, a universal sun dial, refraction and reflection of light apparatus, astrolabe, falling body apparatus, illuminated planetarium, a telescope, hour glass, equation of time device, barometer, star charts, zodiac chart, star finder, precession of the equinox apparatus, eclipse of sun and of moon, angle of sun's rays apparatus, day and night device, season indicator.

Construction work combined with the use of commercially made apparatus and personal observations should result in more meaningful instruction than mere verbal treatment of the subject. Children should not be denied these worthwhile experiences in their educational advancement.

W. E.

Selecting Projection Equipment

(Concluded from page 142)

who is to operate the machine to thread and run all of the projectors in order to better understand the equipment and have a better basis of comparison. If it is a sound projector that is under consideration, check upon these items: Portability, ease of setting up, sound reproduction, tone control, accessibility of working parts, ease of cleaning, wattage of amplifier, type of speaker, whether easy or hard on films, gadgets, etc. In general, the simpler the machine, the less trouble a person will have. In small schools the demonstration of several projectors may be impossible, but with the cooperation of the county superintendent of schools, several small schools may join in the project and secure such demonstrations. Practically every good machine has certain features which are unique. When these are studied at the same time, the particular features which make one machine better than another for your school are determined. What makes one machine best for one school does not necessarily make it best for another. Beware of gadgets which will not function satisfactorily in the classroom, and are not needed if they do function well. Demonstrations clear up these difficulties.

In addition to these specific cautions, may we add a few general suggestions! Dealing with an *established business firm* is far more satisfactory than dealing with itinerant salesmen, or with some local man who may have the privilege of ordering a projector for you at wholesale prices, but who knows nothing about the equipment and can offer no help when difficulties arise. Itinerant salesmen who represent a company in a distant state may offer big things but usually there is no

recourse when the equipment fails to measure up to the statements concerning it. Many schools have found to their sorrow that promises mean little when the salesman is a thousand miles away and the firm he represents is still farther. Usually such men are high-powered salesmen, and they get the signature on the dotted line plus the check before they leave. Then the school can whistle for service or replacements as they are needed. An established firm will see that the equipment is satisfactory—its reputation and prosperity depends upon its living up to its promises; and frequently such a firm will loan a school a projector at no cost if anything goes wrong that necessitates repairs or replacements that take more than a week's withdrawal of the projector from service. Such service is worth far more than the few dollars saved on a doubtful purchase.

Equipment does not guarantee a successful visual instruction program for any school—in the past, too often that has been a false assumption; but fortunately that attitude is passing. However, good equipment is essential to a successful program of visual aids. Much money has been wasted by schools because the official in charge did not investigate possibilities of equipment before the purchase of projection machines has been made. A small amount of research before the purchase of a projector returns large dividends. Do not let yourself be one of those who buy unsuitable, and impractical projectors because you did not take the trouble to investigate for yourself the relative value and cost of machines. This paper is not meant to minimize the value of good salesmen for good products—the field of visual instruction owes such men a debt that it probably never can repay; but be sure that the men from whom you buy your equipment represent reliable firms, dealing with reliable equipment. Then you will have the foundation on which to build a successful visual instruction program.

Among Ourselves

(Concluded from page 156)

Hill School, Wilmington, Delaware. Tower Hill was one of the centers cooperating with the Council in its motion picture evaluation program.

IT IS announced here in Washington that Pare Lorentz' new film *Fight for Life* is out of the cutting room, and into the theatres. It is a story of the battle to save mothers and to deliver live babies under slum conditions. If it is half as good as Lorentz' two other films, schools will want it. The question is, will they get it, when, under what conditions, and for how long? Address your requests to the U. S. Film Service, Office of Education, Federal Security Agency, Washington, D. C. Most other film producing agencies of the government provide for the sale of films to schools at print costs, which average about \$10 a 400-foot reel per 16-mm. sound print. A 16-mm. print of a six-reel film should cost about \$60. Since the U. S. Film Service is rumored to have few if any funds for 16 mm distribution, an offer by schools to pay print cost should remedy this difficulty.



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Activities at Boston University

Boston University has long been a leader in New England visual education, serving schools and colleges as far away as New York State. Last year, 16 colleges and 120 school systems availed themselves of the University's Division of Teaching Aids. Addition of a new service has been announced by Professor Abraham Krasker, able director of the Division. Believing that radio recordings will open a new field in teaching aids, transcriptions of educational programs will be catalogued and filed for use by students and teachers.

At present, 300,000 feet of silent and sound films are on file in the department's storeroom. These are filed horizontally in specially built shelves planned so that the numbers and subject may be read easily. The films are collected in "libraries," each containing a complete set of reels on a given subject. Five new libraries of educational motion pictures have been established—two on Social Science, one each on Science, Sports, Guidance and Occupations. The subjects were chosen from the "Catalogue of Films for Classroom Use," the Hollywood shorts selected by the Mark May Committee and distributed by Teaching Films Custodians.

The latest innovation at Boston University School of Education this semester is the "School of the Screen," which offers programs in Adult Education. Nine films are shown each week on a given subject. In the course which lasts ten weeks the students see ninety films, providing a very complete education in the subject. Several courses on visual education are conducted each semester by Professor Krasker.

Florida Progress

A library of loan films is maintained and a Co-operative Film Library is sponsored by the Department of Visual Instruction of the University of Florida General Extension Division. The film service is much used, since the number of school-owned projectors has been rapidly and consistently growing during the last several years, according to Bernice Ashburn Mims, director of the Department. It is felt that the greatest need now is for more efficient instructional methods. Teachers are asking for help in initiating film programs and in order to assist them, the Division is preparing a collection of activity unity outlines and teaching plans based on films and other visual aids. These outlines have been prepared and successfully used by Florida teachers, and while there is no thought of offering the collection as a set of examples to be followed for the best results, it is hoped that it may offer helpful suggestions to inexperienced teachers.

The Florida Education Association maintains a standing committee or section on visual education. The group consists of about three hundred members, and its annual meetings are largely attended. Committees of the section have been at work on studies of motion picture appreciation courses, of

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Notes

films adapted to secondary school subject matter fields, of school made films, of teaching methods with films, and on school use of radio.

Indiana Audio-Visual Conference

An Audio-Visual Educational Conference, sponsored by Indiana University Extension Division, took place in Bloomington, March 30. An address on "Teacher Training Responsibilities" by Mr. V. C. Arnsperger opened the morning session, followed by a panel discussion on film distribution problems. Mr. J. E. Hansen was the speaker at the luncheon meeting. The first part of the afternoon was devoted to informal group discussions of school-made visual aids, radio and recordings, the school museum, and distribution of audio-visual materials. A talk on "Comparative Visual Education" by Dean H. L. Smith, School of Education, Indiana University, concluded the meeting.

Michigan Film Library Grows

The Michigan Cooperative Film Library, conducted by the University of Michigan Extension Service, have made arrangements with the recently formed Teaching Film Custodians of New York City, whereby from fifty to a hundred Hollywood-produced short subjects will be made available in 16 mm sound to its 185 members at no additional cost.

Membership in the cooperative film project is open to any school, college, or university, according to Dr. C. A. Fisher, director of the Service. "A \$50.00 membership fee for the first year, and \$45.00 for the second, entitles the members to \$65.00 worth of films at the non-member rental rate, and a reduced rental on orders in excess of that amount. There is a \$1.00 rental fee for the first day's use of sound films, and \$.75 for silents."

The Michigan Secondary School Principals' Association and Michigan school superintendents appoint committees to act in an advisory capacity to the University in the purchase of films and in shaping policies of the Library. There are now 450 different subjects in the library, and a total of more than 700 films.

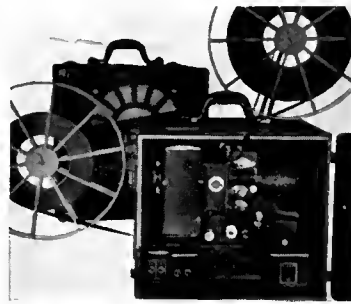
—(Mich. Ed. J.)

New Jersey Visual Educators Meet

The New Jersey Visual Education Association is having a busy semester. On February 8 the third Northern New Jersey Branch of the Association held a Conference and Dinner Meeting in Englewood. Extensive conferences were conducted in Administration, Secondary Education, Education for Business, and Elementary Education as related to visual education, each directed by a large panel of educators. At the dinner which followed Dr. G. W. Leman, president of the Visual Education Association, introduced the officers and speakers. Another dinner meeting was held by the Association at Maplewood on March 7, also presided over by Dr. Leman.

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Institute of Cinematography Formed in Canada

Last summer the University of British Columbia offered a short course on the production, history, appreciation and use of motion pictures, with Dr. Boris T. Morkovin, head of the Department of Cinematography, University of Southern California, as special lecturer. At the conclusion of the lectures, a meeting was held with the object of forming an organization to continue the study of motion pictures, particularly the production and educational use of 16mm films. The British Columbia Institute of Cinematography was inaugurated for this purpose.

Committees were formed to carry out the objectives. Regular monthly meetings are held for the presentation of special lecturers and for the coordination and study of the accomplishments of committees working on production, education, etc. The production unit is now producing a traffic safety film in 16mm entitled "You Bet Your Life."

Membership is open to all who wish to take an active interest in the work of the Institute. The fee is \$2.00 a year. A regular bulletin is issued every month to members, keeping them informed on activities of the association and on items of special interest. For further details, write to Mr. L. W. Chatwin, Secretary-General, Institute of Cinematography, University of British Columbia, Vancouver.

Electrical Transcriptions

Selected programs of the "Cavalcade of America" series will soon be available through the Association of School Film Libraries, Inc., 9 Rockefeller Plaza, New York City.

Another significant educational radio series of 24 recordings, "Americans All—Immigrants All," may be purchased through the United States Office of Education, Educational Radio Script Exchange, Washington, D. C. "These recordings present specific information concerning the part which has been played by the various culture groups in American life and dramatize their triumphs and achievements." Each is a half-hour program.

Texas Departments Producing Films

The State Health Department, State Game, Fish & Oyster Commission, State Department of Public Safety, and Traffic Division of State Highway Department of Texas, are producing educational films.

An Experiment in General Science

(Concluded from page 146)

4. Soft water is water that does not contain
5. Water for drinking purposes can be safely purified in the home by
6. Hardness of water is due to
7. Spraying water into the air to purify it is known as
8. are added to settle the suspended matter in water
9. Water is composed of two elements and
10. To distribute water is needed.
11. Borax and washing soda are said to water.
12. For homes without sewage systems, the is the best disposal method.
13. A chemical which may be added to water to make materials settle faster is
14. Cities which obtain their water supply from distant mountain streams and lakes build to carry the water.
15. To prevent the entrance of sewage gases into the house are installed in drainage systems.

III. Multiple Choice

Directions: Each question will consist of several answers. For each question you are to decide which is the best answer, then write the number corresponding to this answer in the space to the left of the number.

- 1. The process of purification when air is mixed with impure water is known as (1) filtration (2) aeration (3) pollution (4) distillation.
- 2. People in the country have as their most common source of water (1) wells (2) creeks (3) city-water (4) lake.
- 3. Sterilization of water with (1) salt (2) chlorine (3) copper sulfate is used to kill bacteria.
- 4. Water traps in sinks keep (1) rats (2) mosquitoes (3) bad odor out of the house.
- 5. Most harmful thing found in water is (1) bacteria (2) wood (3) sand.
- 6. Septic tanks are used to (1) store water (2) purify water (3) purify sewage (4) filter water.
- 7. Shallow wells (1) should be located so that all drainage is away from the well (2) furnishes pure water (3) are easier to get water from.
- 8. Well water is (1) hard (2) soft (3) medicinal.
- 9. (1) Filtration (2) distillation (3) pollution will remove all disease germs from water
-10. Cities should obtain their water supply (1) upstream (2) downstream from where they empty their sewage.
-11. The disease most commonly spread by drinking water is (1) diphtheria (2) smallpox (3) mumps (4) typhoid fever.
-12. Wells from which water flows without pumping are called (1) cisterns (2) artesian (3) diffused (4) reservoirs.

IV. True and False

Directions: Write the letter T or F on the line before the number to indicate whether the statement is true or false.

- 1. Water can be purified by filtration.
- 2. A chemical combination of hydrogen and oxygen will make water.
- 3. Pure water has no color or odor.
- 4. Hard water contains mineral matter.
- 5. Typhoid fever is not spread by water containing disease germs.
- 6. Sand should not be used for filtering water.
- 7. The location of a city does not determine how the water supply shall be secured.
- 8. It is dangerous to build a cesspool near a well.
- 9. Disposing of sewage is not a problem of inland cities.
-10. Boiling will kill most disease-producing bacteria present in impure water.
-11. Drinking water is treated with chlorine to improve the taste.

.....12. Reservoirs in water-supply systems are placed on high hills in order to secure clear atmosphere.

Results from the Second Procedure

The Tests for Unit B were scored in the same way as for Unit A, marking only the correct items on the tests. The scores for the unit tests were condensed into tables (omitted here) to show the comparison of the X-and C-Groups in the pre-test and the post-test for Unit B. The highest possible score was 50. To summarize:

The post-test means of the X-and C-Groups were as follows:

X-Group	32.15
C-Group	30.05
		2.10

The mean of the gains of the X-and C-Groups were as follows:

X-Group	16.42
C-Group	14.00
		2.42

By the same procedure as was followed for Unit A, it was determined that in Unit B tests the X-Group will surpass the C-Group 80.23 times out of 100; and in Unit B gains the X-Group will surpass the C-Group 91.15 times out of 100.

Difference Between the X-Groups for Unit A and Unit B

Unit A	Critical ratio	Chances out of 100 that the X-Group will be superior
Post-test Gain	1.63 2.93	94.52 99.81

Unit B	Critical ratio	Chances out of 100 that the X-Group will be superior
Post-test Gain	.85 1.33	80.23 91.15

Conclusions

The X-Groups for both Unit A and Unit B show definite improvement over the C-Groups. The X-Group for Unit A shows a much greater improvement over the C-Group than the X-Group of Unit B shows over the C-Group. This difference is probably due to the fact that more visual aids were available for Unit A than for Unit B, yet what visual aids were shown in Unit B enhanced definitely the pupils knowledge for the unit.

The purpose of educational films and slides is to give the student clear perception of objects which are beyond his immediate experience and which are necessary to extend his knowledge of the physical world. They are designed to give the basic experience which may then be elaborated by means of language. This experiment shows convincingly that they are effective means of giving the basic experience. When they are deliberately planned and consciously used to serve this purpose they should make the student better acquainted with the world in which he lives, and stimulate him to better thinking.

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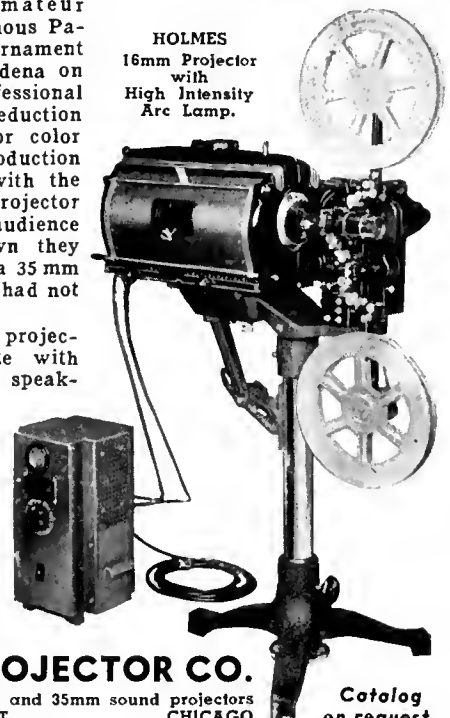
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The Film Estimates

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

(A) Discriminating Adults (Y) Youth (C) Children

Date Estimate was made is shown on each film.

Adventure in Diamonds (Brent, Isa Miranda) (Para) Fast-moving, credible adventure yarn. Detective after diamond smugglers tries to protect girl accomplice of crooks and finally enlists her aid against murderous gang. Interesting shots of diamond mining. Class B but entertaining. 4-9-40
(A) Fair of kind (Y) Doubtful ethics (C) No

Bill of Divorcement, A (Menjou, O'Hara, Bainter, Whitty) (RKO) Famous play absorbingly filmed. Daughter, realizing insanity taint, heroically leaves fiancé to care for father, formerly insane, and to free mother to marry man she loves. Keen psychological interpretations. Impressively photographed and directed. 3-12-40
(A) Excellent (Y) Somber (C) No

Birth of a Nation (Lillian Gish, H. B. Walthall) D. W. Griffith's Civil War masterpiece, in original form with irregular musical background and mob sounds appropriate to the old film. Acting and photography dated but picture's greatness, with Griffith's epoch-making devices, still apparent. 3-12-40
(A) Interesting (Y) Probably good (C) No

Blue Bird, The (Shirley Temple) (Fox) Handsome, pretentious, technically fine filming of Maeterlinck's fantasy in Technicolor. Discontented little girl seeks blue bird of happiness in world only to find it at home. Able performances, especially Shirley's. Many delightful sequences, some beyond young minds, others strong for sensitive children. 3-26-40
(A) Pleasing (Y) Good (C) Mostly fine

British Intelligence (Karloff, Lindsay) (Warner) Intricate web of mystery and deception in World-War-spy melodrama. Characters and audience baffled by spies who at one moment plot for Germany, next for England. Propaganda and intrigue. Suspenseful but rather awkward and overdone. 4-2-40
(A) Depends on taste (Y) Possibly (C) No

Broadway Melody of 1940 (Eleanor Powell, Fred Astaire, George Murphy) (MGM) Tuneful, eye-filling musical with beautiful settings, highlighted by the superb dancing of the three principals. Simple, fairly plausible story, humorous in spots, but marred by drunkenness as plot motivation, and lack of good taste in some incidents. 3-19-40
(A) Very gd. of kind (Y) Mature (C) Little interest

Congo Maisie (Ann Sothern, John Carroll) (Para) Flippant, common but very wise little entertainer is stranded in African rubber camp with arrogant plantation owner, doctor and lonely wife. She solves all situations and as final coup d'etat awes and subdues inciting native witch doctors. Lightweight and possibly diverting. 3-19-40
(A) Fairly amusing (Y) Sophisticated (C) No

Courageous Dr. Christian (Jean Hersholt) (RKO) The good Doctor's efforts to get better housing for "squattertown" inhabitants is opposed by citizenry until serious epidemic awakens their cooperation. Character values obscured by much that is artificial and unconvincing, and an obnoxious little girl is supposed to be very funny. 3-26-40
(A) Hardly (Y) Perhaps (C) No

Dr. Ehrlich's Magic Bullet (Robinson, Ruth Gordon) (Warner) Masterpiece of historical biography. Realistic, superbly filmed authentic biography of German-Jewish doctor's struggles against intolerance, ignorance and hypocrisy and his research in combating disease and discovery of cure for syphilis. Entirely absorbing and in excellent taste. Acting, photography and direction expert. 4-9-40
(A) Fine of kind (Y) Mature (C) No

Danger Ahead (Phillip Renfrew) (Monogram) Class B crime and adventure thriller. Royal Mounted Police Sergeant and Captain's cheap-looking, jiu-jitsuing, criminologist daughter solve case of armored-car gold robberies. Trite tale, preposterous situations, serial thriller stuff. 4-2-40
(A) & (Y) Poor (C) No

East Side Kids (Leon Ames, Joyce Bryant) (Monogram) Patterned on "Dead End Kids" pictures Irish cop induces group of youngsters to join Junior officer club. Later, attempting to help pal imprisoned unjustly, they unwittingly become accomplices to counterfeiters and murderers. Confused ethics. Utterly valueless production. 4-2-40
(A) & (Y) Worthless (C) Decidedly not!

Escape to Paradise (Bobby Breen, Kent Taylor) (RKO) Comedy romance provides opportunities for typical "singing" by Breen, who, as ubiquitous little Spanish boy "fixes" business affairs

and romances of debonnaire young American and South American siren. Humor rather elementary. For Breen fans. 3-19-40
(A) Mediocre (Y) Perhaps amusing (C) Amusing

High School (Jane Withers) (Fox) Artificial story of adolescence. Spoiled daughter of rich ranch owner antagonizes schoolmates with her conceit. She awakens finally and adjusts herself to her new environment, making good in a wild melodramatic thief-chase ending. Jane overacts and mugs as much as ever. 3-19-40
(A) Hardly (Y) Entertaining (C) Fairly good

Inspector Hornleigh on Holiday (Harker, Sim) (Fox) Second amusing, English-made Hornleigh comedy, about Cockney detective and his Scotch sergeant relinquishing vacation to solve an insurance-murder-racket, grim but not made gruesome. Expert character acting, in right tempo, makes improbabilities piquant and plausible. Very English dialog. 3-12-40
(A) Good (Y) Amusing (C) Hardly

I Take This Woman (Tracy, Lamarr) (MGM) Artificial sophisticated triangle drama of fancy sex complication in high life. Doctor saves society beauty from suicide, marries her, temporarily deserts real work for fashionable medical racket. Hero and heroine do their best at psychological gymnastics in trite plot. 4-2-40
(A) Fair (Y) & (C) No

Just Like a Woman (John Lodge, Gertrude Michael) (British) Lively yarn about young adventurer in search of black pearls for the maharaja's wife. Ingenious girl, agent for competitive firm, beats him to the draw. Rather amateurish and overdone in spots, but snappy, humorous and mostly entertaining. 4-2-40
(A) Fair (Y) Fairly entertaining (C) Perhaps

Louise (Grace Moore, George Thill) (French-Eng. titles by Deems Taylor) Famous opera excellently adapted to screen. Louise, of humble but decent parents, succumbs to lure of Paris and leaves home for musician lover. Highly dramatic situations. Strikingly photographed. Singing superb despite slightly thin recording. 2-26-40
(A) Fine of kind (Y) Mature (C) No

Man From Dakota (Beery, Howard, Del Rio) (MGM) Fast-moving adventure melodrama. Two Union soldiers escape Confederate prison camp and, accompanied by girl fugitive, make their way to Union lines with valuable map. Improbable situations, spotty continuity, but much thrill, suspense and humor. 3-12-40
(A) & (Y) Good of kind (C) No

Man From Montreal, The (Richard Arlen, Andy Devine) (Universal) Very mild and ordinary little thriller laid in Canadian Northwest. Here, a fur trapper, falsely accused of theft and murder, breaks jail and manages to get proper evidence against real crooks. Fine forest scenery chief interest. 3-19-40
(A) Mediocre (Y) Perhaps (C) No

Man Who Wouldn't Talk, The (Lloyd Nolan, Jean Rogers) (Fox) Mediocre mystery melodrama redeemed by some good acting and smoothly constructed plot. Financier is killed; murder trial interrupted by man who confesses; girl, believing him to be her long-lost brother tracks down mystery. Fatuous ending. 4-9-40
(A) & (Y) Hardly (C) No

Millionaire Playboy (Penner, Linda Hayes) (RKO) Painfully inane comedy. Wealthy father hires accomplice to cure girl-shy son. They go to summer resort over-run by super-flippant, gold-digging girls, and crazy complications ensue. Ridiculous attempts at humor. 3-12-40
(A) Inane (Y) & (C) Taste degrading

Music in My Heart (Tony Martin, Rita Hayworth) (Columbia) Music, comedy, romance. Handsome young singer-actor evades immigration officials, woos ambitious heroine away from wealthy bachelor who in end magnanimously solves all problems. Humorous bits. Martin's singing good. Somewhat feeble plot, but mostly entertaining. 3-26-40
(A) Fair (Y) Entertaining (C) Probably good

Of Mice and Men (Burgess Meredith, Lon Chaney) (U.A.) Faithful, honest, masterful filming of Steinbeck's powerful novel in all its remorseless reality. Outstanding roles by Meredith as "George," mentor of giant-strength, child-mind "Lennie," played by Chaney, and notably fine cast. Grim, convincing, absorbing. 3-26-40
(A) Notable (Y) Too strong (C) By no means

Pinocchio (RKO) Disney's second full length Technicolor cartoon reflects again his marvelous imagination and artistry. Charming and humorous but whole less appealing emotionally than "Snow White," though technically superior. Some sequences too loud and terrifying for very sensitive children—and tiresome for adults. 3-26-40
(A) & (Y) Notable (C) Mostly good

Rebecca (Oliver, Joan Fontaine) (United Artists) Absorbing, exquisite filming of famous "best seller." Naive, charming young girl's marriage to man whose life and entire environment is permeated by painful memories of dead first wife. Melodramatic complications subtly handled. Atmosphere of sustained tension. Most effective, artistic and technical devices. 4-9-40
(A) Superb (Y) Too mature (C) No

Road to Singapore (Crosby, Lamour, Hope) (Para) Ne'er-do-well son of wealthy old family and pal leave civilization and women for South Sea island. Native girl moves in and competition and complications ensue. Horseplay of Hope and Crosby provide humor. Very thin entertainment. 3-19-40
(A) Depends on taste (Y) Valueless (C) No

Saint's Double Trouble, The (George Sanders, Helene Whitney, Lugosi) (RKO) Complex melo-lama. Ex-criminal, turned sleuth, seeks leader of murderous gem smugglers who is his double. Leader tries to pin murder on him and complications ensue. Some trite incidents and confused situations. Excitement, violence, suspense. 4-2-40
(A) Hardly (Y) & (C) No

Secret Four, The (Frank Lawton, Anna Lee) (Monogram) Grim little British-made thriller. Rather incoherent at start, but builds up strong, suspenseful action, as secret band of four men tracks down spy ring, does grisly execution of its leader, saves the British Empire! Rousing, flag-waving finish as England arms for war. 4-2-40
(A) Perhaps (Y) Doubtful (C) No

Seventeen (Cooper, Field) (Para) Jazz, jitterbugging, and slang "modernize" film version of famous Tarkington novel. Cooper excellent as impulsive adolescent pursuing somewhat inane young siren despite non-cooperation of charming parents and snooping little sister. Very pleasant moments and amusing throughout. 4-2-40
(A) & (Y) Entertaining (C) Possibly

Sidewalks of London (Leigh, Laughton) (Para) Absorbing, very English drama. Professional street entertainer takes in penniless girl and loses her when she becomes stage star. Tensely human roles by Laughton as pathetic "busker" and Leigh as temperamental star. Fascinating, authentic London backgrounds finely shown. 3-12-40
(A) Fine of kind (Y) Mature (C) No

Tevya (Maurice Schwartz) (Jewish-Eng. titles) Somber, pastoral drama. Ukrainian Jewish girl who marries into other faith is renounced by family, but returns when family is evicted at Czar's command. Artistic pictorial photography. Mostly sad but nice touches of humor. Fine acting. 3-12-40
(A) Very good of kind (Y) & (C) Doubtful interest

Three Cheers for the Irish (Thomas Mitchell, Priscilla Lane) (Warner) Down-to-earth caricature comedy of feud between hopelessly honest old Irishman and young Scot who replaces him on police force, even marries his daughter, and old man becomes mayor by begging voters to defeat him! Hilarious and loud! 3-26-40
(A) Good of kind (Y) & (C) Amusing

Too Many Husbands (Arthur, MacMurray, Douglas) (Colum.) Featherweight fun comedy Enoch Arden theme of woman whose lost-at-sea husband returns to find her married to friend. Clever farcical treatment rather redeems utterly ridiculous situations and dialogue which wear thin with much repetition. 4-9-40
(A) Fairly good (Y) Too sophisticated (C) No

Village Barn Dance (Richard Cromwell, Doris Day) (Repub.) Simple, homey tale of small town dominated by wealthy woman who causes granddaughter to almost marry wrong boy. Slight plot merely background for lively doings of radio performers—Lulabelle and Scotty, Vern Vague, Don Wilson—and others—who furnish solution for girl and chief entertainment for audience. 3-19-40
(A) Light (Y) & (C) Amusing

Wolf of New York (Lowe, Rose Hobart) (Republic) Usual, but possibly entertaining crime film. Debonnaire lawyer defender of gangsters, embittered by loss of case for innocent lad. Girl persuades governor to appoint him D. A. and he cleans up underworld. Class B. production. 3-12-40
(A) Depends on taste (Y) Valueless (C) No

Young Tom Edison (Mickey Rooney, Weidler, Bainter, Bancroft) (MGM) Serious and successful portrayal of the great Edison's boyhood career in home, school, and community. Theatricalized biography, but authentic, vivid and with deeply human appeal. Mickey is notably Edison instead of Rooney. Supporting cast is outstanding. 3-26-40
(A) (Y) (C) Very good

The Federal Film

Edited by Arch A. Mercey

Assistant Director, U. S. Film Service,
Washington, D. C.

Pictures Tell Dramatic Stories

Those concerned with visual means of teaching will be interested in two new books on vital problems of contemporary affairs. They are:

"An American Exodus", by Dorothea Lange and Paul S. Taylor (Reynal and Hitchcock—\$2.75); "New Homes for Old", by William V. Reed and Elizabeth Ogg (A Headline Book Foreign Policy Association—25 cents).

The Lange-Taylor book is an exciting pictorial account of the migrant workers documented with text including quotations from the workers as well as citations of findings of fact. The book is no ordinary picture book—it is a pictorial (and text) record of one of our gravest current problems presented with all the dramatic impact that powerful and human photography can give. Miss Lange is ranked as one of the country's outstanding photographers and her work with the Farm Security Administration is internationally famous. Dr. Taylor, member of the University of California faculty, is the leading authority in the U. S. on the problem of migratory labor. He has appeared on numerous occasions before congressional committees and Federal departments as expert consultant on this problem. "An American Exodus" might be called both a sequel and a documentation of John Steinbeck's famed "Grapes of Wrath." The striking use of pictures, as well as the intelligent treatment of the subject, makes this book a "must" in any school library.

Mr. William V. Reed, co-author of "New Homes for Old," is senior project planner of the U. S. Housing Authority and has traveled widely in doing research on the subject of modern housing. His book, written in collaboration with Miss Ogg, is another illustration of the arresting use of pictures with text. This book is not a "picture book" but it implements the discussion with 79 photographs and 5 isometric designs, and 11 other drawings. The book, available on news stands, will be an interesting and valuable addition to courses on housing, sociology and related subjects.

Directory of Government Films Revised

The United States Film Service has just revised its Directory of U. S. Government Films, to include twenty-six new Federal Films. Copies are now available. The additions consist of eight films from the Department of Agriculture, four from the National Youth Administration, two from the U. S. Coast Guard, five from Interior, one from the Division of Labor Standards, one from the Farm Credit Administration, two from the Social Security Board, one from the Marine Corps, one from the Federal Housing Administration, and one from the Bureau of Mines.

Whether you seek EDUCATION or ENTERTAINMENT

The VISUAL WAY
is the BEST WAY!

You can educate while you entertain, just as you entertain while you educate—with Universal's outstanding selection of motion pictures.

Here are pictures that should be on everybody's MUST list:

DEANNA DURBIN in "Three Smart Girls Grow Up"
BING CROSBY, Joan Blondell and Mischa Auer in "East Side of Heaven"
IRENE DUNNE and CHARLES BOYER in "When Tomorrow Comes"
DEANNA DURBIN in "That Certain Age"
Gilbert and Sullivan's "The Mikado" in glorious technicolor, with the D'Oyly Carte Players and London Symphony Orchestra
W. C. FIELDS, EDGAR BERGEN and CHARLIE McCARTHY in "You Can't Cheat an Honest Man"
VICTOR McLAGLEN and JACKIE COOPER in "Ex-Champ"
Doug. FAIRBANKS Jr. and Basil RATHBONE in "The Sun Never Sets"
"The Family Next Door" with Hugh Herbert and Joy Hodges

Don't miss these. Write to Universal's Non-Theatrical Department for further information regarding short-subjects, travelogues, animated cartoons and other feature length pictures.

WRITE FOR FREE CATALOGUE No. 17

UNIVERSAL PICTURES COMPANY, INC.

Rockefeller Center New York, N. Y.

CIRCLE 7-7100

Current Film News

New Film Producing Company

The organization of Academic Film Company with offices at 1650 Broadway, New York City, has been announced. The objective of the new company is the production of dramatized, educational films, not more than two reels in length, depicting American history and personalities. The films are planned primarily to instruct and will be based upon classroom curricular subject matter. The first production, now ready for immediate release, is entitled *Our Constitution*, based upon the events immediately leading to and encompassing the Constitutional Convention and the drafting of the Constitution of the United States in 1787. Additional literature on this first film will be sent upon request. The production schedule calls for one film release each month.

Academic Film Company is both producer and distributor. It is their intention to maintain a controlled, franchise distribution set-up, and to work in close association with their franchise holders. The films are produced at the Hollywood studio of the company and professional actors employed.

FILMS, INCORPORATED, 330 W. 42nd Street, New York City, makes a new departure from its past policy in presenting for individual rental a wide selection of educational short subjects from its vast library. The new 68-page 16mm silent and sound "Educational Film Directory," just off the press, classifies this material into nine main groups: art, biology and nature study, economics and government, geography, health and hygiene, history, music, science, sports and recreation. The "School List" of 68 feature pictures, carefully selected from major theatrical productions, for their educational and cultural content, is also included in the catalog.

Conquest of the Air is announced as the "first of a new series of educational documentaries" for auditorium work. (Reviewed in EDUCATIONAL SCREEN for February.)

Material recently produced by Contemporary Films in Oakland, California, is also offered by Films, Incorporated for the first time. This is a series of films made expressly for use in the first three grades. Titles are "Baby Rabbit in 'I Wanted Red Wings'", "Minor Duck in 'I Love to Make Music'", and "Baby Rabbit in 'Carrot Pie'". Each unit consists of one reel of 16mm sound film and supplementary aids including slides for story telling, phonograph records for ear training, and booklets. The characters in the film are animals played by marionettes. A commentator tells the story and concurrently the words appear on the lower portion of the screen. The slides

show scenes from the picture with the story printed below them for group reading. The phonograph record contains the simplified individual musical themes of the characters which are developed in the background music of the film. The application of the booklets is described in detail in connection with each individual picture.

HOFFBERG PRODUCTIONS, 1600 Broadway, New York City, are offering a timely reel on Finland, which was produced with the cooperation of the government of the Republic of Finland, namely:

Finland Speaks, a graphic picture of the Finnish nation showing the struggle of the people to wrest a living from their natural resources. The Finns are depicted at work and at play as they modernize their country, improve their living conditions, build great industries and educate their children. Then, the film shows the holocaust of war which is slowly leveling their cities, destroying their industries and killing the population. A fine narration is provided by Maurice Hart.

HARMON FOUNDATION INC., Division of Visual Experiment, 140 Nassau Street, New York City, has recently released two new films made in London by Mr. and Mrs. Simon Moselsio of the Art Division of Bennington College, Vermont. They are one-reel silent subjects.

How Stained Glass Windows Are Made is the title of one of them. It is intended for use in art and other groups interested in studying the techniques concerned with the planning and designing of the windows and also the methods of actually putting the windows together. The film shows color reproductions of famous medieval windows of English, Flemish, French, German, and Italian design. The actual process of the making of a window today was photographed in the studios of Lowndes and Drury through the cooperation of Francis H. Spear, famous stained glass window artist.

Let's Go to the Zoo, the other subject, is intended primarily for children, in the lower grades and in addition to some line drawings on titles, has all its titles in simple verse. It is adaptable also, however, for older children and even adult programs.

The Netherlands—A Country Claimed from the Sea, is another silent 16mm reel just completed by the Harmon Foundation, and is in color. Intended to fit in with the school study of the lowlands, it shows the general terrain of the country, its use in agriculture, manner of dress of old Holland, life in the modern cities. Editorial cooperation for curriculum adaptations of the film was given by Louise Condit, Supervisor of Education of the Brooklyn Children's Museum.

BAILEY FILM SERVICE, 1650 Cosmo Street, Hollywood, California, announces three new and timely films available for sale or rent:

Russia—1 reel silent, available either in color or black-and-white—produced last year by Dr. William G. Campbell, Professor of Education, University of Southern California. It is one of the few films on Russia in color. The editing, by Mary Clint Irion, brings out such important features as Russian education, the creche, youth activities, living conditions, economic status, cooperative farms, religion, and the contrast between Soviet and Imperial Russia.

Norway and Denmark—each ½ reel silent, black-and-white or color—made with the previously announced films *Finland* and *Sweden*, a series of pictures on the people of Scandinavia. Also, produced by Dr. Campbell and edited by Miss Irion, they offer an insight into the lives of these people by showing them at their daily activities of work and play.

GARRISON FILMS INC., 1600 Broadway, New York City, are releasing in 16mm sound:

Kameradschaft (Comradeship), the 8-reel G. W. Pabst feature produced some years ago at a point on the border of France and Germany. It was sponsored in America by the Philadelphia Art Alliance and was awarded the Gold Medal of International Distinction by the London Faculty of Arts. French and German dialog, English titles.

A special catalog of documentary films produced by members of the Association of Documentary Film Producers will be issued this month by Garrison Films. Included will be the work of Joris Ivens, Sheldon Dick, Paul Strand, Julian Roffman, Leo T. Hurwitz, and others. Productions of British and European film makers will also be made available.

LEWIS FILM SERVICE, 105 E. First Street, Wichita, Kansas, has recently assembled a group of 16mm silent films on the present European situation:

Children of the Balkans, Women of Poland, Why Hitler, War in Europe, Finland Fights, Czechoslovakia, Germany Invades Austria. These subjects cover the nations most affected by present diplomatic endeavors and will be kept up to date as new releases are made available.

Another addition to the Lewis library is the well-known religious subject, *The Man Nobody Knows*, edited by Bruce Barton, portraying present-day scenes in the Holy Land.

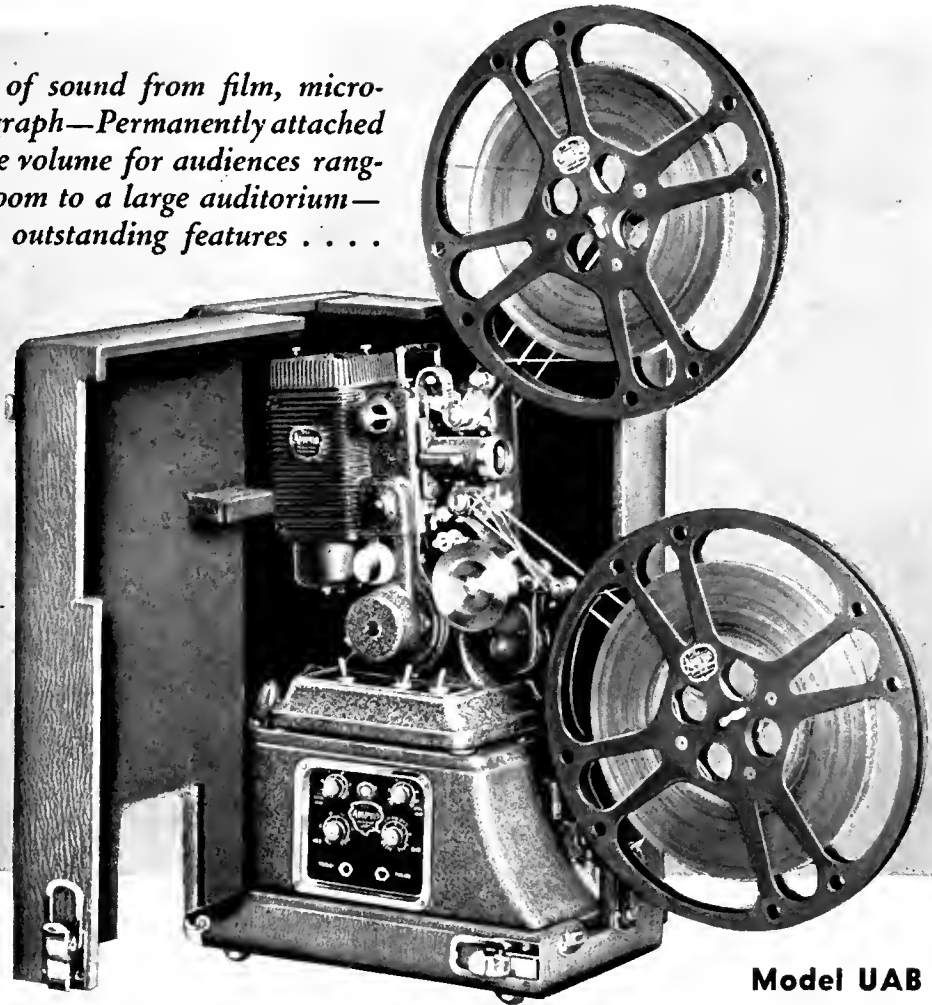
FILM CIRCULATION CORPORATION, 1600 Broadway, New York City, have several new 16mm sound films for release, namely:

Song Cartunes—bouncing ball animated song reels. Popular songs and melodies of the past are arranged with synchronized bouncing ball, with words and music so audiences can join in group singing.

Out of the Inkwell—a group of cartoons
(Concluded on page 179)

Ideal for Schools

Complete mixing of sound from film, microphone and phonograph—Permanently attached reel arms—Ample volume for audiences ranging from a classroom to a large auditorium—And many other outstanding features



Model UAB

New Improved Ampro Sound Projector

This new Ampro 16 mm. Sound Projector Model UAB offers remarkable adaptability to the varying demands of school Audio-Visual programs. At unusually low price levels you can obtain all the standard Ampro features plus basic new improvements that make this model an outstanding value. These features include: Sound-proofed blimp case double action tone control projector volume control and microphone volume control which permits complete mixing of sound from film, microphone and phonograph master volume control which permits reduction of extraneous noises in low position and gives reserve amplification in high positions attached folding reel arms sound and silent speeds rheostat control reverse picture operation still pictures new amplifier conforming with new

R.M.A. tube ratings which operate the tubes with a larger factor of safety 6L6 Beam Power tubes with three triode driver tubes insure high output and low distortion without overloading all tubes easily accessible forced draft ventilation on amplifier A.C.-D.C. motor 50-60 cycle amplifier (operates on D.C. with 150-watt convertor) 2-inch F 1.6 super lens (all sizes interchangeable) 750-watt illumination automatic rewind pilot and dial lamps lens lock up and down tilt framer centralized oil well 12-inch deluxe speaker. Model UAB—Complete with sound-proofed blimp case. . . \$365 Model UA—Same as model UAB but without blimp case. \$345

Send coupon for full detailed information.

AMPRO
PRECISION CINE EQUIPMENT
 Ampro Corp., 2839 N. Western Ave., Chicago, Ill.

Ampro Corporation ES 440
 2839 N. Western Avenue, Chicago, Ill.
 Gentlemen: Please send me your latest catalog giving full information on the new Ampro model UAB and the complete line of Ampro 16 mm. silent and sound projectors.
 Name
 Address
 City State

Among the Producers

Where the commercial firms announce new products and developments of interest to the field.

New Slide Projector by B&L

A new 2" x 2" slide projector providing crisp, brilliant screen images is now being offered by Bausch & Lomb, Rochester, New York, for the serious worker with miniatures who desires projection of black-and-white and color transparencies comparable to the 3¼" x 4" slides used in standard Balopticons.

The high efficiency of the optical system is due to the effective use of a 150-watt, single contact base bulb with a silvered, concave reflector, a triple lens condenser, one lens of which is made of heat absorbing glass, and a five-inch f:3.8 Cinephor projection lens of a standard type used in regular theatre projection. This lens is well corrected for spherical and chromatic aberrations and astigmatism, affording a flat field.



2"x2" B & L Slide Projector

The slide temperature is kept low enough to operate without fear of damage to valuable films. A metal chimney and lamphouse louvres provide proper air circulation over the bulb and the heat-absorbing condenser lens.

The slide carrier is provided with a lock tab at each end to limit excursion and has a spring tension to permit use of cardboard, metal, or glass mounted slides. These springs hold the slide perpendicular to the optical axis and thus insure correct focus over the entire area.

The instrument is substantially made, utilizing modern die cast alloy construction. The body is finished in gray crinkle lacquer with the projection lens focusing tube in satin chromium plate. A sturdy wood case, covered with black pebble-grain imitation leather, is available for carrying the projector.

Prices on Kodachrome Duplicates Lowered

24 x 36mm size duplicates from K135, and 24x36mm reduction from K828, and all listed sizes of Kodachrome Professional film transparencies, except 45 x 107mm, 6 x 13cm, and 11 x 14 inches, are now priced by Eastman Kodak Company, Rochester, N. Y., as follows:

First duplicate from each original, \$.25.
Each succeeding duplicate from same original, up to 80 duplicates, \$.20. (Prices for larger quantities quoted on request.)

Minimum charge per order (duplicates from K135 and K828 transparencies) \$1.00.

Minimum charge per order (duplicates from Kodachrome Professional Film transparencies), \$1.50.

These prices apply to each original duplicated.

Originals may be mounted or unmounted. 24 x 36mm duplicates will be returned in Kodak Ready-Mounts ready for projection, at no extra charge, unless the order specifies otherwise. They also may be reproduced in sequence on film strips provided the originals being copied are all of the same size. The first duplicate price applies to each frame on the first strip as well as subsequent strips. Duplicates on film strips are double-frame, 24 x 36mm size. Single-frame strips cannot be supplied.

Vocational Guidance Filmstrips

Experts in the Vocational Guidance field state that the new series of 35mm strip films—"How to get a Job"—just released by the Stillfilm Company of Los Angeles, are of exceptional value

inasmuch as they include a vivid portrayal of each and every step necessary, for High and Junior High students, to obtain a job or business position in the business world of today.

Prepared and edited by S. D. Benbow, Assistant Director of Vocational Guidance, and G. L. Hart, Director of Visual Education, Oakland Schools, California, both of whom have had a wide and varied experience in vocational work, this unusually instructive series of six short-length stills includes a number of unique presentations on personal behavior, business manners, appearance, methods of preparation as well as the fundamentals so necessary in making a path to a job with big business in a business way. Principals and teachers who are interested in this instructive series of stills can obtain further information from The Stillfilm Company, 4703 W. Pico Blvd., Los Angeles, Calif.

Ampro Catalogue

The new Ampro catalogue just off the press is a handsome streamlined pictorial version of their 1940 line of silent and sound 8mm and 16mm motion picture equipment. Not only does it present illustrated descriptions of its 8mm and nine 16mm models, but the general fundamental features which characterize Ampro projectors are clearly pictured. Data on their Tri-Purpose Public Address System, miscellaneous accessories used with motion picture equipment, and an equipment check chart complete this informative booklet. The Ampro Corporation, 2839 N. Western Avenue, Chicago, will furnish copies to those who request same.

New Victor Amplifier for Sound Movies

The Victor Animatograph Corporation has just announced an amazing new unit in sound equipment that is used in connection with their 16mm motion picture projector; as well as in the reproduction of recordings, or public address system, or radio transmission. These new amplifiers (Units "O" and "R") contain a new clarity of rich low tones and clear highs as well as perfect reproduction of speech and music from sound track, records, or "mike." Another remarkable feature is that any choice of tone

is easily made possible by the Victor system of controls. The amplifier, in addition, has been very beautifully redesigned as evidenced in the accompanying picture. Complete details and information can be secured from the Victor Animatograph Corporation at Davenport, Iowa.



Bell & Howell Projector for Home Use

Announcement of a new DeLuxe Model Filmosound designed especially for home use, has been made by Bell & Howell. The new machine, which is housed in a polished walnut case, will project both silent and sound 16mm films. A 750-watt lamp furnishes brilliant illumination. The projector unit is fundamentally the same as that of the "Academy" Filmosound, the model popular with schools. Bell & Howell is making a special offer of library programs to purchasers of the new equipment. Twelve 50-minute sound picture programs, on a variety of subjects, are offered at a total rental said to represent a substantial saving over the standard rate on the same film. For further information, write to the Bell & Howell Company, 1801 Larchmont Ave., Chicago. A circular illustrating and pricing the DeLuxe Model, will be sent upon request.

Spencer Teaching Aids

An attractive, liberally illustrated 11" x 14" brochure on "Spencer Teaching Aids" has been prepared with the school field's interests primarily in mind by Spencer Lens. For the teacher of biology the first two pages describing four microscope models will be of especial interest. The great variety of Delineascopes offered provides wide selection, including models for the projection of 2" x 2" slides, film slides, 3 1/4" x 4" glass slides and combination machines for standard slides and opaque material. Many other teaching accessories are listed, among them microtomes, microprojectors, magnifiers, spectrometers and reading instruments. A copy of the catalogue will be sent upon request to Spencer Lens Company, Buffalo, New York.

Leica Manual Revised

A new printing of the *Leica Manual* has just been issued, which is designated as the 1940-41 edition. The entire book has been completely revised to include the latest information on miniature camera photography and Leica equipment. All details have been carefully checked so that the wealth of information contained in this volume should be up to date. A new filter factor table is included. Film groupings have been changed to coincide with recent advances in films for miniature cameras. New information is included on developers, exposure, projection, stereo-projection, lenses, Leica accessories, etc.

Besides acquainting photographers with various photographic endeavors to which their cameras can be applied, it explains in detail how different types of pictures can be made. The Manual is obtainable at photographic dealers.

Current Film News

(Concluded from page 176)

toons with Koko the clown, created by Max Fleischer. Eleven subjects are now available, with more to come later.

PICTORIAL FILMS, 1650 Broadway, New York City, have acquired exclusive distribution rights to *The Adventures of Chico*, the 16 mm sound feature which has been highly acclaimed by film critics and reviewers.

The National Board of Review gave it an "Exceptional Photoplay" rating. It is described as a delightful story about a little Mexican boy, Chico, and his playmates, the birds and beasts of the stony Northern Mexico plateau. Prints are available on a rental or lease basis.

WALTER O. GUTLOHN, INC., 35 W. 45th Street, New York City, report the release of the following Universal Pictures in 16mm sound, available to schools on an advance approval basis:

Mad About Music, featuring the golden-voiced Deanna Durbin with Herbert Marshall, Gail Patrick, Arthur Treacher in a sparkling comedy-drama centering about a girls school in the Swiss Alps.

Letter of Introduction, with Edgar Bergen, Charlie McCarthy, Adolphe Menjou, Andrea Leeds and George Murphy. A powerful dramatic story interspersed with hilarious comedy.

Service De Luxe, a comedy hit featuring Constance Bennett, Vincent Price, Charlie Ruggles, Helen Broderick, Mischa Auer.

Goodbye Broadway, starring Alice Brady, Charles Winninger, Tommy Riggs and "Betty Lou." Tom Brown, and Dorothea Kent. A comedy based on the Broadway stage success.

Swing That Cheer, a college picture with Tom Brown, Robert Wilcox, Andy Devine, Constance Moore and Ernest Truex.

Proceedings of the D. V. I.

(Concluded from page 155)

revision and improvement in its printed services on Evaluations and News Letter; new materials furnished by the A S F L, which are otherwise unavailable to schools, such as late issues of *March of Time*; elaborate plans for supplying radio-recordings such as DuPont's *Cavalcade of America*; additional cooperation from commercial firms and affiliations with Teaching Film Custodians, with Ohio State University's Evaluation of School Broadcasts project, with the National Film Society of Canada, etc.; and finally the gratifying evidence of progress as shown in growth of Association membership from 18, (in September, 1938) to 64 (as of March, 1940). And Mr. Hearon concludes:

"With its place in the educational world determined the Association seems ready for the future. Its functions move in new areas and serve unfilled needs. There seems to be no conflict; no working at cross purposes. The future is interesting and challenging."

Literature in Visual Instruction

(Concluded from page 162)

Fifty Foreign Films — Reviewed by Otto F. Bond. University of Chicago Press, Chicago, 1939, 56 pp. 50 cents.

The fifty film reviews presented in this pamphlet have been reprinted from *Books Abroad*—1935-39, by permission of The University of Oklahoma Press, and have been selected from the two hundred foreign-language films viewed by the writer since 1934. As stated in the Foreword, the films have been subjected to criteria which include social and educational as well as artistic and entertainment value. Critical reviews are given of twenty-eight French films, ten German, two Spanish, one Italian, four Russian, one Yiddish, two Hungarian, one Chinese and one Japanese. Producer's release date and distributors are indicated insofar as this information is known.

In preparing this material Mr. Bond has rendered a splendid service to language and social science teachers, and other individuals or groups interested in foreign film programs.

The Use of Motion Pictures in the Science Classroom — Vol. 2, No. 1 *The Science Forum*, issued by Scott Foresman and Company.

As an aid to science teachers who appreciate the value of visual education to learning, Scott, Foresman and Company have selected some free and inexpensive films suitable for use in science classes and correlated them with important unit-topics usually included in good junior high science textbooks. For users of their *Science Problems Series*, they have referred to exact units in those books which correlate with the subjects of these films. Many of the films may be obtained free from the United States Film Service, and from industrial firms.

Visual Method in the Church Curriculum. Educational Bulletin No. 901, International Council of Religious Education, 203 N. Wabash Ave., Chicago, 1940, 60 pp. 35 cents.

This is a very complete treatment of the use of projected pictures in the church curriculum, prepared by the Council's Committee on Visual Education, of which Dr. Paul H. Vieth of Yale University is chairman. The first half of the bulletin discusses the advantages of visual aids in the church's teaching and preaching program, types of suitable materials available, various methods of use, and the equipment needed for an efficient program, with rough estimates of cost. The second half gives sources of slides, filmstrips, soundslide films and motion picture films. A very valuable feature is the evaluated list of over one hundred sound and silent films which have been found suitable for church use. Information is also given on each picture as to contents, length, size, whether silent or sound, distributors, and cost. In another section the film titles are classified by subject.

HERE THEY ARE

A Trade Directory
for the Visual Field

FILMS

- Akin and Bagshaw, Inc. (3)
1425 Williams St., Denver, Colo.
- Audio-Film Libraries (2)
661 Bloomfield Ave., Bloomfield, N. J.
(See advertisement on page 172)
- Bailey Film Service (3, 4)
1651 Cosmo St., Hollywood, Cal.
(See advertisement on page 168)
- Bell & Howell Co. (3)
1815 Larchmont Ave., Chicago
(See advertisement on page 140)
- Castle Films (3)
R C A Bldg., New York City
(See advertisement on page 137)
- College Film Center (3, 5)
59 E. Van Buren St., Chicago.
- DeVry Corporation (3, 4)
1111 Armitage Ave., Chicago
(See advertisement on inside front cover)
- Dudley Visual Education Service (1)
736 S. Wabash Ave., Chicago
4th Fl., Coughlan Bldg.
Mankato, Minn.
- Eastin 16 mm. Pictures (3)
707 Putnam Bldg., Davenport, Ia.
Burns Bldg., Colorado Springs, Colo.
- Eastman Kodak Stores, Inc. (3)
Kodascope Libraries
356 Madison Ave., New York City
- Eastman Kodak Stores, Inc. (3)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.
- Edited Pictures System, Inc. (3)
330 W. 42nd St., New York City
- Erpi Classroom Films, Inc. (2, 5)
35-11 35th Ave., Long Island City,
N. Y.
(See advertisement on page 167)
- Film Circulation Corp. (2)
1600 Broadway, New York City
(See advertisement on page 170)
- Films, Inc. (3)
330 W. 42nd St., New York City
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.
- Frith Films (1)
P. O. Box 565, Hollywood, Calif.
- Garrison Films (3, 6)
1600 Broadway, New York City
(See advertisement on page 168)
- General Films, Ltd. (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Walter O. Gutlohn, Inc. (3)
35 W. 45th St., New York City
(See advertisement on page 173)
- Harvard Film Service (3, 6)
Biological Laboratories,
Harvard University, Cambridge, Mass.
- Guy D. Haselton, Travelettes (1, 2, 4)
7936 Santa Monica Blvd.,
Hollywood, Calif.
- David B. Hill (3)
Salem, Ore.
(See advertisement on page 168)
- Hoffberg Productions, Inc. (2, 5)
1600 Broadway, New York City
- Ideal Pictures Corp. (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 170)
- International Film Bureau (3, 5)
59 E. Van Buren St., Chicago
- Lewis Film Service (3)
105 E. 1st St., Wichita, Kan.
(See advertisement on page 168)
- The Manse Library (3)
1521 Dana Ave., Cincinnati, O.
- Nu-Art Films, Inc. (3)
145 W. 45th St., New York City
(See advertisement on page 168)

- Pictorial Films (2)
1650 Broadway, New York City
(See advertisement on page 171)
- Post Pictures Corp. (3)
723 Seventh Ave., New York City
- United Educator Films Co. (2)
State Theatre Bldg., Pittsburgh, Pa.
107 South Court, Sq., Memphis, Tenn.
- United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.
- Universal Pictures Co., Inc. (5)
Rockefeller Center, New York City
(See advertisement on page 175)
- Visual Education Service (3)
131 Clarendon St., Boston, Mass.
- Wholesome Films Service, Inc. (1, 6)
48 Melrose St., Boston, Mass.
- Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau (3, 4)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation (3)
2839 N. Western Ave., Chicago
(See advertisement on page 177)
- Bell & Howell Co. (3)
1815 Larchmont Ave., Chicago
(See advertisement on page 140)
- DeVry Corporation (3, 6)
1111 Armitage St., Chicago
(See advertisement on inside front cover)
- Eastman Kodak Stores, Inc. (3)
Kodascope Libraries
356 Madison Ave., New York City
- Eastman Kodak Stores, Inc. (3)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.
- General Films, Ltd. (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Hirsch & Kaye (3)
239 Grant Ave., San Francisco, Cal.
- Holmes Projector Co. (3, 6)
1813 Orchard St., Chicago
(See advertisement on page 173)
- Ideal Pictures Corp. (3, 6)
28 E. Eighth St., Chicago
(See advertisement on page 170)
- Jarrell-Ash Company
165 Newbury St., Boston, Mass.
- RCA Manufacturing Co., Inc. (2)
Camden, N. J.
(See advertisement on page 161)
- S. O. S. Cinema Supply Corp. (3, 6)
636 Eleventh Ave., New York City
- United Educator Films Co. (2)
State Theatre Bldg., Pittsburgh, Pa.
107 South Court, Sq., Memphis, Tenn.
- United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.
- Universal Sound Projector (2)
1917 Oxford St., Philadelphia, Pa.
(See advertisement on page 171)
- Victor Animatograph Corp. (3)
Davenport, Iowa
(See advertisement on page 169)
- Visual Education Service (3)
131 Clarendon St., Boston, Mass.
- Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

- Da Lite Screen Co.
2717 N. Crawford Ave., Chicago
(See advertisement on page 165)
- Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.
- Motion Picture Screen &
Accessories Co., Inc.
351 W. 52nd St., New York City

- Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

- Eastman Educational Slides
Johnson Co. Bank Bldg.,
Iowa City, Ia.
- Edited Pictures System, Inc.
330 W. 42nd St., New York City
- Friends of the Western Mountains
Arcata, Calif. (2x2 "Kodachromes")
- Ideal Pictures Corp.
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 170)
- Keystone View Co.
Meadville, Pa.
(See advertisement on page 138)
- Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 168)
- Society for Visual Education
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Visual Education Service
131 Clarendon St., Boston, Mass.
- Visual Sciences
Suffern, New York
(See advertisement on page 168)
- Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPIES

- Keystone View Co.
Meadville, Pa.
(See advertisement on page 138)

STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 163)
- DeVry Corporation
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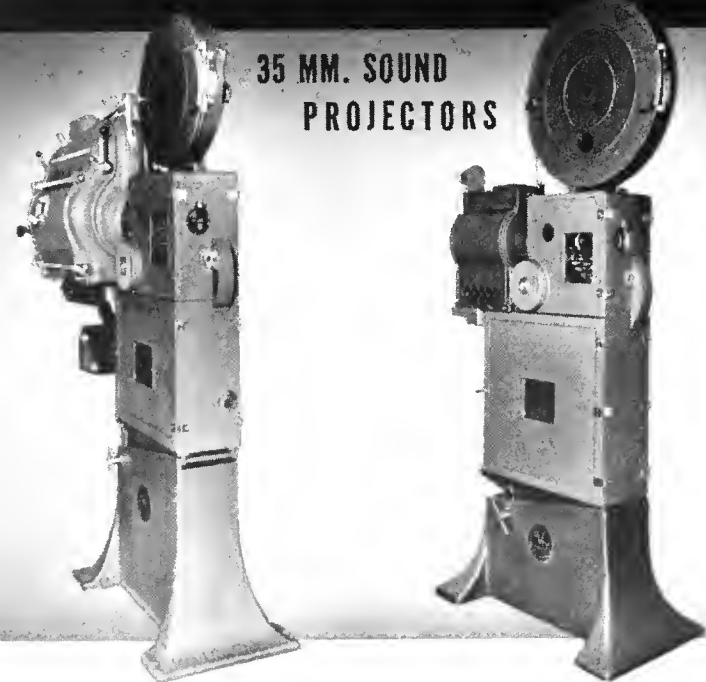
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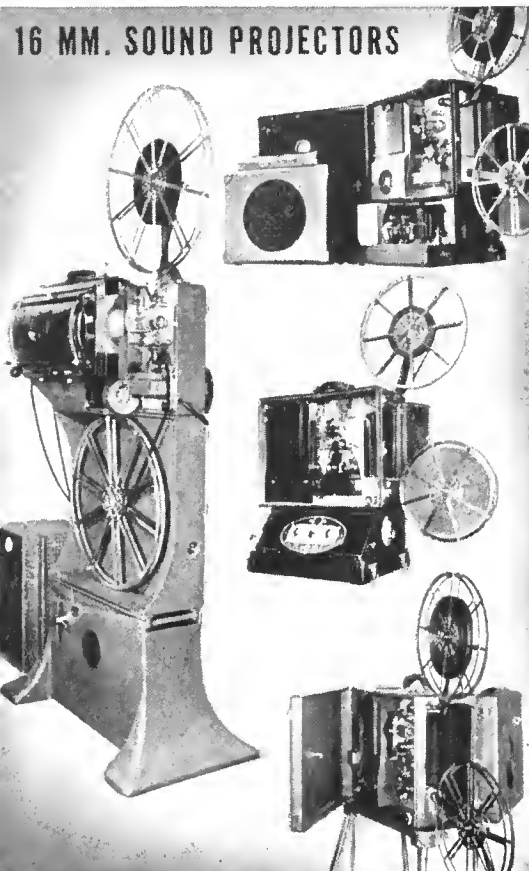
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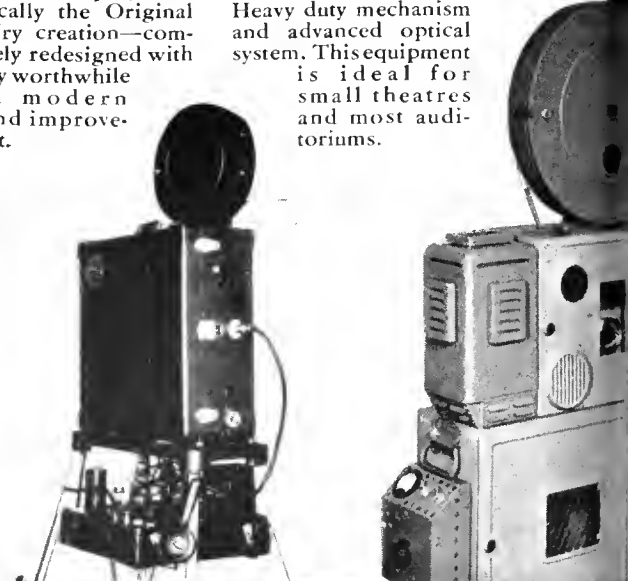
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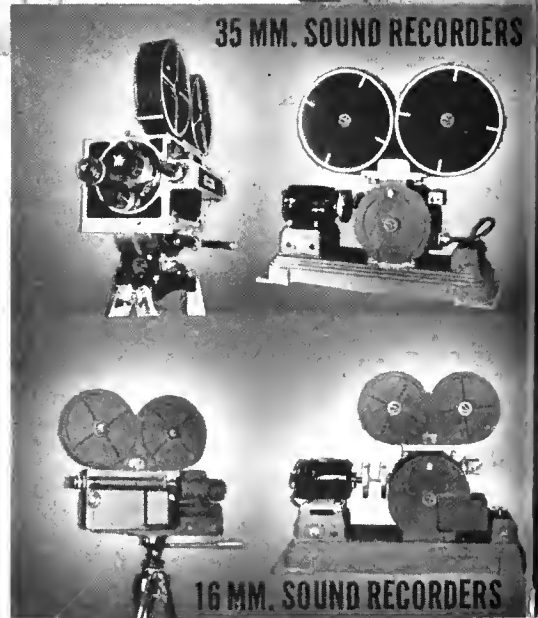
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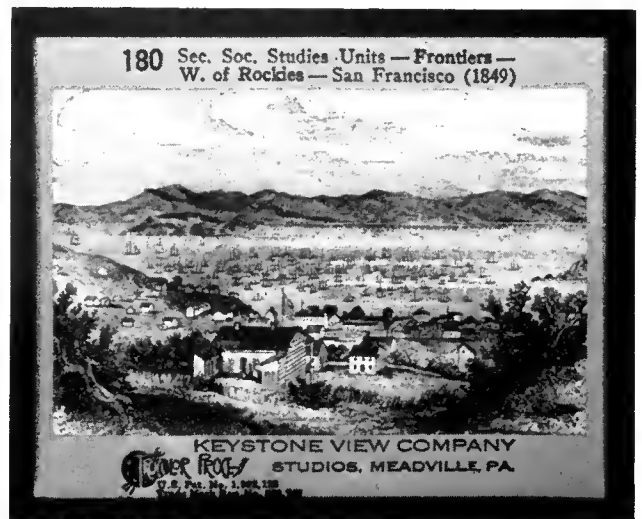
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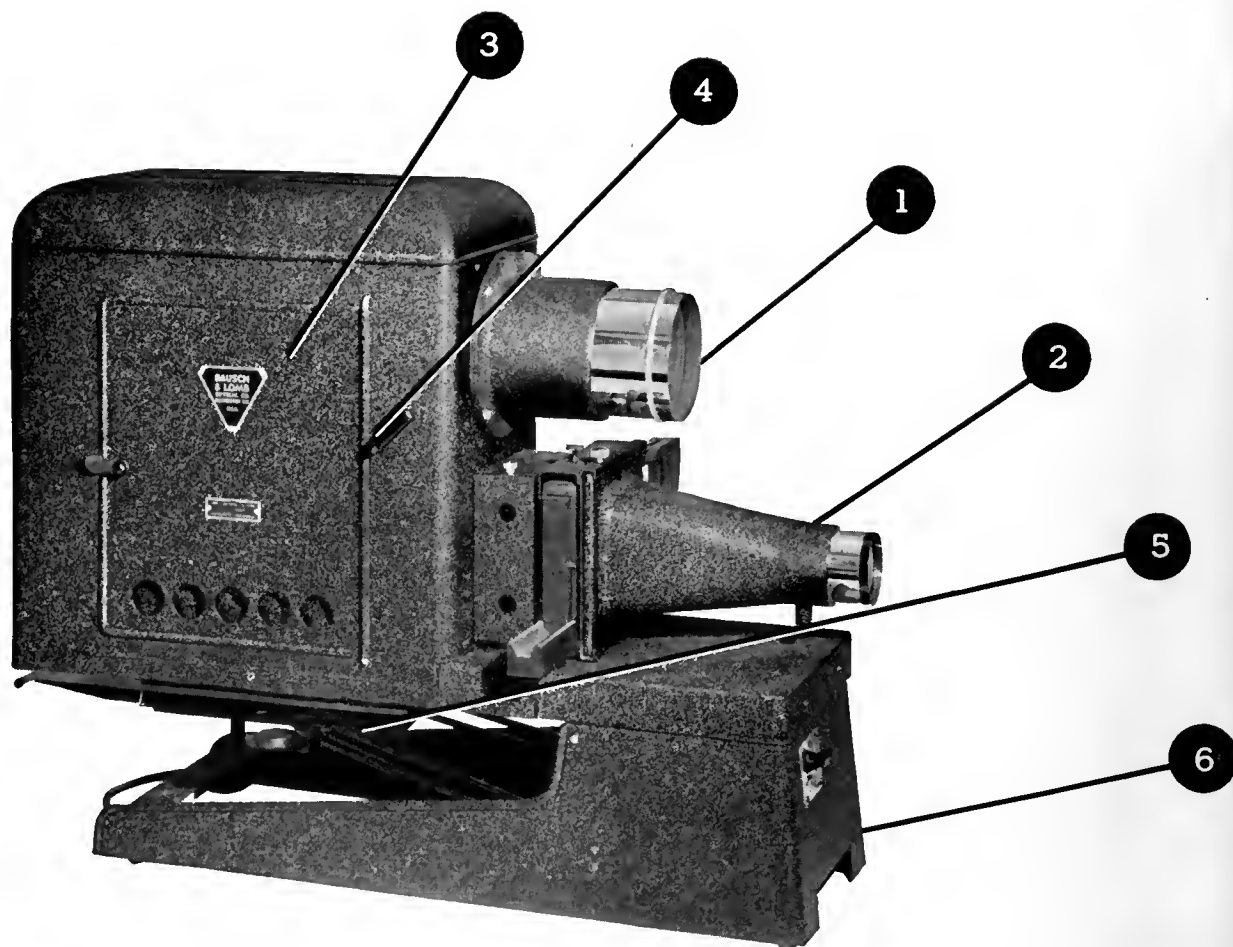
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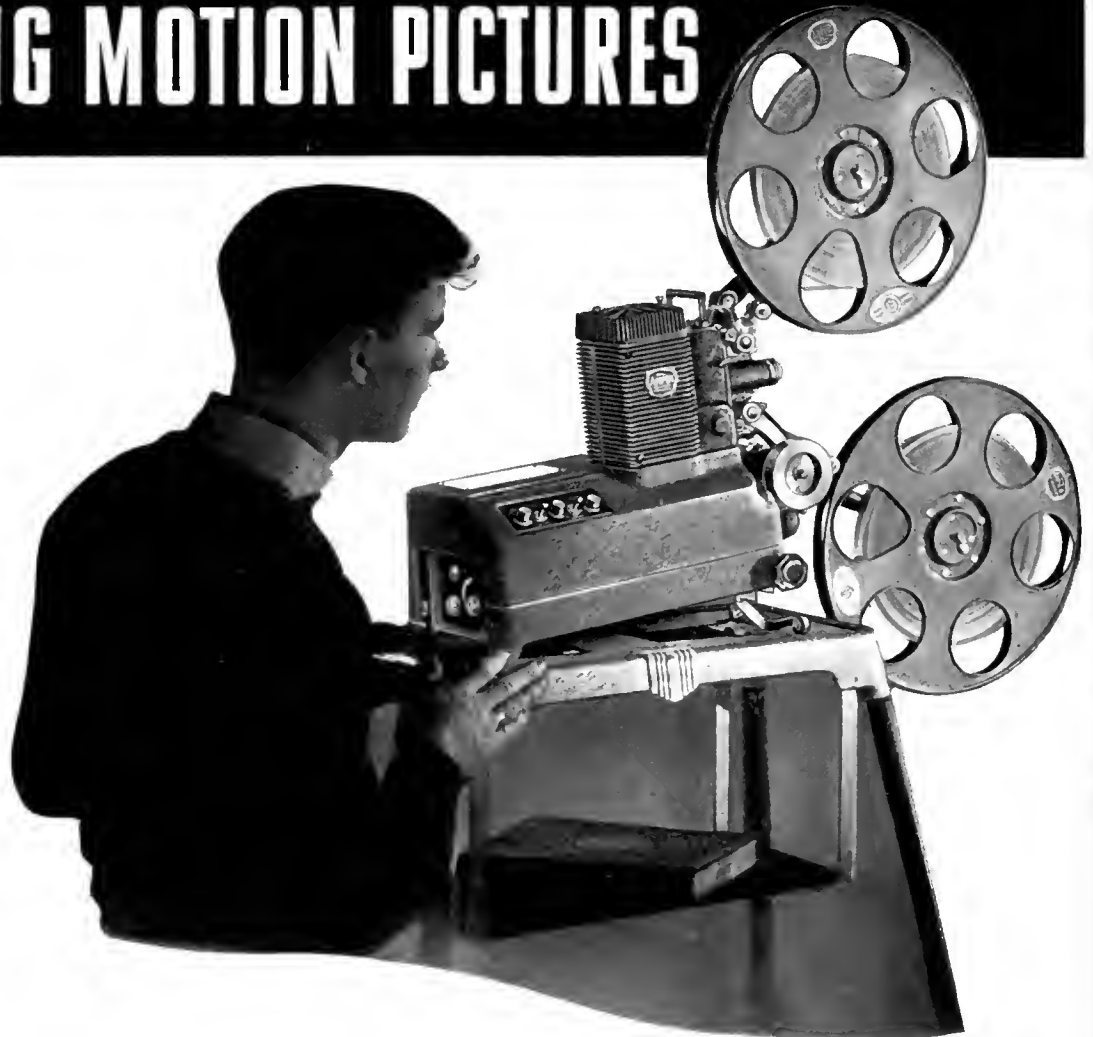
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The School Journey

How any school, no matter how slender its resources, can capitalize on its environment through the "school journey" method.

WARD C. BOWEN

Chief, Bureau of Radio and Visual Aids
State Education Department, Albany, N. Y.

IN this machine age it is perhaps not surprising to find school people, here and there, who are placing too much dependence on modern mechanical devices. On the one hand, there are teachers and administrators, fortunate enough to have the most up-to-date equipment, who are inclined to relax in the belief that the machine will somehow guarantee superior results in their classrooms. On the other hand, there are those less fortunately placed, in schools without such equipment, who are prone to settle back in discouragement and to excuse their own failures by their lack of modern devices.

Even the school journey has all too often been "organized" beyond all reason. In its essence a simple and fundamental teaching device, it has been made so formidable that teachers have been frightened away from it. Mechanical transport and the complicated business of schedules, personal liability and other problems have often overshadowed the educational objectives.

This is not to question the value of occasional well-organized excursions to distant points. Several institutions have recently attracted notice by conducting extended trips, teachers and pupils, sometimes, settling down to live and work in a new environment for several days or even weeks. But for most of us such excursions are quite out of the question. Moreover, so many of us have yet to take even the first step, which is to see that our pupils are really acquainted with their home surroundings!

Here the writer is reminded of a comment made by a superintendent of schools whose district borders on the Hudson river. Complaining of some of the practices he had observed, the superintendent remarked that many pupils knew a great deal about lands and peoples on the other side of the world but did not know whether their own communities were east or west of the Hudson! Obviously a few actual journeys close at home would have been in order before these pupils embarked on their imaginary journeys to the Far East. Might we say that visual education, like charity, should begin at home?

The school journey is a technique for capturing the educational values of direct contact with the world in which we live. Three factors enter into every contact which we make with the physical and social world. First, there is the environment itself. No two schools have identical surroundings; this is fortunate, for it compels each of us to display at least a slight degree of originality and freshness of viewpoint. Second, there is sight and the act of seeing. (Since we are here primarily concerned with visual education, we shall largely ignore the other sensory contacts without in

any sense belittling their importance). Third, there are our inner faculties which analyze, compare, classify and file away mental images and impressions for future reference.—

Needless to say, the environment is with us whether we give attention to it or not. Our eyes, and the ability to receive impressions with them, we take for granted. However, few of us have made more than casual attempts to bring our inner faculties fully into play. We need to make conscious effort to develop our imaginations and to form the habit of seeing in the sense of "paying attention."* John Dewey has written: "Learning involves not only a knowledge of things but also the meaning of things." It is imagination which clothes bare facts with meaning. The school journey, in its limitless variations, offers to the imaginative teacher an unexcelled means of bringing the pupil into an understanding of the real "meaning of things."

Turning now from theory to practice, may we suggest a few examples:

1. Suppose we simply walk to a window of our classroom. Let us say that our school, like thousands of others, is situated on a State highway. Do we see merely a ribbon of concrete? What is concrete, anyway? Of what materials is it composed? From how many places were the raw materials gathered for this particular stretch of pavement? Who owns the right of way? What government agency built and now maintains the road? How much did it cost per mile? Who contributed the funds, and how?

We have not even mentioned the traffic, which supposedly justifies the construction and maintenance of the highway, but think how far we have already gone in the study of geography, government, taxation and finance, mineral resources and what not—without having left the classroom. At last we are really *seeing* the State highway!

2. Our class has been reading about soil erosion, and we have been trying to assist them, by pictures and other means, to comprehend some of the basic causes. Well, it is raining hard at the moment; suppose we step to the window again. Not many rods away is a terrace on the school grounds. Part of the slope is covered with unbroken sod; no water can be seen coursing there, for it trickles slowly along through the grass, and the walk at the foot of the slope is clean. But at one spot the grass has been worn away by hurrying feet taking a "short cut"; already, rivulets racing down the slope

* See the article by John A. Hollinger in the February issue of THE EDUCATIONAL SCREEN.

are cutting miniature gullies, and a fan-shaped deposit of mud is spreading out over the walk.

Why feel baffled and helpless because we cannot take our class to some distant place where they could see soil erosion "in the large"? The basic principles are as well illustrated on our terrace; only the scale is different. The few square feet of eroding terrace might be a hundred acre hillside farm, and the square of sidewalk might be fertile bottom lands buried under a mass of sterile sand and gravel.

3. Our school building is an old one, with brown-stone walls. Frost and rain and sun have been getting in their work, and now repairs are being made. Here are some crumbling blocks that have been removed, over there are some fresh blocks to replace them. We pick up some chips from both piles. The old stone crumbles under pressure and seems to turn to sand. An ordinary hand lens shows that the stone is actually composed of fine sand grains. The newly quarried stone is firm, with some kind of cement or binder holding the grains together, while the old stone is porous and most of the cementing material seems to have disappeared. If you are teaching a high school science class, you can discuss "induration" and "disintegration"; if an elementary class, you can still bring them to an understanding of the simple principles involved, leaving out the "fourteen-dollar words."

Suppose we begin to make some inquiries. The contractor can tell us where the stone is quarried. From government bulletins or through correspondence with the State Geologist we can learn the name of the formation and its geologic history. How far we shall go into the study of the earth's past will depend on pupil interest,—and on the powers who prescribe our course of study! Who knows,—perhaps one of those "problem" boys in our class will some day be a geologist himself as a result of this little "journey" to the builder's stone pile.

The particular examples given above will probably have no importance for the reader in his own teaching situation. However, it is important that each of us form the habit of searching for illuminating examples in the familiar world close at hand. If we can lead our class a few blocks down the street, or on an hour's excursion in a nearby woods, we may open up whole new worlds for study and exploration.

Lest we seem to be exalting the school journey as an all-sufficient teaching method, may we pause at this point to urge the use of other visual aids of all kinds in conjunction with the excursion. In our first example above, note the advantage of having at hand a road map to study distances, connecting routes, probable sources and destinations of the traffic. Yet how few teachers have on hand this simple and cost-free type of visual aid. After observing our miniature demonstration of soil erosion (Example 2), pictures of more spectacular examples will take on deeper meaning and significance. Are we claiming too much if we suggest that even so fine a motion picture as "The River" will

be more closely identified with reality if we compare some of its scenes with the rivulets on our denuded terrace? On the other hand, pictures may clear up points that puzzled us while we were in the field. Specimens collected on the trip, or obtained from other sources, are of special interest and value when used to supplement our field observations. The school journey and the school museum should often, in practice, be vitally and closely related.

Many writers have stressed the breakdown of the excursion technique into preparation or planning, the excursion proper, and follow-up. In a sense every excursion, even if confined to the school grounds, requires this treatment. However, we may need to be warned against adopting a formal, stereotyped plan. In this, as in other teaching techniques, freshness and originality are of prime importance. If we devised a plan which worked perfectly for one excursion, we should not fall into the error of assuming that plan to be the best for all future trips. We must not be afraid to experiment; we must be alert to devise new methods for new situations.

The teacher's own preparation for an excursion can scarcely be too thorough; it is possible, on the other hand, to make the pupil's preparation too detailed. It is easy to take the keen edge off the pupil's enjoyment of the trip by telling him too much in advance. Every pupil, no matter how young, enjoys the thrill of exploration and discovery. We should not rob him of that thrill, either by giving away all the surprises beforehand or by making his discoveries for him in the field. Similarly, we can be too rigid and zealous in the matter of reports or other follow-up exercises. If you have ever observed the members of a class exchanging sour looks when an excursion is announced, the chances are that such an announcement has come to be associated with long, formal reports or other monotonous work.

The school journey should be an occasion for the recognition of individual differences and diversified interests. Here is really a golden opportunity to give freedom of expression, to encourage rather than to stifle highly personal interests, hobbies, viewpoints. Of course the physical safety of the pupils requires discipline and order; we cannot permit the class to become a mob in the name of rugged individualism. On nearly every excursion, however, a considerable degree of latitude can be allowed. Certainly the follow-up furnishes a grand opportunity to let Johnny "go the limit" in his enthusiasm over the salamander eggs he collected down at the pond, while Mary concentrates on the wild flowers she discovered. Why try to press Johnny and Mary in the same mold?

For our part, we are offered a challenge to develop our creative imagination by exercising it on the physical and social aspects of our every-day environment. If we are teaching away from home, there is perhaps no better guarantee of our becoming

(Concluded on page 203)

Making a Film Strip; An Educational Adventure

Showing that film-strip production is not so simple as it seems, if results are to be sound in scholarship and technique.

JOHN LENTZ

Welfare Division, Metropolitan Life Insurance Co.
New York City

SOMETIMES a simple undertaking evokes a tremendous amount of labor. When the preparation of a film strip on the life of Dr. Edward Jenner and the history of smallpox vaccination was first assigned to me, I viewed it as a task that could be completed with comparative ease. Perhaps my rather casual attitude toward the making of a film strip was engendered by the fact that I had previously been entirely concerned with the production of motion pictures and was therefore inclined to look upon the film strip as a sort of step-child. But I soon found that my perspective was badly distorted and that a film strip, like a motion picture, required a carefully prepared scenario, an immense amount of research, and many other detailed preparations if it was to be more than a static series of still pictures with accompanying captions.

Source material on the life and work of Dr. Jenner was easy to secure in medical libraries. I dug rather deeply into the life, work, and times of this 18th Century English physician and the more I read, the more I wanted to examine every aspect of the problem with

health education programs designed to promote vaccination and my wide reading on the subject stood me in good stead when these requests were made.

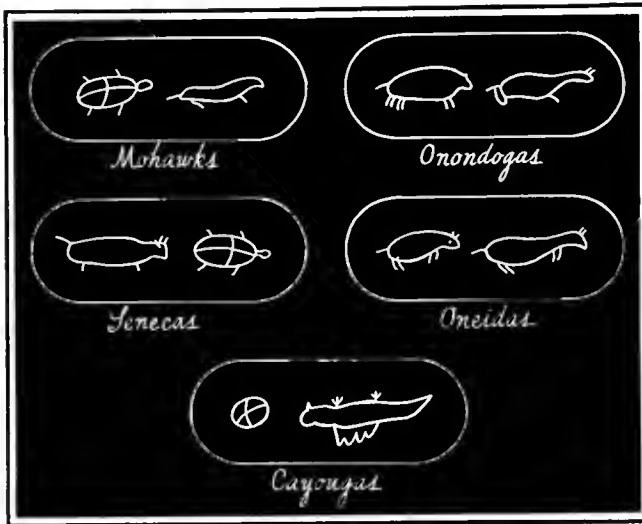
The source material for the film having been gathered and digested, the preparation of the scenario followed. One of the first questions that came to my mind was—how many people, aside from those engaged in scientific pursuits, know of Edward Jenner and his great contribution to humanity? Since the film strip was to be shown in schools, an answer to this question was sought among boys and girls of junior and senior high school age. Surprisingly enough, the usual answer was: "I never heard of him." There was no opportunity to give Jenner a "build-up," as the press agents do when introducing a new movie personality. But it occurred to me that he might be introduced in the film by identifying him with some of his well-known contemporaries including Benjamin Franklin, Oliver Goldsmith, Edmund Burke, and others. All students were familiar with these great men and it seemed appropriate to place Jenner in this distinguished group for his claim to lasting fame is based on a contribution as great as that of his contemporaries. From this point on, the plan of the film took form. Aside from information on Dr. Jenner and smallpox vaccination, I decided to introduce other material that would perhaps make the film interesting and instructive to students in classes other than those in hygiene, health, or physiology. Thus, pictures which showed the prevailing type of architecture of the time were selected for use in the film. Others were chosen to show the manner of dress of the period, while still others pictured the forms of transportation, printing, and recreation in vogue during those days.

After the scenario was completed, the search for 18th Century pictorial material on Jenner's life and discovery was begun. This proved to be a quest that took a portion of my time, off and on, over many months, when picture collections in numerous libraries and museums were thoroughly combed. At first a few portraits were brought to light, but many types of prints were needed to illustrate the essential points outlined in the scenario. Other areas were explored which proved to be as fruitless as the first. Finally a clue to a veritable treasure trove of Jenner memorabilia turned up in a news article of a London paper. It told of the collection gathered and preserved by the Wellcome Historical Medical Museum. A letter was quickly dispatched to the Curator asking permission to use the Museum's extensive collection. Meanwhile the search



Dr. Jenner vaccinating his young son, who is held by Mrs. Jenner.

which he was concerned. I have since found that this study was of considerable value aside from the immediate purpose which it served. Since smallpox is still a public health problem, I have been called upon to contribute information for use in connection with



Signatures of five Indian chiefs on document their tribes sent to Dr. Jenner in appreciation of his work.

continued in this country, but the only Jenner items that were found were a lock of the gentleman's hair and one of his ivory toothpicks! After an extensive correspondence with the London Museum, I was finally told that the institution was moving into new quarters and that the Jenner pictures were crated away. Moreover, it was not possible to open them so as to have prints made of those which I had requested. Thus, it appeared that I was at the end of my rope and that there was no alternative left but to proceed with production by utilizing the few pictures and prints which were available. My interest in the subject, however, had become so intense that I was unwilling to go ahead without at least one more attempt. Something told me that somewhere there must be other collections of Jenner items and remembering the tale of the man who found an acre of diamonds in his own backyard, I decided to visit, if necessary, every print and picture shop in New York City.

A prolonged search started and in every shop the answer to my inquiry was the same: "Sorry . . . prints of that period and on that particular subject are extremely rare." At this point I sent a memorandum to my associates stating that in view of the amount of time and effort expended on the project, perhaps the film should be made with the material already gathered. The ink was hardly dry on this memorandum when, wholly by chance, I wandered into a small print shop situated almost within the shadow of the skyscraper in which I worked. There, in a case, was a collection of rare and beautiful engravings of Dr. Jenner himself in addition to contemporary cartoons, caricatures, and sketches pertaining to the early history of vaccination. For a moment I refused to believe what my own two eyes saw! The owner gladly permitted copies of these prints to be made for use in the film. I have since felt that there should be a special blessing in the litany for this generous shopkeeper!

While this search was in progress, another message had been sent to the London Museum by cable. The Curator, realizing the urgency of my request and at the same time appreciating the health educational im-

port of the undertaking, notified me that copies of the museum's entire collection would be forwarded despite the trouble involved. Thus a wealth of pictorial material was finally secured, and the way seemed clear for immediate production.

The script of the film had been filed away while the hunt for pictures was in progress. Although the script has been carefully written, I realized the necessity for having each statement in the continuity reviewed by authorities in those fields upon which the film touched. Fortunately, I had access to a number of recognized specialists including physicians, teachers, bacteriologists, health officers, and statisticians. Each authority was requested to review the material and change any statements that were not absolutely accurate. Needless to say, this request was carried out by each of the specialists in a thorough and painstaking manner. The care that was exercised in this connection made me doubly aware of the fact that in a film based on a scientific subject the slightest deviation from fact is never justifiable, even though a bit of adulteration or coloring might stimulate attention or provoke entertainment. In other words, a scientific film should tell the truth, the whole truth, and nothing but the truth.

The pictures having been assembled and the continuity having been passed by the board of experts, actual production was at last in order. When the finished product was finally delivered from the film laboratory, the idea of a classroom preview was discussed. It was felt that the reaction of a high school group to the film would give an indication of its value as an avenue of learning in health. Therefore, arrangements were made to show the picture before a group of approximately fifty students composed of an English class, a health class, and a biology class. After the film had been shown, the class chairman led a discussion which proved that the picture had aroused an interest in the subject of smallpox vaccination. What can we do about it? This was the question that was raised immediately by the students. A variety of projects were suggested. "Let's try to find out if there is any student in our school who has not been vaccinated," said one student. Another proposed a visit to the health department to witness a vaccination clinic. Still another proposed a study of whether or not articles of commerce could bring the smallpox virus to their city.

Considering the difficulties involved, the time required, and the money expended in the production of the film, the question of whether or not the undertaking was worth while often came to mind. All such doubts were completely dispelled in view of the spontaneous response of the first group of students who witnessed it. Since the film was released almost two years ago, other reports have been received from schools throughout the country which have strengthened this conclusion many fold.

After making a film strip and observing the results that may be obtained through its use, I do not subscribe to the definition that a film strip is nothing more than "a series of still pictures printed on 35mm. stock." To me a film strip means an educational adventure fraught with tremendous possibilities for the dissemination of knowledge for human betterment.

Motion Pictures for Disseminating Occupational Information

THERE is every indication that the use of motion pictures in education is entering upon a new and important phase. This phase is the use of motion pictures in vocational guidance and in disseminating occupational information. Before the use of motion pictures there were certain limitations in bringing the child to industry. Obviously a thousand or even one hundred children could not visit a working plant without disrupting its normal procedure. And even if that were possible, it would involve an all-day trip. The scope of industry visited would have to be limited to that within a reasonable traveling radius.

With the advent of the motion picture, the oil, steel, soap, meat packing, lumbering and other industries, all within an hour or two are brought within the mental comprehension of not only one hundred, but many thousands. The use of printed material based upon investigations and careful observation is subject to the personal interpretation and the "imaginative visioning" of the student. The presentation is textual and not active. By presenting the concrete workings of an industry to the child new interests are aroused and new fields of endeavor are opened which might otherwise have never been awakened.

When it was finally decided by the schools to use motion pictures as a medium in disseminating occupational information an investigation was made to determine the materials available in suitable form. Application was made to twelve recognized sources of such materials and prompt reply was made by each with suggested additional sources totalling 250 in all. Many of these had a great deal of material but most of it was unsuitable for use in occupational information courses. Of the materials which seemed to be suited for use as aids in imparting occupational information, forty-two films were free, eleven were rentals or sale service only. Those for rent were quite reasonable. The free material was supplied with the understanding that the school was to pay transportation charges. While most of the free films were of an advertising nature they did have educational value particularly appropriate for use in presenting occupational information.¹

Another source of occupational information films is the commercial moving picture which though prepared for entertainment also portrays occupations and occupational activities. Sometimes this information is accurate and complete; sometimes a director's dramatic fancy.

A detailed study* of the increasing use and possibilities of motion pictures in the field of vocational education.

GIGI LEVINSON

No. Valley Stream, Long Island, N. Y.

No one will ever know how many persons have based the choice of an occupation in part upon some bit of fact or fancy picked up from a commercial moving picture.

Some pictures have high value. *Life of Louis Pasteur* probably should be seen by every potential scientist; *White Angel* by every future nurse; *Men in White* by those who would like to enter the medical profession; *Ceiling Zero* and *Test Pilot* by those interested in aeronautics. A good occupational information film should contain data about the nature and cost of preparation for a vocation, facts about supply and demand for workers, occupational trends and the problem of individual fitness which should be considered in choosing a vocation. Probably the nearest thing to a vocational guidance picture undertaken by commercial pro-



Scene from the film "America—Yesterday, Today and Tomorrow."

(Produced by National Industrial Council)

ducers is *The Flying Hostesses* which shows the selection, training and activities of the air stewardess. Unfortunately pupils seeing this film without having the benefits of vocational guidance may decide to enter this field not realizing there is already a long waiting list.

Many reasons have been advanced to explain the tremendous gap between the development of the motion picture for the theatre and the extent of its use in education. While it is true that in the past five years educational developments have been more rapid, the schools have been far behind the theatre in the use of motion pictures. The reasons for this condition are:

1. The schools are not as progressive; they are hampered by "history."
2. Lack of teachers who are trained to use them effectively.

¹"Visual Aids in Imparting Occupational Information"—Grayson N. Kefauver and John W. Curtis—*Vocational Guidance Magazine*, Dec. 1929.

* Appendices — full bibliography, classified film-sources, long descriptive lists of films—are perforce omitted here.

3. Lack of a reservoir of films that have been properly evaluated and coordinated.

The National Occupation Conference began in September, 1936 to witness every new picture released in New York City for their occupational content. In judging a picture the following questions were asked:

1. Does it portray occupational conditions, activities, requirements, advantages and disadvantages?
2. Is the portrayal accurate or inaccurate?
3. Does it affect emotional attitude towards the occupation in a manner which is desirable or undesirable?
4. Could it be used as a starting point for discussion in a class in occupations?²

As a result of this investigation, the following conclusions were reached: a substantial proportion of commercial motion pictures do portray occupational conditions, activities, requirements, etc. The effect upon emotional attitudes toward the occupation is frequently undesirable because the occupation is made to appear much more attractive than it is in fact.

A survey³ of the activities in foreign countries indicates that the whole world is alive to the potentialities of the films and the accounts from various countries show the degree to which the cinematization of the schools has proceeded. In Denmark, the Ministry of Education undertakes special shows for children. In Australia, the authorities are also alive to new developments. Poland, Finland, Switzerland, Czechoslovakia (before the Munich Pact), Austria, Hungary, Rumania, Sweden, all have organizations for the distribution of films to schools. Japan, France and Germany pay considerable attention to the cinema in school while the excellent work and organization in Russia is generally known through the Russian film exhibited in England and America. In Russia, teachers are trained in film usage and they are expected to be as conversant with the film as with books and apparatus. In the United States, educational talking pictures are produced com-



Scene from the film "Frontiers of the Future."
(Produced by National Industrial Council)

mercially. Trained specialists in cinema technique and teaching confer with knowledge-specialists and produce scientifically planned instruction films.

The outlook for visual aids in vocational guidance is hopeful. Certain industrial companies and societies realize the problem and are taking steps to supply the kind of films that are needed for this particular special-



From the filmstrip unit "Art as a Career."
(Produced by The Society for Visual Education)

ized field. The development of the future will probably involve special guidance films of the following types:

1. sound films emphasizing guidance outcomes
2. films for use in connection with correlated radio addresses
3. films with lecture discs

Objectives of the Method

Objectives of this method for dissemination of occupational information in the best manner possible are:

1. To reach many students
2. To effect an economy of time
3. To have the student possess or know the information in the shortest time possible
4. To give the student the feeling of being at an industry
5. To extend the scope of the occupational information to cover a number of fields and to be sufficiently detailed in any one field
6. To approach the child from the blind side so as to avoid the natural antipathy to preaching
7. To disseminate the information in a pleasant manner so as to establish a rapport with the student
8. To enrich and clarify instruction at all levels from Elementary School through the University.

Advantages of the Method

1. Economy of time and effort in teaching
2. Enriches and clarifies instruction
3. Its vivid presentation arouses the child's interest more than any other method; children like the movies
4. Tests show that information is learned more readily and retained for a longer period of time
5. Motion pictures bring the student to the place of work; overcomes space and time
6. With the motion picture as a teacher there is no limit to the information possessed in all fields or in any one field
7. Many students rebel at conferences or lectures because they have a preaching approach; motion pictures approach the subject from the "blind" side
8. Movies are always entertainment and eagerly attended and accepted by the students.

² "Occupational Teaching Aids in the Movies"—Robert Hop-pock, *Occupations*, November 1937.

³ "The Cinema in School"—W. H. George (1935)

Disadvantages of the Method

1. Material to date is not complete enough in all phases; technically poor in some instances and unscientific socially in others
 - a. vivid emphasis may be on a minor fact or principle causing pupil to lose the general import of the film as a whole
2. In many films the entertainment factor is dominant instead of the educational factor
3. Many occupational information films are commercial in nature and tend to propagandize
4. Because of the vividness of the motion picture film the eagerness with which children accept it and the general state of vocational flux may cause the student to decide upon a particular vocation too quickly and too early in life
5. At present the initial cost of using sound films is quite high since it involves the installation of expensive equipment and the rental or purchase of sound films is still too high for the smaller school with a limited budget
6. The use of the motion picture in disseminating occupational information has only a short history and a larger library of experience is needed
 - a. The establishment of a clearing house or a Bureau—a Bureau that would be a permanent body administered by people with a technical knowledge

of the motion picture and a scientific social-educational view; a permanent library to ship the films to the various districts when needed.

Use In the Classroom

The general aim of disseminating occupational information is to supply the pupil with broad backgrounds of appreciation, with intelligent consideration of modern vocational life, and with a technique for interpreting such facts and appreciation in terms of the pupil's own individual capacities. Many schools try to obtain these results by having classes in occupations, by giving individual counselling, through life career classes, outside speakers, radio and drama, visits to industry and museums, clubs, school publications, exploratory courses or by correlating and coordinating vocational information directly with the curriculum subject matter.

The National Vocational Guidance Association has set the following to be the desired outcomes of the teaching of vocational information⁴:

1. Some familiarity with the actual work done in each occupation
2. A knowledge of the advantages and disadvantages of a given occupation

(Continued on page 212)

⁴"Visual Aids in Teaching Occupations"—Mark D. Gordon, John Adams High School, Cleveland, Ohio. *Vocational Guidance Magazine*, May 1932

Motion Picture Programs for Children

A stimulating example of a local service that should provoke imitation by other communities.

RUTH E. LOBAUGH

Extension Division (Southern District)
University of California, Los Angeles

THE University of California through its Extension Division in Los Angeles recently completed a two year's experiment in motion-picture programs for children. The programs are held Saturday afternoons in Royce Hall Auditorium on the campus of the University. They have attracted the attention, cooperation and support not only of the immediate community but of the whole state. Among the groups vitally interested are Parent-Teacher organizations, city and school Playground Departments, Junior Chambers of Commerce, Coordinating Councils of Youth Activities, Public Libraries, Girl and Boy Scout organizations, colleges and universities.

Since January 1938 twenty-two programs have been presented, with audiences ranging from four hundred at the first performance, to twenty-three hundred on January 20, 1940, and although the programs are planned especially for children, adults attend in large numbers, and are as enthusiastic about them as the children. As a matter of fact it often takes both father and mother, the aunt and the grandparents to bring one tiny tot. The average age of the children is from four to ten years. At first the older children (from ten to fifteen) attended; but it was soon apparent that their

movie habits had been rather well fixed. They demanded a more stimulating variety of entertainment—the serials and the "thrillers"—they were accustomed to seeing at the local picture houses. Hitherto very little has been done in the way of presenting suitable pictures for the very young, but the results seem to point to an untouched field.

The first program, a Wendell Chapman picture (*Wild Animals of the Rockies*), was presented without any special publicity. The next, which consisted of a number of short subjects—*Humming Birds at Home*, *Sawdust and Sidelights*, the following two Erpi Films, *The Adventures of Bunny Rabbit* and *Flowers at Work*, *The Cat's Canary* (an Aesop Fable)—was announced through an illustrated folder.

The attendance practically doubled. Successive programs were announced through the same medium, and it has been found that the announcements with a predominance of pictures and little text material make a greater appeal and attract a larger audience than do the announcements with few pictures and much text material. The folders go into the schools, the libraries, the playgrounds, and to a large list of individuals, both adults and children, who request them. From

fifty to four hundred and fifty announcements are often requested by interested individuals for distribution in their local communities. The daily and weekly newspapers are supporting the experiment by giving generous space—using both pictures and news stories.

In order not to compete with the commercial houses, the admission is fixed at fifteen cents for children, two for twenty-five cents, and at twenty-five cents for adults. In order to reach a large group of children unable to pay this fee, one hundred to five hundred tickets are distributed each time, to underprivileged children. Free transportation is frequently furnished by local civic organizations, by groups and by individuals.

The most difficult factor in the experiment is the securing of suitable films. (Both 16mm and 35mm are used.) But as the experiment is becoming more widely known, material is becoming more available. Some excellent 16mm films are secured from amateurs. Programs selected for the younger children are made up of films such as the Erpi films—*Flowers at Work*, *Little Grey Squirrel*, *Navajo Children*, *Mexican Children*, *A Boat Trip*, *An Airplane Trip*, *The Fireman*—Castle's *Dog Show* and *A Day at the Zoo*, Guy D. Haselton's *Old Ironsides* and *Falling Waters of Yosemite*, *Snow Fun* and *The Adventures of Chico* from the Pictorial Film Library, *California Wild Flowers* and *Cat and Duck Wrestling Match* (two amateur shorts made by local people), Disney's *Silly Symphonies*, *Cubby Bear* and other cartoons, Universal's *The Playful Pup* and *Spring Serenade*.

The pictures for the older children, ten to fifteen years of age, include some very excellent black and white, and color films: *Wild Animals of the Rockies*; *In the Land of the Navajo*, made by E. P. Hunt of Stanford University; *Wings Over the West*, secured



Scenes from two Erpi films—Left: "Navajo Children"; Right: "An Airplane Trip."

from Dr. Alfred M. Bailey, Director of the Colorado Museum of Natural History; *Woods, Waters, and Wild Life*, photographed by William E. Finley* These films are in some ways superior to those selected for the younger children, but the response is not so great. As an outcome of the showing of *Wings Over the West*—an all-color film of the Western bird life—at least one bird club has been organized.

Each program is preceded by a half hour of organ music, which the children thoroughly enjoy. The organist has become an important part of the show. He invites all who have a birthday to come to the organ, and everyone sings "Happy Birthday!" His non-technical explanation of the pipe organ is of intense interest to the very youngest as well as to the adults. Exceptionally good deportment is maintained by the children throughout the programs. There is a minimum of bouncing on the seats, boisterous talking, or running up and down the aisles.

The University of California at Los Angeles lends itself admirably to this interesting experiment for children. Royce Hall Auditorium, with its comfortable seats, good ventilation, and excellent acoustics is fully equipped for first-class projection. The fact that it is located thirteen miles from the center of the city precludes the attendance of many parents and children who might have come, though in some cases parents bring their children even greater distances. An all time high attendance record was reached when an all-Disney program was given. The auditorium, which holds 1,800, was unable to accommodate the crowd and a second showing was announced. A few of the children went home, but several hundred played games on the green and visited the art exhibit in the library while waiting for the second show.

Invitations have come to the Extension Division to present programs in other communities. Thus far no plans have been worked out for doing so. The project is still in an experimental stage. What the development will be remains to be seen. The interest created by this experiment is stimulating other organizations to undertake similar ventures. Occidental College has opened Thorne Hall for this purpose and is presenting two programs a month, and other institutions are becoming interested.

The field is wide, the available material is scarce, but one fact has been proven conclusively—a large number of parents, teachers, social workers and others are vitally interested in supporting and furthering an experiment for the projection of suitable moving pictures for children.

* William E. Finley, Route 10, Portland, Ore.



Shots from two Castle films— Above: "A Day at the Zoo"; Below: "Dog Show."



MOTION PICTURES— NOT FOR THEATRES

By **ARTHUR EDWIN KROWS**

Editor of "The Spur," New York City

IT IS quite consistent that the Industrial Moving Picture Company of Chicago was able to exhibit, at the Forestry Exposition in 1914, films made for various clients covering the entire lumber industry, and to produce, a little later, motion pictures on paper-making in Minnesota. A large share of the railroad films were contracted for with Chicago producers, including releases for the Illinois Central, the Chicago North Shore & Milwaukee and the Chicago & Alton. Virtually all the Farm Bureau subjects emanated from that city. Many meat-packing films would have come from there also, no doubt, had many such been made; but, in advertising animal products, it is not generally conducive to appetite appeal to remind consumers of the slaughter house.

Watterson R. Rothacker's Industrial Moving Picture Company had continued to be the foremost non-theatrical producing concern there. His chief business, of course, was the Rothacker Film Manufacturing Company, operating the largest commercial laboratory between New York and Hollywood. However, he had given much constructive thought and effort to developing his industrial films division. In direct charge of that, from the beginning, had been his younger brother, Douglas D., but it was always Watterson R. who figured prominently in the aggressive promotion of the work, whether in obtaining contracts or in pushing an ad-film group.

Nevertheless, the laboratory received its full meed of attention; and, as the insufficiency of profits obtainable by blazoning trails in the unexplored non-theatrical end of the business became more and more evident over the years, Watterson decided to withdraw from it and let his brother carry on. Consequently, in the summer of 1926, the lesser enterprise was reorganized as Rothacker Industrial Films, Inc., with Douglas D., then thirty-nine years of age, as president, and S. J. Stoughton, of the New York office, as vice-president. In September of the same year, Rothacker Industrial Films moved away from Watterson's address on Diversey Parkway, to a new plant on North Ashland Avenue.

Homestead Films, Inc., of Chicago, was not much in evidence until after 1921, when the American Farm Bureau Federation released "The Homestead," in two reels. I do not know the name of the organization responsible for actually making this subject but, as Homestead Films, Inc., produced "My Farm Bureau" in 1924 for the same group, the conclusion is irresistible not only that "The Homestead" was created by the same persons but that, to gain as much as possible from

the connection, they had named their concern after this first successful venture.

If it is true that they "put all their eggs in one basket" in this fashion, they were badly jolted in 1927 when the Atlas Educational Film Company carried off a Farm Bureau contract for the making of a six-reeler, with fifty prints to boot. However, Homestead had not waited for all of its income from the Farm Bureau. In 1923, for instance, its staff had produced the "Michigan Series" of films, designed and constructed by the Michigan State Department of Public Instruction, illustrating the natural life of the North Central States.

This Atlas Educational Film Company also was of Chicago, and apparently had no connection with Henry Ford's alleged Atlas outfit in Detroit, or with Leon E. Dadmun's Atlas Film Manufacturing Company of Boston (started about 1917 with a "Peek's Bad Boy" series), or with the Atlas Films of New York which, in 1910,

Author's Note — The manifest impracticability of reviewing a huge mass of research—accumulated over many years and requiring more than 20,000 index cards to catalogue it — means that the Editors of Educational Screen have accepted the manuscript of this long history mainly on faith. In the circumstances, the Author assumes full responsibility for all statements of fact and expressions of opinion herein, at the same time that he invites corrections and emendations for the betterment of the record when it is published eventually in book form.

released "one good American reel every Wednesday" to theatres. Some further coincidences are that, in January, 1916, the *Motion Picture News* of New York, carried a small advertisement in which the Atlas Educational Film Company of San Francisco advocated the use of the Universal Camera for which it was the agent; an Atlas Projector Company was operating in Chicago in February, 1916, its machine designed for non-theatrical use; and the Atlas Company of Detroit, with the rumor of Henry Ford's support, came in July of the same year (but almost immediately thereafter announced the production of theatrical comedies).

In the spring of 1921, the Atlas Educational Film Company of Chicago, was releasing "The Story of Two Pigs," an item on animal husbandry, made in cooperation with Purdue University. The name recurs constantly in the release

The Seventeenth Month—the survey lingers over Ray-Bell in the Twin Cities pausing also at Colorado Springs to study the profitable midget plays of J. Don Alexander.

lists from then on—for the Atlas Educational Film Company seems to have developed a considerable business in picture distribution as well as in production. In 1925 the concern attracted news service attention by producing a film for the American Federation of Labor. The A. F. of L., announcing this from Washington, August 3 of that year, stated that the picture would show the high spots in the history of labor, "from slavery to the present." Every phase of the labor question would be treated, it was said—the eight-hour day, open and closed shop, the union label and much more. And, when completed, paid labor officials would lecture with prints in various cities.

To guide the reader through the maze of Atlases, here are the basic facts concerning the Atlas Educational Film Company of Chicago—the one which has offices and studios in the suburb known as Oak Park. The organization dates its beginning from 1913, its incorporators including I. R. Rehm, who is its President, and his brother, C. A. Rehm, still active in the concern. It has produced many industrial and propaganda films, and is frequently identified with pictures for the Farm Bureau Federation. In its strictly "educational" output have been various subjects for Eastman Teaching Films. In 1916, another brother, R. R. Rehm, and a brother-in-law, T. L. Haines, started the Atlas Educational Film Company of San Francisco. The former withdrew within two or three years of the incorporation, but the company has been continued by Mr. Haines as an active sales establishment.

Of the Chicago theatrical film producers, Kleine confined his non-theatrical endeavors pretty much to distribution. The Essanay Company also kept fairly aloof, although its executives probably weighed the possibilities of a non-theatrical experiment or two. When the new Essanay Studios opened in the spring of 1916, George K. Spoor, the president, entertained the Advertising Association of Chicago, and addressed the attending members on the subject of motion pictures in their relation to advertising. In August, 1916, he issued a statement defining the use of films in churches.

But the Selig Polyscope Company prosecuted the sideline with great diligence. Col. Selig was less concerned with factory pictures, however, than with films on politics and government; and he was more interested in the politics and the government than he was in the pictures designed to further their ends. Among other films, which he made in circumstances having political implications, was the Indiana centennial picture in 1916.

He gave marked attention to films for schools, but conceived these chiefly as subjects which would be equally interesting in the theatres. He had been one of the first sincere believers in travel reels, and himself had financed not only the expedition of Emmet O'Neill, in 1912, to the Amazon River, but expeditions to Africa, Korea, Japan and the Philippines, headed by Professor Frederick Starr—the same Professor Starr whose brave utterances on the probable future of educational films had been quoted in the early Urban and Kleine catalogues. Selig's excursion into New World history has already been noticed: his "Columbus" was memorable. In the autumn of 1915 Mayor William Hale Thompson nominated Selig to become a member of the Chicago Board of Education; but the Colonel declined with thanks.

The Burton Holmes Chicago studios and laboratories were concerned mainly with the enterprises of that celebrated lecturer, although occasional reports came of their production of outside subjects. The vice-president and general manager, Oscar B. Depue, began as a lantern operator for Burton Holmes in 1893. His mechanical knack and general willingness led Holmes to use him as assistant in his first motion picture attempts, results being so satisfactory that from 1897 to 1902, Depue personally built all the cameras, printers and projectors used by Burton Holmes, Inc., to photograph during the summers and exhibit during the winters. In 1915 the beginning of Holmes's long contract with Paramount made it expedient for him to establish a private laboratory; and that was the actual beginning of the firm as it now exists. In 1928 Depue's son, Burton W., graduating from the University of Wisconsin and ambitious to expand the business, was made manager of sales in charge of the industrial films division at the age of twenty-two.

Of course, in so large a city as Chicago, there were numerous smaller efforts locally to produce industrial and educational pictures; but apparently few materially influenced the non-theatrical trend. However, significance attaches to any firm of the kind which remained in business upwards of five years, because that at least suggests a kind of stability which must leave an impress on the community in which the phenomenon appears. Something may be claimed, therefore, for such Chicago enterprises as that of Otto Hangartner, whose Zenith Cinema Service first came to particular attention in 1917 when it issued a travel series made by Otto A. Brinner, a wealthy citizen.

There was one other large Chicago undertaking, the more extended description of which it is advisable to hold for a more appropriate place. This was the commercially founded Society For Visual Education, organized late in 1919, primarily to serve the school portion of the non-theatrical field. In September, 1920, this group, having embarked on the production of an impressive list of classroom films, announced the formation of an industrial department and advertised for clients in that class, offering, in addition



In 1926 Douglas D. Rothacker took command of America's first exclusively industrial film production firm, which his brother had founded and conducted for sixteen years.

to production facilities, a guaranteed non-theatrical circulation.

Apart from the situation of the Society For Visual Education in Chicago, it was in a highly advantageous position to secure industrial accounts. First, its chief sponsor was the influential public utilities magnate, Harley Clarke, who in 1920, even wrote an article for the Society to use in its advertising, entitled "Visual Education as a Force in Industry." Second, the imposing list of eminent educators concerned in the enterprise presumably were experts in the technique of imparting useful information of great importance in industrial films. Unfortunately, and possibly because the most was not made of these substantial advantages, this phase of the Society's business did not much develop. My own records show only one industrial picture made by the division—a technical subject produced at the Chicago Laboratories of the Union Draft Gear Company, dealing with tests made on heavily laden freight cars. It was shown before a convention of railroad men, at Montreal, in September, 1920. It must be added, however, that the Society was still advertising for industrial accounts at the end of 1921, and doubtless made other productions of the sort.

Ray-Bell

THREE hundred and fifty miles or so northwest of Chicago are the twin cities of St. Paul and Minneapolis, constituting the eastern gateway to the upper left-hand quarter of the United States. Served by eight or nine large railroads and situated at the practical head of navigation on the Mississippi, they are in positions to command the huge wheatfields, vast timberlands, and large portions of the mining areas. Here, claiming a start in 1910, and so to be the oldest commercial motion picture company in continuous existence, is the non-theatrical production firm called Ray-Bell Films, Inc., its studio and laboratories in St. Paul, and

a branch sales office in Minneapolis. In one period a sales office was maintained also in Chicago.

The firm designation is a combination of the names of Reid H. Ray, who has written many scenarios for the concern, and of Charles E. Bell, cameraman. With their staff of qualified assistants and considerable equipment, they have served successfully some of the best accounts in their territory. Probably their largest single production assignment came about 1925 from the Burlington, Northern Pacific and Great Northern Railways, for which they shot approximately 100,000 feet of scenic material, edited in various ways for publicity uses through the passenger departments. This indicates the source of their films on the Yellowstone and Glacier National Parks, and of the Northern Pacific's "Flashes of the West" series which consists of twenty-two one-reel subjects. Another faithful client has been the Modern Woodmen of America, the fraternal organization whose headquarters are in Rock Island, Illinois, and whose Head Clerk is J. G. Ray, the father of R. H. Ray.

There seem to have been newsreel shots of the Modern Woodmen, photographed in Peoria, as early as June, 1908; and exceptional interest in those apparently led the order to develop its own film distribution service. The picture program centers in the sanitarium work, the sanitarium itself having been begun January 1, 1909—the aim being to acquaint those who have invested with the use to which the funds have been put, as well as to stimulate further support. In 1911 the first film of this sort, "The Man Who Came Back," was produced by the establishment which was to become Ray-Bell. Since then, Ray-Bell Films, Inc., has produced upwards of forty-five different subjects for this single account. Considerable income for the firm lies in exhibition of the films it has produced. Since 1935 it has made and distributed numerous short advertising subjects for theatres, showings for principal customers being claimed in fourteen Midwest States annually.

In 1908 Charles E. Bell began as a projectionist in a Seattle, Washington, theatre. Shortly afterward he came to St. Paul to operate a motion picture house of his own, but, in 1909, he surrendered that to become chief projectionist for Otta N. Raths, owner of the St. Paul Gayety Theatre. In the Gayety were held previews of films made for the Great Northern Railway, the contract to produce which was held by Edward Seavolt, a former cameraman for Rothacker; and this spelled opportunity for Bell. In 1910 he therefore brought about the formation of a company to produce further Great Northern pictures, establishing a laboratory, as part of the plan, in Raths' basement. In the Raths-Seavolt Film Manufacturing Company, Raths was executive head; Seavolt was director; and Bell was cameraman.

Along with other production assignments, Bell made pictures for the Modern Woodmen, beginning in 1911 with the aforementioned "The Man Who Came

Back." In 1915, while engaged on one of these undertakings in Colorado, he became associated for the first time with R. H. Ray, whose father, as Head Clerk, conducted the Woodmen motion picture activity along with many other duties. The son, a student at Iowa State University, had become a cameraman there for the Athletic Department, making, incidentally, what are said to have been the first football training pictures to be used in Big Ten colleges; but, during the summer months, he worked for his father in the motion picture department of the Modern Woodmen—and thus, in 1915, he joined Bell's crew in the capacity of what he now describes as "a lowly assistant." It was much later, however, that he became a regular member of the firm.

By 1920 Seavolt had dropped out of the original group and, in fact, out of the motion picture business. The firm name had become, first, Raths, Mills & Bell Motion Pictures, Inc., and then, when Raths withdrew to accept an appointment as Postmaster of St. Paul, just Mills & Bell. But the concern went busily on, now with that large, previously mentioned, two-year production job in hand for the Burlington, Great Northern and Northern Pacific Railways. W. R. Mills, who headed the company beginning in 1922, had been, until then, L. W. Hill's advertising manager for the Great Northern. That railroad "epic" had been barely completed when, in February, 1925, R. H. Ray succeeded Mills as company

Coast to Coast for locations. Ray-Bell, moreover, possibly holds a record for the production of agricultural subjects, notably for the John Deere companies.

Sly-Fox Films, Inc., also of Minneapolis, specializes in making short ad films for theatrical release, non-theatrical subjects just occasionally. Earle C. Sly is president and treasurer, R. S. Stebbins is vice-president, and Ethel H. Sly is secretary. In passing them with a friendly nod, one is struck with the thought that here again is a small producing concern, far from the theatrical picture-making centers, which nevertheless finds a fair living for its personnel in serving the same market supplied by Hollywood.

As a matter of fact, the making of these advertising "trailers" is characteristic of industrial producers through the Midwest and the South, where the exhibitor chains do not strictly enforce the rules which prevail in the better theatres of the East, that all commercial advertising, save for current and coming attractions, shall be excluded from theatrical screens. It is perhaps fortunate that the small producer has this opportunity to earn subsistence when the making of non-theatrical fare will not support him. The regrettable fact is that his prosperity in the trailer sideline usually weans him away in time from the other service. Or it so imbues him with the "entertainment" formula that, if an odd client asks for a non-theatrical production, it is almost impossible for him to readjust his film-making point of view and make it on a fitting basis.

South of Minneapolis and St. Paul, four hundred miles more or less, are Kansas City on the Missouri, and St. Louis on the main Mississippi stream. They are traffic centers midway between active highways north and south and east and west. Hence, they are likely places, indeed, in which to find industrial producers. Kansas City, "gateway to the southwest," has encouraged them especially; but those to be found there generally are most interested in making these "sponsored" films for theatrical exhibition.

A. V. Cauger's United Film Ad Service, subsidiary of the Kansas City Film Laboratory, is one of the most active. It was organized about 1925 by Cauger and several others—including J. H. Craig and U. B. Iwerks, the animation artist who later became known to the theatres as the creator of the screen cartoon character "Flip, the Frog." The concern apparently has no connection with the Kansas Film Corporation which was formed in the other Kansas City, across the State line, in August, 1916, by John B. Born, A. D. Allison, L. E. Barnard and H. J. Kaelin, with the announced purposes of erecting a studio and producing "all kinds of pictures." Another industrial producer in Kansas City, Missouri, is the Andlauer Film Company in the Ozark Building, W. A. Andlauer president—unusual for being more interested in non-theatrical material and its distribution.

Leading the local non-theatrical production in St. Louis, which includes the National Cinema Service, is the Commer-



Charles E. Bell, production head of what is said to be the oldest commercial film producing concern in continuous existence—founded 1910.

cial Films Studios, Inc., operated jointly with a processing laboratory, and once more principally concerned with short ad films and trailers. In much the same situation, with a laboratory and theatrical clientele, is the concern known as Parrot Films, at Des Moines, Iowa.

J. Don Alexander

THE inquiring observer, map in hand, crossing now through Kansas City into the vast Southwest, searching for the outstanding non-theatrical producer there, would, as long ago as the mid-nineteen-twenties, have been given the name of J. Don Alexander, of Colorado Springs, Colorado—upwards of five hundred miles away, clear across the ample State of Kansas.

With all of the praises to be uttered concerning Colorado Springs, it is difficult to think of it as the commercial heart of the Southwest, as a great manufacturing or marketing center such as St. Paul, Chicago, New York or Detroit. And a little closer scrutiny shows that J. Don Alexander did not choose his location for a film business, but for another, more consistent line from which his motion picture activity was, for the time, a mere offshoot. What he was engaged in occupied the Alexander Building in Colorado Springs, under the non-committal name of Alexander Industries.

First and foremost, then, as far as Colorado Springs was concerned, Mr. Alexander was a builder of airplanes. Another division of the Industries was operating a printing plant. But that was overshadowed by a curious sort of film production which served at one time, in the silent films period, upwards of 2,600 theatres, principally in the Southwest and South. And Colorado Springs is a convenient and pleasant place to pause and see for ourselves what these profitable ad films were like.

As the Alexander Film Company presented its product then, each production was approximately fifty feet long, and ran, by the projection standards of that time, as many seconds. Frequently two



R. H. Ray, president of Ray-Bell of St. Paul. Found his life work when sent to watch Charles Bell make a fraternal organization picture.

president, buying out his interest. Mills returned to his old job with the Great Northern. Since that time Ray-Bell Films, Inc., has continued uninterruptedly under the same management.

One of its largest contracts in recent years was the making of eighteen reels for the Russian Soviet Railroad Commission, through Amtorg, the Soviet trading company, constituting a complete story on American railroad operation, and taking nine months to complete, with camera crews traveling from

or three would be strung together to occupy almost three minutes; but that did not relate them in subject matter, for each was an advertisement for a separate concern. The ad film producers made literally hundreds, listed thereafter under all sorts of business headings—subjects for banks, life insurance companies, restaurants, butcher shops, bakeries, and, no doubt, candlestick makers, for there seems to have been no trade left out. A local shopkeeper could purchase or rent one of these midget productions, tagging a title on the end giving his name and address, and paying to have it run at his neighborhood theatre. Strictly speaking, you see, these production specialists were not in the non-theatrical line at all.

The Alexander Film Company arranged for the exhibition of its films. By contracting for regular weekly releases with the Motion Picture Theatre Owners' Association in various areas, Alexander was enabled to solicit successfully business with large regional advertisers. The work of that character seems to have flourished until about 1931 when the exhibitors' associations were threatened with loss of newspaper publicity if they persisted in diverting regular advertising appropriations, normally directed to the press, and placed a ban on advertising films. When that storm blew over, however, the service speedily regained its pace. In December, 1935, Alexander announced that payments to approximately 5,782 theatres for running ad films during that year, would amount to over \$559,790. He estimated that at that time more than one-third of the theatres in the United States were showing industrial subjects regularly, and that his own concern was handling about three-quarters of the business. In September, 1938, he claimed a daily average of nearly thirteen miles of film supplied to more than 10,000 theatres.

With the periodical outbursts of the organized exhibitors against the showing of sponsored films in theatres as a definitely harmful policy, it is surprising to discover these firmly rooted, contrariwise lines. The secret is, apparently, that the productions of the Alexander sort are so brief in running time that they are classed not as incursions into the entertainment period, but as mere "trailers" such as the exhibitor throws on his screen regularly to announce his coming attractions. Perhaps an analogy may be drawn with the drop curtains in the old vaudeville theatres, upon which advertising spaces were sold to local merchants.

In the silent films period the tiny productions were tailored to a plan which had been worked out as most efficient for the purpose; and, in the case of the Alexander formula, anyway, it was explained frankly to the prospects. "An opening title secures attention; a first scene holds interest; a subtitle and concluding scene arouses the purchasing desire; and a concluding title, or 'trailer,' impels action."

A typical "Alexander Playlet"—and I choose a real one to illustrate the formula—is listed under "Banks—Savings." A title bears the question: "Daddy,

does money talk?" and there follows a scene showing a toddling child interrupting his father who is writing checks at his desk, to put this poser. The father raises the child to his knee and replies (title number two): "Yes, it wisely says 'SAVE ME' (in full capitals). "Then," explains the page from which I copy this, "follows the bank trailer, calling attention to the local institution and climaxing the thought of saving."

Another subject, called "KNOW, They Will Be Safe," introduces the spectator to a bereaved family listening to the reading of a will, while a cut-in titled confides that: "Insurance has assured their future." Following the formula again, "a trailer advertising the local agent tells the theatre audience where they may purchase insurance."

The more important subjects were produced under supervision of H. E. Hollister of the New York office. He was situated there, no doubt, to solicit national accounts. Hollister entered the employ of Alexander about 1928, when



J. Don Alexander, Colorado Springs, overcame objections to advertising films in theatres by making them too short to be very objectionable.

the Pyramid Film Company of Dayton, which he had joined as director of production in 1917 and subsequently headed, was absorbed by Alexander Industries. Prior to that time, it is said, Hollister had had some publicity, scenario and production experience in Hollywood. Alexander's vice-president in charge of film sales was M. J. McInaney, his production manager Mark Fitzgerald. It is interesting to note that Earl Theisen, curator of the historical film collection at the Los Angeles Museum, started in motion pictures as a member of Alexander's organization in 1922.

Prying into the past for character details of Don Alexander, he was born at St. Louis, Missouri, January 1, 1885, and educated in grammar and high schools variously in Tennessee, Kentucky and Ohio. One finds that at the close of 1917 he was in command of the Alexander Electric Company of Spokane, Washington, an electrical contractor. In

February, 1918, still at Spokane, he became president of the Titan Feature Photo Play Company, a stock enterprise, to produce theatrical subjects for State rights release. Ernest Shipman was New York representative and chairman of the board. In 1921 the Alexander Film Company, "a division of Alexander Industries," was organized in New York, by Harry M. Thomas, later to be known as an expert operator of theatrical film exchanges.

Not far from Colorado Springs is Denver. Here was established the Hoffman Film Company which in 1916 obtained the exclusive rights to produce motion pictures of the Pike's Peak Auto Race. Here also were the Filmcraft Laboratories, which, in the early summer of 1936 suffered a disastrous fire.

West Coast

CONTINUING westward (in the silent motion picture days), an important commercial, non-theatrical center was not to be encountered for a thousand miles. Then appeared the companies of San Francisco and vicinity, most of these also directing their efforts toward theatrical release. There was the Duhem Picture Manufacturing Company, with an efficient studio and laboratory on Hayes Street—Mr. Duhem, I believe, having personally photographed the official pictures of the opening of the Panama Canal in 1914; the already-mentioned Atlas Educational Film Company, established about 1916 in the Pacific Building and with T. L. Haines as present head; and Irving Auerbach's Auerbach Motion Picture Productions, on Golden Gate Avenue, alleged to have been making commercials since 1910.

Across the bay at Oakland was to be found Frank R. Church Films, Church better known to the non-theatrical field for his scenics and wild life subjects than for his industrials, although he has produced many commercials, too. A number of the last-named bearing his name, have been shown in theatres; but they averaged four reels apiece, and so were not in accord with the length specifications of the Don Alexander school. Church also, as in the case of Ray-Bell, back in Minneapolis, conducted a profitable rental library for non-theatrical users.

The Los Angeles area was not remarkable for "commercial" producers, in the silent film days, for two particular reasons—first, that the industrial aspects of the place did not justify elaborate establishments of the sort, and, second, that with so many Hollywood cameramen anxious to pick up side assignments, it scarcely could pay anyone to specialize. Mention should be made, however, of Hollywood Film Enterprises, Inc., which has produced a large number of business pictures and operates a rental library; and extra attention should be directed to the Richard P. Young Productions at Burbank.

Richard P. Young, born in 1897 at Maysville, Kentucky, on the Ohio River, made his first professional connection with films at Cincinnati, Ohio, which is only about sixty miles northwest of his home town. He also attended the University there. The concern serving for his

début was the Romell Motion Picture Company, a pioneer in that area, in 16-millimeter production and distribution. F. J. Romell, the founder and head, was a quiet, likeable chap who enjoyed the friendship and encouragement of Albert J. Krippendorf, a wealthy local shoe manufacturer. Both of these gentlemen will appear again in these pages, so concentrate for the moment on Mr. Young. Young functioned for Romell as director of production. Circumstances and his ambition led him next to the Argus Company of Cleveland.

From there to Los Angeles. Young worked himself rapidly into the studios, wrote slapstick comedies for the Christies, and became staff man on the Fox News Reel. But ultimately he found his niche at Glendale, running a "photo shop" and producing educationals. In 1933 Thomas W. Lamont appointed him a member of the advisory committee of the industrial and educational films division of the U. S. Department of Commerce.

It is now proposed to leave the West Coast and return across the United States toward the rising sun by a generally southern route; and, of course, the informed reader will protest that I have failed to mention several important producers in the direct line of this investigation—persons such as George E. Stone, Arthur C. Pillsbury, William L. and Irene Finley, and Louis H. Tolhurst—but there are separate pigeonholes in this narrative for these specialists where they will be more extensively considered. For the present it seems better to survey just those concerns which stand ready to take on non-theatrical production of any sort for transient customers.

When it comes to that, of course, almost any film laboratory will find ways and means of producing an industrial or educational picture when a possible sponsor for one happens by. If the staff cannot handle it, there are always cameramen among the customers who are "at liberty" and will be glad to photograph the scenes which the sponsor thinks he wants. To list all such places would be tedious and not especially helpful; the present aim is, rather, to review the establishments where non-theatrical production has been maintained as a regular, primary activity.

Facing eastward from the City of Angels in search of non-theatrical production enterprises, one beholds another wide gap. It is necessary to travel some twelve hundred miles, across Arizona, New Mexico and the Texas Panhandle, before coming to rest in Oklahoma City, where Ramsey Productions, Inc., holds forth in its own building called Ramsey Tower. Arthur B. Ramsey is president, W. R. Ramsey vice-president, and Haskell Bus Boggs chief of the camera department.

Or, by changing the course to arrive a couple of hundred miles south of Oklahoma City, in Dallas, Texas, one will meet Hugh V. Jamieson, active head of the Jamieson Film Laboratory—or possibly Lafe Pfeifer, his sales manager, or Richard Byers, his technical director. Jamieson is another of these ad film producers, with newsreel intervals and only once in a while a long industrial. And,

not to discriminate between Dallas and her rival a mere thirty-five miles away, one must pay respects to the Browne Film Company, of Fort Worth. That city, by the way, was the birthplace in 1917 of the Crusader Film Company, which aimed to produce anti-liquor films "for church and Y.M.C.A. release."

South

By this time a 450-mile journey is a mere step, so striding approximately that distance to the southwest of Fort Worth—which is to say, on a course set at about the middle of the Gulf of Mexico—we discover at New Orleans what probably is the largest non-theatrical production enterprise of the entire American South. The Harcol Film Company there occupies a pretentious three-story building of its own.

Of course, too much emphasis should not be placed on the fact that any producer has an entire house to himself, for building laws and fire ordinances frequently demand that film studios, and especially film laboratories, shall occupy detached structures. Nor should imagination be allowed to play too much about the claim of A. Harrison, Jr., founder and president of Harcol, that he was in a manner of speaking, the *Lope de Vega*

cilities. Operating from there he made his own newsreels for theatres of the area, together with numerous travelogues and industrial subjects. Many reels for school use in the State have been assembled out of his stock film library which is said to contain upwards of two thousand reels of material. His long industrial productions were principally for Louisiana cotton and sugar interests.

Eastward along the Gulf and upward to Mobile, brings the observer to Morris-Joseph Industrial Films, Inc. Further eastward is Florida, which had some sporadic industrial production incidental to the operation of theatrical studios at Jacksonville; but non-theatrical centers were not to develop there seriously until the nineteen-thirties, when small units were organized for the purpose at Tampa, St. Petersburg and Miami.

Making the upturn now along the Atlantic seaboard, the next stop is Atlanta, Georgia, where flourishes the Strickland Industrial Film Corporation. This organization, headed by Robert B. Strickland, has endeavored to maintain for its clients a full production, laboratory and distribution service. C. H. Strickland is secretary, Henry White sales manager, V. A. Lambert, laboratory chief, and W. L. Welch is in charge of equipment sales. Atlanta also had, in 1922, it will be recalled, the Graphic Films Corporation, of which the production manager was Joseph W. Coffman, who later became the associate of F. Lyle Goldman in New York. Its chief purpose was to supply the materials for visual education courses in the public schools of Atlanta and Birmingham.

Nashville had an industrial company starting in 1915. At that time and in that city, Harry F. Green, a cameraman, organized the Ovoca Motion Picture Corporation, under the auspices, it was said, of the local Knights of Pythias. The announced intention was to make educationals, industrials, "special event" and dramatic films, with particular attention to ritualistic subjects for lodges. Green apparently had quite a struggle of it. In the summer of 1916 he asked the Chamber of Commerce to help with a \$20,000 stock subscription, but was denied that encouragement on the ground that the enterprise had shown too few results, "filming merely a parade or two, the East Nashville fire and the Ward-Belmont pageant." About a month later Green uttered what apparently was a swan song, in the form of a statement that Ovoca was removing to Chattanooga to make theatrical features and to build a studio on Lookout Mountain.

South Atlantic States are given their extensive non-theatrical service from the New York, Philadelphia and Detroit areas. The obvious reason is that the most influential and most highly organized producers are situated in those places. Some of them even maintain branch offices in Atlanta. And then, of course, the advertising agencies which control many of the larger accounts, are in the North, close to the points of sale. These southern seaboard States are primarily agricultural; their commerce is important but secondary.

Next Month

The Eighteenth Installment concerns itself with a few especially interesting commercial film producers situated in Pennsylvania, notably Bosworth, De Frenes & Felton of Wilkes-Barre, Don Malkames of Hazelton, and "Benny" Blake of Philadelphia and New York. Some picturesque "one-timers" also appear.

of the film world, the author of more than seven thousand scenarios since his firm was established in 1915, because the Harcol company is a heavy producer of short ad films.

Nevertheless, Harrison was a person of exceptional capabilities—he died recently. He was born at Brenham, Texas, in 1892. When he was about seven years of age, he was brought to Manhattan, where, for the next ten years, he received his formal education in the New York public schools, including the municipal college. He entered the business world as an office boy for the New York Life Insurance Company; but shortly afterward his people returned South, and he was obliged to make other plans for a career. Journalism attracted him. There ensued some reportorial experience, and completion of a course in stenography qualified him to become secretary to the editor of the New Orleans *Times-Picayune*. The background thus gained enabled him to undertake the work of editing regional issues of the "Pathé News," and his film interests thereafter expanded rapidly.

The building on Baronne Street, which Harrison owned, houses a complete laboratory and full studio production fa-

(To be continued)

Among Ourselves

Notes from and by the

Department of Visual Instruction of the National Education Association.

Conducted by **Charles F. Hoban, Jr.**

American Council on Education, Washington, D. C.

Standards of Visual Materials of Instruction

HERBERT JENSEN

Department of Visual Instruction
University of Minnesota,
Minneapolis

A standard is defined by Webster as (1) that which is set up and established by authority as a rule for the measure of quantity, weight, extent, value or quality or (2) that which is established by authority, custom or general consent, as a model or example. Our concern is with the second meaning, and this definition can be narrowed down still further. There is no constituted authority to establish standards in visual materials. Custom could serve, but standards established from it in its present state, as evidenced by present majority practice in visual instruction, would be a travesty on the use of the word. We are left with "general consent." Therefore "standard" as defined for this discussion is that which is established by general consent as a model or example. It is the consent voiced by the writers of the literature in the visual instruction field.

Nature of Different Standards

Now there are three different main standards, in a way, that are important. These might be classified under the headings (1) standards in projection which include room conditions, projection equipment, and projection itself, (2) standards in teaching use concerned with when, why and how to use, and (3) standards in the materials themselves. Since all these standards constitute too broad a topic to be completely treated in thirty minutes, the third standard, concerned with use, was chosen for two reasons: (1) because, to the writer, it is the foundation upon which all of the other standards depend, and (2) because it is the one generally insufficiently considered by users.

Standard of Validity Defined

By validity is meant how well does the aid we have selected do the task we have set it to do. This single criterion of validity is the most important standard to be recognized in the selection of any visual aid, yet an examination of many visual instruction programs discloses how haphazardly this criterion is applied.

That the other standards are subservient to the one of validity can be shown by a reference to the general characteristics common to all projected

aids. (Limiting these to projected aids does not mean that we cannot generalize them to include the non-projected aids. The usefulness of all types of aids from the actual object itself to the motion picture, in fact all aids "short of words" themselves, is fully recognized. However, the idea of projected aids has permeated this paper more than the idea of non-projected aids because the writer believes they are our major concern, rightly or wrongly. The fact that the projected aid can be seen by all students in the group at the same time with the same effectiveness, providing a unified teaching concept while the posting or passing around of objects, models or individual pictures makes the use of non-projected aids a disunified teaching concept, is a genuine advantage of the projected aid.)

The characteristics or standards common to all good projected aids are:

1. Composition, organization or arrangement of the material pictured. This should be pleasing, orderly and conducive to the differentiation for which the aid is being used.

2. Material pictured should be accurate.

3. Quality—whether printed or photographed, details should be clear and sharply defined and of sufficient size so they can be made out from the seats farthest from the screen. The picture should be clean and free from blemishes or imperfections.

4. The aid should contain only the material pertinent to the main theme of the picture. It should not be cluttered up with unnecessary detail or extraneous objects.

5. Relativity—each picture in itself should contain an item that will give the whole picture the proper scale value.

Our apologies are due, and are hereby offered to Mr. Jensen for our March editorial statement that his St. Louis address was to be "printed elsewhere" at his desire. We were suffering from misinformation or misunderstanding.

It is our pleasure and privilege to present here Mr. Jensen's address in the same format as the rest of the "Proceedings of the D.V.I. meeting" with which it belongs, thus completing the reprint of the sessions at St. Louis in February.

NELSON L. GREENE

Now, we could have an aid that satisfied every one of these characteristics and yet the content could be concerned with deep-sea fishing while we wanted an aid concerned with the structure of the human eye. This aid would be completely invalid. On the other hand, we could have an aid whose content exactly fitted the concept we wanted to use the aid for, and yet it could be quite deficient in any one or all of these characteristics before we would discard it. We would use it because it fits. Its validity would be more important than these other standards. By solving the problem of validity we also solve the problem of accuracy, or pertinency, of organization and so on. If the aid fits, it must be accurate, pertinent and organized.

Visual Education Defined

Before we can discuss any one detailed standard in visual materials in a meaningful way, we will have to define what we mean by visual aids or visual education or perceptual learning or whatever else we may call it. If (as many schools give us to believe by their practice) having a projector and showing films, any films, in some schools principally free films, once a week to no particular or specified class or audience—if this is visual education, the purpose of a discussion on standards of materials reduces to a discussion of composition, photographic or artistic quality and in sound films, sound quality. In this case, we can easily dispose of the discussion by saying that the composition should be attractive, the photographic or artistic aspects clean and well done and the sound reproduction faithful. If, on the other hand, we define visual education as a basic idea in education for the vitalization, enrichment and clarification of learning, we open a discussion which cannot be successfully completed in a sentence.

That this latter definition provides us with the soundest definition for all of our activity there can be little doubt. There are views in the psychology of learning that hold that everything in the mind is based on sensory experience or relationships between experience, that the mind knows nothing except what the personality has experienced. The importance of this is that words do not bring meanings to us but that we bring meanings to words. Words have a handle, a counterpart in some concrete object or experience. How do we get meanings? By associating objects with words, the words our

culture has developed as the verbal symbols of the different objects it has found necessary to so identify. Audio-visual aids provide us with a representation of the physical object or experience with which to build these meanings.

In educational work it is necessary that word meanings be built so that all of the students who use the words will have the correct concept of what they mean. Before constructive discussion or thinking can be done by an individual or a group, the terms of such discussion or thinking must be defined. The efficiency of thinking or discussion is directly proportional to the degree of agreement on the terms used by the participants. Words alone create many meanings, many mental pictures. Words plus pictures give the entire group one correct concept. It becomes obvious that we need to have some idea of what meanings we want to build. In other words, one has to know where he is going in order to get there and this leads us into the steps necessary to determine the validity of the use of any aid.

Steps to Insure Validity

Suppose we were to develop a course or unit of study as visually as it were possible to do so, to really put into practice what we all so glibly speak of. How would we go about it? Why would we select the aids we finally did select? How would we insure validity? Let us follow briefly, a process of building validity of use of visual aids into a course of study. The process is one of integrating the aids into the unit, determining validity beforehand, and not trusting or hoping that it will appear just of itself.

First of all we have to know what the specific outcomes of the course of study or teaching activity are to be and have them on paper, not in the head, with a rather detailed outline of the steps to be used in arriving at these outcomes. Second, we have to determine what are the various types of projected aids that can be used and the advantages and disadvantages of each in terms of the contribution each can make to the unit. Thirdly, knowing the first two steps, we have to indicate on the outline of the course of study where each type of aid would serve better than any other. Fourth, we have to determine the availability of the particular types of aids indicated. Fifth, if there are two or more aids of the same kind we have to select the better of the two. Sixth, finally we have to re-examine the whole and refine it if necessary to be sure that every step or aid really contributes to the development of the concepts previously determined. The need for each and all of these steps is to build the aids into the unit, to prevent them from being hung like washing on the outline of the course of study.

The first step is the responsibility of the teacher or the teacher and the supervisor. Before anything can be done in the way of adequate selection, we must

know the concepts we want to develop and what the ultimate outcomes of the teaching activity are to be. The outline of these concepts will provide the frame of reference for the selection of the aids to be used. That a definite "flow sheet" of ideas is necessary seems so obvious that it need not be elaborated upon. However, I have the impression that this approach is the exception rather than the rule. One of the indirect advantages of the use of visual aids and not the least of them is the definite, meaningful reorganization of the course of study to better insure the outcome for which it is given. From this outline we can determine the range of the concepts we want to get across and also the factors upon which the concepts depend. We can determine the nature of the factors involved in the conceptual development. Are they factual, do they depend on motion, size, organization, color, relationship to other things? By knowing what the concepts need for their development, we can determine which of the visual aids to use for building any particular concept or structure. This step of organizing the unit and integrating the aids into it is the one that makes the genuine use of visual aids in a course of study more difficult than the traditional method of teaching, but when it is done the only thing needed is minor change or adjustment to fit better aids as they are made available. The results of this step are reflected in greater pupil achievement and development.

The next five steps involve the joint responsibility of the director of visual instruction and the teacher. Each should know what the various types of aids are, and the contributions or advantages and disadvantages of each for any or all of the purposes for which they can be used. Only by knowing the limitations of the various types of visual aids can a teacher select the most efficient aid for the purpose at hand. For example, it is unnecessary to use a film when a series of slides might do a particular job as well or better. The economy that derives out of the selection of the efficient aid is important because of the usual low budgets of schools for representational aids to learning.

Combining the knowledge of the first two steps, the factors upon which the concepts depend and the contributions of the various types of aids, we can proceed to the third step. We can now indicate on the outline of the course of study the type of aid which will most efficiently contribute to the concept to be developed. When we have determined, let us say, that the slide is the type to use at a particular point we can then begin the selection of the particular slide to use. This brings us to the fourth and fifth steps, (4) determining the availability of the particular one of the type of aid selected and (5) if there are more than one, the selection of the best one. It is here that the director of visual instruction and the teacher will have to work closely together for the director will know more about what particular aids are avail-

able and the teacher will know more about the particular aids needed.

The sixth step of re-examining the whole plan to be sure that every aid indicated really makes a contribution to the course of study is too important to neglect. This overview will indicate gaps or concentrations and enable the planners to add or delete aids where necessary. It will make the unit most compact and efficient, will really produce organization in the learning plan.

We have assumed that all of the different types of aids are available for use in teaching and that the physical aspects of use are optimum. In the event that certain types of aids are not available, the next best should be used, provided that it makes a distinct contribution to the concept development. Physical conditions of use will sometimes force a rearrangement or re-selection of the type of aid chosen. For example, the opaque projectors require an almost completely darkened room for best results. It would be foolish to use this type in a room partially darkened because of the difficulty students would have in trying to distinguish what was on the screen. In this event a slide should be substituted because of the more brilliant projection it affords.

It would be to the point to include in a discussion of materials of instruction everything that goes into the mechanics of a teaching activity, from the teacher to the ventilating system in the room, including the screen, darkening

(Concluded on page 218)

Summer Meeting of D.V.I.

The Department of Visual Instruction of the NEA is planning two afternoon sessions, Tuesday and Wednesday, July 2 and 3, at the meeting of the National Education Association in Milwaukee. On Monday afternoon, July 1, there will be a joint meeting of the Department with the Department of Secondary Teachers, President J. E. Hansen presiding. One of the five Morning Assemblies planned by the NEA for Tuesday morning will be "Visual Aids in Education," with many well-known figures in the field participating. Mr. Hansen will preside.

A tentative program for the department's two afternoon meetings has been planned as follows:

Tuesday Luncheon—Discussion and demonstration of kodachrome, by J. B. MacHarg.

Tuesday Afternoon—Demonstration of lantern slides in teaching situation; demonstration of filmstrips, by representative from U. S. Department of Agriculture; demonstration of opaque projection, by White Brothers.

Tuesday Evening Dinner—Showing of film, "Fight for Life" (if procurable); business meeting.

Wednesday Luncheon—Panel on School Journeys, by William W. Wattenberg and others.

Wednesday Afternoon—Museum Materials, by Dr. Edwards, Director of Milwaukee Museum; W. P. A. Visual Instruction Project, by Joseph Rohr.

A School Garden Project—In Hand-Made Lantern Slides

By ANN GALE

Art Department, Lindblom High School, Chicago

INTERMEDIATE grade children often plan a school garden project which continues throughout the year. The garden planning committee must make a report to the class and often to the whole school. Colored hand-made lantern slides are ideal in presenting garden plans because the big general scheme may be shown, the color arrangements for each month can be seen, and possible later improvements are easily presented.

1) The general planting arrangement around three sides of the building is shown.

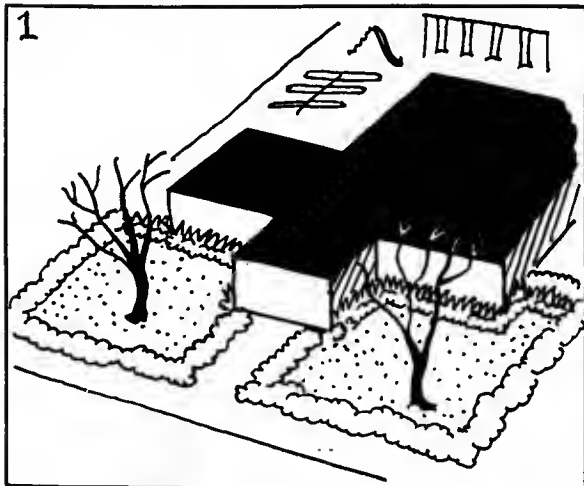
2) The garden in May will have red tulips, pink hyacinths and purple and white crocuses.

3) In June the garden will have purple iris, purple and pink petunias and purple pansies.

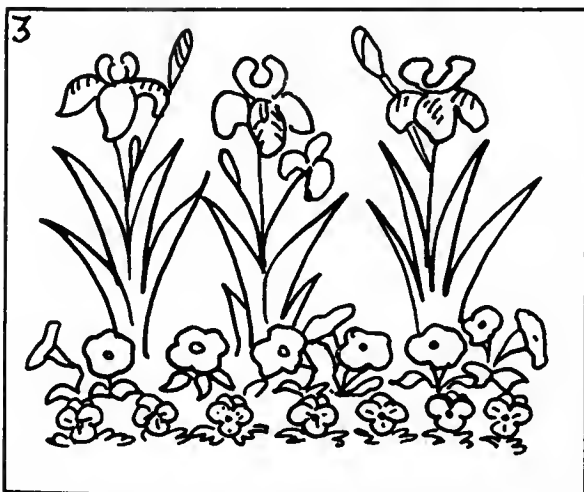
4) In September the garden will have tall red chrysanthemums, and dwarf white chrysanthemums.

5) The following year the class plans to build a garden seat for one side of the school.

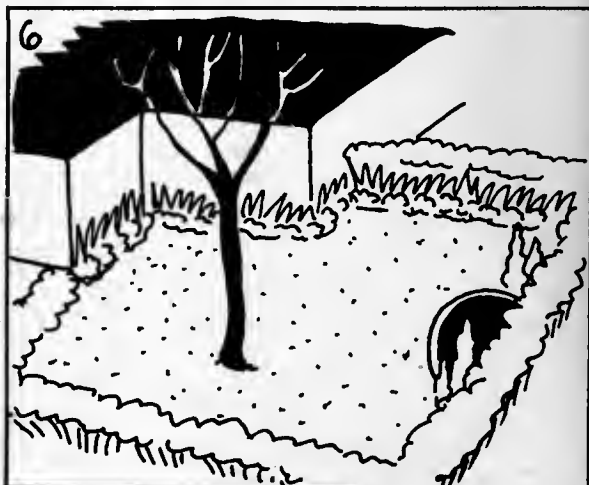
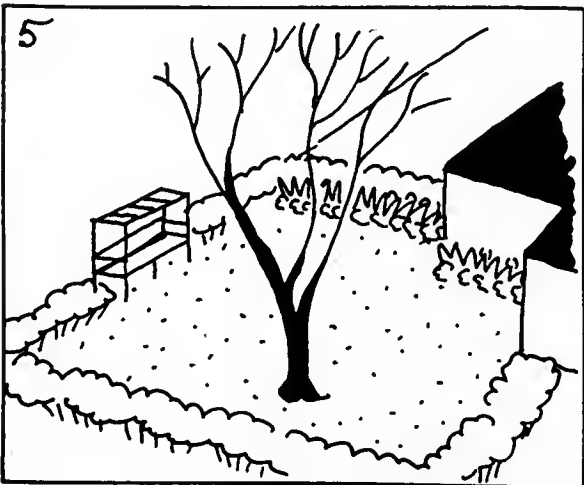
6) A semi-circular pool will be added that same year to the other side. (Use green with blue rubbed over it for bushes, green with yellow rubbed over it for grass. Both reds used together make good tulips and petunias.)



The simplest type of hand-made slide is made by drawing or tracing on finely finished etched glass with ordinary medium lead pencil.



Color, by special crayons or inks, enhances the slides greatly. Fine effects are obtained by blending with crayons. About one-third inch margin should be left all around the slide.



The slide is readily cleaned with soap or washing powder to receive a new picture.

Summer Courses in Visual and Audio-Visual Instruction, 1940

Compiled in Co-operation with The Society for Visual Education

(This list supplements that which appeared in the April issue)

- Alaska**
Indian Service Summer School, Chemawa July 5-31
 Audio-Visual Aids to Education (1) Donald Cawelti
- Arizona**
Arizona State Teachers College, Tempe June 3-July 6
 Visual Aids in Education (2) I. D. Payne
- Arkansas**
Arkansas A. & M. College, Monticello June 17-July 3
 Audio-Visual Aids (3) J. R. Bullington
State A. & M. College, Magnolia May 27-June 14
 Audio-Visual Aids (3) J. R. Bullington
- California**
University of California, Los Angeles Br. July 1-Aug. 9
 Visual Aids in Education (2) Fred Orth
 Educational Films (2) Fred Orth
University of Southern California, Los Angeles
 June 30-Aug. 8; Aug. 9-31
 Fundamentals of the Cinema (2) Warren Scott
 Approach to Film Production (2) Jack McClelland
 Motion Picture Story and Screenplay (2) Boris V. Morkovin
 Motion Picture Photography (2) Lewis Physioc
 Motion Picture Cutting and Editing (2) Jack McClelland
 Social & Psychological Aspects of Motion Pictures (2) Milton Metfessel
 Thesis Work & Research (2) The Staff
Ventura Junior College, Ventura July 6-26
 Visual Education (2) Lloyd E. Aspinwall
- Florida**
University of Florida, Gainesville
 June 10-July 19; July 21-Aug. 26
 Audio-Visual Education (2) W. L. Goette
- Illinois**
Lewis Institute, Chicago June 24-Aug. 30
 Psychology & Methods of Perceptual Education (3-1/3) Butler Laughlin
- Iowa**
Iowa State College, Ames July 18-Aug. 24
 Ind. Educ. 630 Visual Methods in Industrial
 Education (2) A. P. Twogood and H. L. Kooser
Iowa State Teachers College, Cedar Falls June 5
 Visual Education (1) H. A. Riebe
- Kentucky**
University of Louisville, Louisville
 A Survey of 16mm Educational Motion Pictures and
 Their Use in the Classroom Lillian McNulty
- Maine**
Bates College, Lewiston July 1-Aug. 9
 Visual Education (2) E. Carleton Moore
- Michigan**
University of Michigan, Ann Arbor June 24-Aug. 18
 Selected Studies of the Secondary-School Curriculum:
 The Curriculum Workshop (B227sp) (Laboratory
 includes construction of visual aids) F. Dean McClusky
 (Course B133s announced in April)
- Minnesota**
State Teachers College, Duluth June 17-July 26
 Audio-Visual Aids for a Modern Classroom (2)
 George S. Corfield
University of Minnesota, Minneapolis
 June 17-July 26; July 29-Aug. 30
 Visual Aids in Teaching (3) Ella Callista Clark
- New York**
Columbia University, New York City July 6-Aug. 16
 Laboratory Course in Audio-Visual Instruction (2)
 Etta Schneider
 Visual and Auditory Materials and Techniques in Ele-
 mentary Social Studies; in Secondary School Social Studies
 (2 each) W. H. Hartley
 History and Art of the Motion Picture (2) Duncan Emrich
 July 1-Aug. 9
 Georgia Lightfoot
- Syracuse University**, Syracuse
 H. P. Ed. 112 Visual Education (3)
- Ohio**
Ohio State University, Columbus June 17-July 24
 Visual Instruction (3) Lloyd Ramseyer
Ohio University, Athens June 17-Aug. 9
 Educ. 141 Visual Education (2) E. A. Hansen
University of Cincinnati, Cincinnati June 17-July 23
 Visual Instruction in Elementary and Secondary Schools;
 Methods in the Use of Visual Aids (2 each) Victor Coles
- Oklahoma**
Central State College, Edmond May 29-July 17
 Visual Demonstrations (No credits)
- Pennsylvania**
Allegheny College, Meadville July 8-19
 Education S-12 Visual Instruction (2) John Hollinger
State Teachers College, Bloomsburg June 17-July 29
 Visual Education (1) H. H. Russell
State Teachers College, Edinboro June 17-July 27
 Visual Education (1 and 2) F. S. Heinaman
 (post session—July 29-Aug. 17) J. G. Sigman
State Teachers College, Lock Haven June 24
 Ed-400A Visual Education (1) Ruth M. Holmes
State Teachers College, Shippensburg June 17-July 26
 Visual Education (1) L. C. Krebs
Washington and Jefferson College, Washington June 17-Aug. 10
 Visual Education (3) J. B. Anderson
Waynesburg College, Waynesburg June 17-Aug. 16
 Visual Education and Sensory Techniques (3) Cecil O. Riggs
- South Carolina**
University of South Carolina, Columbia June 11-Aug. 2
 Ed. 155 Audio-Visual Education (3) D. Leon McCormac
- Tennessee**
University of Chattanooga, Chattanooga June 3-7
 Audio-Visual Education Conference (1) Theodore Wright
University of Tennessee, Knoxville
 June 10-July 17; July 18-Aug. 23
 Audio-Visual Aids to Education (3 qtr) O. E. Sams
- Texas**
Baylor University, Waco June 3-Aug. 17
 Audio-Visual Education (3-1/3) M. L. Goetting
Southwest Texas State College, San Marcos June 3-July 20
 Audio-Visual Education No. 273 (3) J. M. Roady
Stephen F. Austin State Teachers College, Nacogdoches
 Visual Education (3) June 3-Aug. 23 A. L. Long
Texas State College for Women, Denton June 5-July 13
 Visual Instruction (3) W. F. Archibald
West Texas State Teachers College, Canyon June 4-July 13
 Ed. 351 Visual Education (3) N. L. Nelson
- Washington**
Central Wash. College of Education, Ellensburg June 11-Aug. 14
 Ed. 139 Visual Education (3) Ernest L. Muzzall
State College of Wash., Pullman
 June 17-July 26; June 17-Aug. 9
 Ed. S-161A Visual-Sensory Aids in Education (2 or 3)
 Ford L. Lemler
University of Washington, Seattle
 June 17-July 17; July 18-Aug. 16 Carroll Atkinson
 Auditory and Visual Aids to Teaching (2½)

(Concluded on page 217)

Correction: In the April list of courses, the Louisiana Polytechnic Institute was included but the name of the city was omitted. The institution is located at Ruston. The correct dates of the summer session at Indiana, Pennsylvania, State Teachers College, are June 18-July 27, with a three weeks post session from July 29-August 17.

The Federal Film

Edited by Arch A. Mercey

Assistant Director, U. S. Film Service,
Washington, D. C.

World's Largest Camera

One of the most interesting photographic set-ups in Washington is found in the U. S. Geological Survey, Department of the Interior. This Bureau has a camera which is thought to be the largest in the world, weighing nearly three tons, and taking pictures about 4 feet by 4 feet in size. Its function is to photograph maps for photo-lithographic reproductions. With this camera perfect reproductions of hand-drawn maps are made for the Geological Survey. The wet-plate method, one of the oldest photographic processes, having been developed soon after the Daguerreotype, is used to make the pictures, and its excellence lies in the fact that through this method absolute accuracy of line may be obtained, whereas in using regular film the very fine and exact lines would be distorted by shrinkage.

This huge camera is housed in a specially-built room in the Old Interior Building. It is suspended by coil springs from an overhead truss, thus eliminating any building vibrations, and giving further assurance of perfect accuracy of reproduction. Its genuine leather bellows, made in four sections, weighs 450 pounds and can be extended 8½ feet. The largest lens, which weighs 30 pounds, is a 48-inch focal length. Although this camera will take pictures as large as 50 by 50 inches with perfect and exact accuracy, it will make reproductions 1/40th the original size, by using a 36-inch enlarging cone, reversed inside the bellows.

This camera, and three other somewhat smaller ones, each in a separate special room, were designed by A. H. Linsenmeyer, Cartographic Engineer and Chief Photographer of the Geological Survey.

The illustration on this page will give some idea of the size of the largest camera, and the complexity of its mechanism.

New Government Films Available

The United States Public Health Service has just issued a new film entitled *Choose To Live* (two-reels, 16 and 35mm sound), emphasizing the fact that cancer, if diagnosed in its early stages, is curable. This should be of intense interest to adult groups, as well as high school and college students. (Made in cooperation with the American Society for the Control of Cancer).

The Public Health Service has also released *A New Day*, illustrating the value of pneumonia serums, and including interesting laboratory scenes; *Syphilis Of the Central Nervous System*; *Syphilis, Its Nature, Prevention and Treatment*, and *With These Weapons* (made in cooperation with the American Social Hygiene Association). The two films on syphilis are older films which are just being released for general distribution.

The U. S. Coast Guard is now distributing two one-reel films, *Cadet Cruise* and *Ice Patrol*, both in 16mm sound. The former is the story of a cruise to Latin America, and the latter covers the duties of the Coast Guard on International Ice Patrol off the Grand Banks of New Foundland.

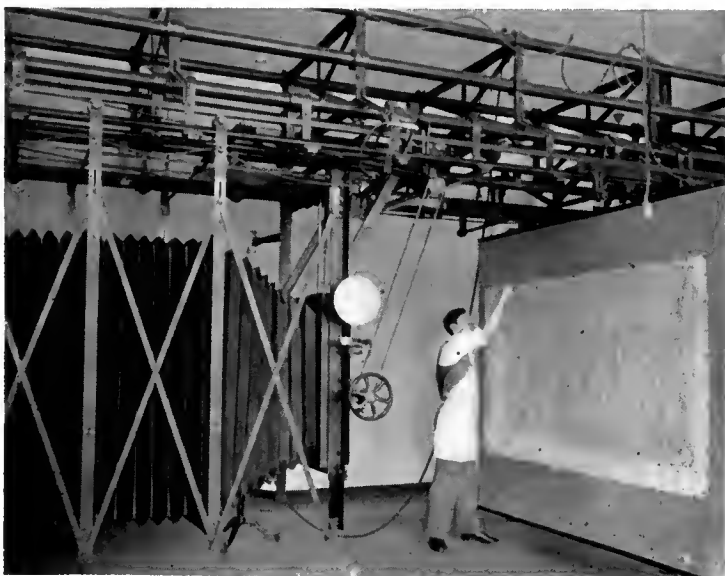
The Department of Agriculture's newest releases are *Block That Termite* and *White-Fringed Beetle*, both available in 16 and 35mm sound.

Behind the Smile, stressing the importance of nutrition for dental health, *Play's the Thing* (1 reel, 16mm silent), illustrating the value of play and methods of making inexpensive toys, and *Appraisal Of the New-born* (restricted to the medical profession) have just been released by the Children's Bureau of the Department of Labor. This Bureau will also have listed, in the next issue of the Film Service Directory, a film entitled *Polio-myelitis*, and a series of 12 obstetrical films. These will be available for restricted showings only.

The National Youth Administration has a number of new films for educational use. They are: *NYA: NYA On the Farm*; *NYA In Rhode Island*; and *NYA In the Land Of Coronado*, all in 16mm silent color film.

The Pan American Union has a new film entitled *By Highway To the Canal*, 2 reels, 16mm silent, showing, in color, scenes along the Pan American Highway from Laredo to Panama. This should be of particular interest in view of the present interest in the Panama Canal.

Know Your Money, the Secret Service film, is available for educational showings. An agent accompanies the film for all showings to give a brief lecture and to answer questions.



Camera used by the U. S. Geological Survey.



**PURITANS OF
MASSACHUSETTS COLONY**

2 Reel 16 MM Sound Film Rental \$4.00

Also available for outright sale.

The life, customs, government, religion, education, homes, and occupations of the Puritans in Massachusetts about 1645 are all clearly depicted in this fine historical film. Dialogue.

Bookings may be placed for the next school year. Write for complete catalog.

AUDIO-FILM LIBRARIES

661 Bloomfield Ave. Bloomfield, N. J.

Withdrawal

The United States Housing Authority has withdrawn *World War Against Slums*, inasmuch as this film is now booked to capacity, and the prints which they have will not be in condition for future bookings when the present commitments are completed.

Bibliography Revised

The Bibliography on Motion Pictures issued by this Agency has been revised, and new additions made. The Bibliography is compiled in four sections: BOOKS; NEWSPAPERS AND PERIODICALS; MAGAZINE ARTICLES; and CATALOGS AND SOURCES OF FILMS. The last named is a listing of non-commercial distributors of educational films, and includes most of the school film libraries of the country. A complete group or any specific section may be obtained.

A supplement has been added to the Study Guide for *The River*, in the form of a special bibliography of books on the Mississippi River Valley. This should prove to be of great assistance to teachers in supplementing their studies, and their use of the film.

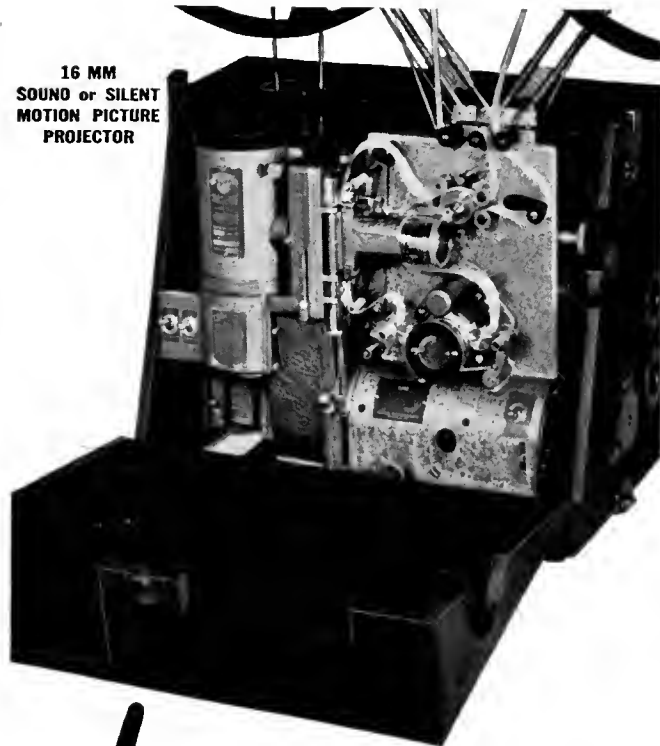
Copies of the Directory, the Bibliography (or sections thereof) and the River Study Guide may be obtained by writing to the United States Film Service, U. S. Office of Education, Washington, D. C.

The School Journey

(Concluded from page 186)

ing a sympathetic and understanding member of our adopted community than a thorough exploration of that community in search of worthwhile excursions for our classes. And for the pupils there can scarcely be a more stimulating and interesting experience than the discovery of hitherto undreamed-of points of interest in their own neighboring communities.

Finally, may we emphasize the fact that the habit of observation and the ability to understand the diverse elements of his environment are among the finest accomplishments which the pupil can take away with him from school. He cannot always have at his command the mechanical trappings and gadgets of the classroom, but he can in every time and place apply his powers of observation, of appreciation, of discrimination, of appraisal. If our goal is the enrichment of education, surely the school journey is one of the most promising paths toward that goal.



16 MM
SOUND or SILENT
MOTION PICTURE
PROJECTOR



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A Monthly Digest

Conducted by Etta Schneider

Techniques of Utilization

Which Visual Aid Shall I Use?—Edwin A. Kirwin, Director of Visual Education, Winona Public Schools — *Minnesota Journal of Education*, 20:217 February, 1940

Teachers who need guidance in the evaluation use of visual materials too often consider a motion picture as the only visual aid. Even where a film is desirable as the teaching aid for use, there is the problem of sound or silent to be considered. In general one type seems to be as effective as the other, except in certain conditions. As a rule, the silent film is not recommended for use below the fourth grade level or with retarded students at higher levels. Conditions will vary with the capacity of the student and the vocabulary and timing of the film. Sound films for students of low reading ability, due to immaturity or under-development, appear to be preferable.

But, when motion is not essential to the portrayal of the subject matter, other types of visual aids will be found to be very effective in the classroom. Field trips, flat pictures, lantern slides, stereographs, school museum materials are some of the other aids which have value for specific purposes.

There are no hard and fast rules for grade adaptation of visual aids. It is the teacher's ability to integrate visual aids with the subject matter of the classroom that makes them valuable techniques for effective teaching.

Films for Your Foreign Language Classes — Wesley Greene, College Film Center, Northwestern University — *Scholastic*, 36:7-T, February 26, 1940

Creative teaching in foreign languages affords much opportunity to use foreign-made films for first-hand experience with the language and for an understanding of the cultural background of that people. One method is the use of mimeographed copies of the spoken dialog found in a film, such as "Emil und Die Detektive."

Films for Your English Class—Walter Ginsberg, Teachers College, Columbia University, N. Y.—*Scholastic*, 36:7-T, February 26, 1940

Areas in which the teacher of English will find films useful are: 1) Presentation of books read; 2) Stimulation for oral and written expression; and 3) photoplay appreciation. Suitable films are available from theatrical and non-theatrical sources.

Growing number of theatrical feature and short subjects now being released to schools have resulted from the efforts of such groups as the May Committee on Human Relations, the Progressive Education Commission of Human Relations excerpts, the General Education Board's Association of School Film Libraries and others. Forthcoming government productions by the U.S. Film Service, like "The River" and "The Plow" in the past will be valuable to English students.

Educational Films Related to Homemaking Education—Anne M. Becchetti — *Practical Home Economics*, 18:72-4, March, 1940

Intelligent use of films in homemaking education involves: 1.) a critical analysis and preview of each film to be used, 2.) a conviction as to the tie-up of the film and the curriculum as a whole, with the proper use of slides and other aids when helpful, 3.) proper introduction to the purposes served by the film, 4.) a check-up on pupil benefits, with repeat showing, if necessary, 5.) constant alertness for new ideas, methods and films in the field, 6.) a more candid and ready expression of our likes and dislikes with constructive criticism and suggestions.

The films listed have been found effective teaching aids. It is, therefore, an evaluated list and has been classified under the following sub-topics: Child care, clubs, crafts, first aid, family, foods, health, home management, industries, nutrition, textiles.

Documentary Films for Social Studies —Godfrey M. Elliott, Oakvale, West Va.—*The Social Studies*, 31:76 February, 1940

The lack of suitable films for social studies instruction is due in large measure to the fact that teachers have been dilatory in demanding such aids and in suggesting some sort of materials that could be presented in documentary film form. With the democratic nations of the world so suddenly conscious of the need for citizenship education, the social studies field is feeling the brunt of the demand that education do something to insure the perpetuation of democratic ideals and institutions.

A definition for documentary film, drawn from many definitions already published by Rotha and others, might be: "The documentary film is a faithful dramatization of the social implications contained in an immediate fact."

As an illustration of this, "The River" is not an instructional film in the sense that it imparts factual knowledge, nor

is it a photoplay with a dramatic plot. Through the technical media of photography, editing, narration and music it conveys an emotional sum or impression of a social problem that must be solved.

The construction of the documentary film, with all its nuances of statements and implication, and by its subtle emotional effects, precludes any possibility of its effective use on the elementary grade or junior high school levels. The documentary film may be the medium for vitalizing the social studies as the experimental laboratory does for the physical sciences.

A limited supply of American-made documentary films now available should not prevent the alert teacher from using those in a meaningful way, looking forward to the production of new and better ones.

Visual Education Project — Rosalie Bonifay, General Superintendent, WPA Visual Education Project — *Alabama School Journal*, 57:25 January, 1940

Describes a project being carried on in Birmingham under the sponsorship of the Alabama Department of Education. Realia of all types are being distributed to schools at cost of materials. A descriptive catalog of materials and cost is available.

Administration of Visual Aids

Problems in Sound Pictures—Arthur L. Richter, Northport, Mich. — *Nation's Schools*, 25:53, March, 1940

Advertisements and sales talks would give the impression that sound films will magically solve 90% of one's instructional difficulties and that teachers and public will automatically hail the new instrument with applause and gratitude. On the contrary, there are many problems arising from the purchase of a sound projector if the school is to assure the public that it is not just another 'educational gadget.'

Nearly any one of the 16mm. machines now on the market is suitable for school use, so that too much time is not needed to select a machine for purchase. Room facilities should be provided for projection with darkening facilities and screen, and acoustical problems should also be attended to.

Administration of the film program in a small program cannot be allocated to a full-time director, so that a teacher with part-teaching responsibilities, or preferably a principal or superintendent should be in charge. Preview of all films used, whether for education or recreation, is recommended. It is important that



Note how conveniently large periodicals are used.

Show them the world with this Spencer Delineascope

Today's treasure chest of pictures is an almost bottomless one. News weeklies, travel magazines, educational publications, photographs, post cards and lantern slides yield a wealth of material which can be magnified vividly and dramatically in the classroom by means of this Spencer Combination Delineascope.

This type of instrument is rapidly being recognized as the logical teaching aid in current events, history, geography, art and many other subjects. Material is always available and at no cost. Indifference is transformed to eager interest when students summarize their projects by opaque projection. Grade school children enjoy operating the instrument.

The Spencer representative in your vicinity will be glad to arrange a demonstration. Or, if you prefer, we will send you an illustrated folder upon request. Write Dept. E12.

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REFRACTOMETERS
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PROJECTORS

all teachers in the school system cooperate. They should be induced to use the device, they should read up on the subject and learn to handle the equipment.

Photoplay Appreciation

A Pioneer School Club in Motion Picture Appreciation—Kathryn Y. Allebach, Reading, Penn.—*School Activities*, 11:240 February, 1940

The Motion Picture Club in the Reading senior high school represents a community activity which originated with the students, and not with their elders. Their activities have led to active effort on the part of civic groups and the college, resulting in a Reading Motion Pictures Forum, with more than 150 individuals and 30 civic clubs represented in its first year memberships. Among the worthwhile activities engaged in by the high school club was the arrangement made with a local theatre where good films were usually shown, to improve on the vaudeville offerings; an interview with local newspaper editors resulting in more and better reviews of local film programs.

Recently, a motion picture unit was introduced in the 11th grade English class. This two weeks' unit included practice in reviewing and evaluating films from reliable sources of information, a brief examination of the history of the motion picture, standards for selection of feature films, a study of film production involving the work of actors and producing companies. Two results were particularly significant from this study: 1) Voluntary reading, improved oral reports, better discussion techniques resulted in the general field of English; 2) Students engaged in meaningful critical thinking about problems of vital importance to them.

The club work, which goes on after class, enlists the cooperation of the community. An important event for the club was the radio program over the local station which they prepared and presented, describing their activities and objectives. This program, "Movie Club Students Speak" was the initial number in a series of broadcasts to interpret the schools to the community.

Motion Pictures and English—Florence Mann, Ballard High School, Seattle, Wash.—*Secondary Education*, 9:61 January, 1940

A questionnaire submitted to students of English reveals that they attend the movies regularly (except in rare cases), that they often prefer other forms of entertainment, they like comics, real-life stories, and sports films; they prefer book plays on the screen, altho they do object to their 'mangling'; they indicated that reading a book does lead to seeing a film, but not vice versa; they like double features; they complain of the poor quality of films and recommend better stories, more real-life characters and situations, and book plays more adequately presented.

Motion Pictures and Radio—Eleanor D. Child and Hardy R. Finch—*Connecticut Teacher*, 7:9, February, 1940

A new course on radio and motion pictures in the English Department of the Greenwich High School included much individual work, or the development of individual interests. After the course had been completed the teacher, the students and the administrator believed that it had been worth while.

School-Made Visual Aids

Camera in Biology—Loris C. Oglesby, Atascadero Union High School, San Luis Obispo County, Calif.—*Sierra Educational News*, March, 1940, p. 24

Suggestions for making filmstrips and filmstrips with a miniature camera. In addition to photographs from the environment, to show natural phenomena, charts and diagrams can be photographed to assist the teacher.

Indians on Location—Helen R. Bailey, Allamuchy, N. J.—*New Jersey Educational Review*, 13:124 January, 1940

Very dramatic description of the activities leading up to the decision to produce a film on local Indian life in the three-teacher rural school at Allamuchy. The film is now being distributed by Teachers College, Columbia University. The excellent teachers' guide to accompany it was reviewed in a recent issue.

Among the outcomes which the teacher lists from this experience are:

1. The children showed marked improvement in citizenship. They learned to cooperate, to plan a given task and work until it was completed.
2. They learned to be observant and to make the best of the materials they could find for their activities. They had the opportunity of meeting and introducing strangers to each other.
3. The reading for the group showed a marked improvement. Many of the pupils (junior high level) raised their reading standards a year and a half, and some showed as much as two years' growth. They improved in language work. Their motive for writing letters was real.
4. They improved academically because they were interested in solving a problem that to them was vital.

Museums

The Migratory Museum—Alice E. Johannsen—*Journal of Adult Education*, 12:50-54 January, 1940

This article describes an experiment financed by the Carnegie Corporation of New York through its Canadian Advisory Committee on Art Galleries and Museums. The author is secretary of the Fine Arts Committee of Manitoba. The traveling exhibits were shown to children from first grade through high school during class time; and to adults in the evening. Slides and films were also used to illustrate some of the talks. The re-

sults of this project were very gratifying to the museum field workers and to the farm people and children reached.

Museums: an Interpretative Study—Charles J. Russell, Curator of Education, American Museum of Natural History, N. Y.—*Journal of Adult Education*, 12:89 January, 1940

A review of the recent book, *The Museum in America*, by Laurence Vail Coleman. (American Association of Museums, Washington, D. C. 1939. 3 volumes. 730p. \$7.50)

Book Review

Motion Pictures in Adult Education—T. R. Adam. American Association for Adult Education, New York, 1940, 94 pp. 75 cents.

This small volume in the series entitled "Studies in the Social Significance of Adult Education in the United States" is a thoughtful and challenging discussion of what motion pictures do mean and can mean in the informal education of adults. Mr. Adam first considers the educational possibilities of theatrical films, and places the responsibility for the usefulness on the motion picture industry itself. Educational agencies stand ready to supply necessary techniques whenever Hollywood realizes that a new incentive for movie attendance could be achieved with profitable results. The educational value of dramatic films is reduced by censorship and by lack of competition among producers, because the patterns tend to become too narrow for intellectual stimulation. Civic groups that take an interest in local movie fare are apt to work for social control rather than educational advancement. Study groups have their place, but learning to appreciate the film as an art form is not so important for the average adult as obtaining information and ability to judge between truth and falsehood on the screen, values which educational agencies will find it difficult to promote unless Hollywood cooperates by furnishing adult informational material in advance of a film's release.

"Educational Appetizers" is the chapter heading with which Mr. Adam launches his discussion of the non-theatrical film, and also the term with which he points out one of its chief values. He analyzes the usefulness in adult education of the various types of educational films: the school film, the industrial film, the film edited from a Hollywood product, etc. He shows the need for educational films produced for adults by agencies with purely educational motives. Distribution as well as production problems must be solved, but the basic question seems to be: "Who is primarily responsible for the task of educating the masses? . . . If we are honest in our spoken desire to enlarge our political democracy into a wider democracy of learning, the powerful instrument of motion pictures is lying ready to open the reservoirs of dammed-up knowledge for the enrichment of broad fields of popular culture."

MARY E. TOWNES



"How Birds Feed Their Young"

In this new Eastman Classroom Film, full-color Kodachrome brings the birds vividly, fascinatingly alive, as they demonstrate the varied ways in which they feed their young.



Announcing Eastman's first Classroom Film in gorgeous full-color KODACHROME

BECAUSE it is filmed in full-color Kodachrome, "How Birds Feed Their Young" presents its subject with a vividness, a true-to-life realism that could be approached only by long and intensive study in the field.

The photographer, Dr. Arthur A. Allen, Professor of Ornithology, Cornell University, shows the Indigo Bunting and Towhee bringing food to the nest in their bills (the most common method)...a Thrush feeding the hungriest first...a male Bluebird illustrating how he sometimes stands guard at feeding time...a Cedar Waxwing feeding

its young with food carried in its throat... a Goldfinch demonstrating feeding by regurgitation of food partially digested...a Hummingbird squirting food into the young birds' throats...young Herons pumping food from the parent's throat...Snakebirds helping themselves to food swallowed by the parent...the Least Bittern brooding its young after feeding...Quail and Grouse leaving the nest in search of food immediately after hatching. 200-foot reel—\$40. Ready for immediate delivery. For further details, write Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

SCHOOL-MADE MOTION PICTURES

SEVERAL inquiries which have been sent to me recently indicate that there is a need for reference material on the subject of school-made motion pictures. One source of material which should be in the library of every student of this field is the "Proceedings of a Conference on the Educational Production of Motion Pictures," published in mimeographed form by Dr. Edgar Dale of the Bureau of Educational Research of Ohio State University in 1939. A few copies of the report are available to readers of this department at a special price of fifty cents each. Orders for copies should be sent to the Bureau.

Although responses to our requests for information on new school film production are being received, more film reports can be used in future issues of the department. Please send in your report today.

Our listing of activity, or newsreel films, continues. The films given are black and white, 16mm silent, unless otherwise specified.

NEW JERSEY

A compilation of shots of six years of school activities (1100 feet) is noted by Dr. William Lewin, Weequahic High School, Newark.

MASSACHUSETTS

Chester A. Robinson, chairman of the visual education department of the Belmont Public Schools, lists eight films developed under his direction. Four are of the activity type: a 400-foot combination black and white and kodachrome film of the school flower garden



(All rights reserved by Dr. Clifford)
Film Production at Lowell Jr. High School,
Long Beach, Cal.

showing pupils at work and many color pictures of flowers; 400 feet of May Day activities; and a 300-foot color film of the schools' instrumental music work with parade and field drills of an annual music festival.

Conducted by HARDY R. FINCH

Head of English
High School, Greenwich, Conn.

Member Committee on Standards for Motion Pictures and Newspapers of the National Council of Teachers of English

NEW YORK

A 1500-foot film showing the activities of a junior high school (1100 feet in color) has been made at the Philip Livingston Junior High School, Albany. "The provisions for individual differences in ability, interest, and special aptitudes . . . are shown," Theodore W. Cassavant, Counselor for Boys, reports. The film is used for guidance of new students and for public relations purposes.

School Public Relations Films—Newsreels (Concluded from March and April issues)

26. *A Day in Defiance High* (1000-sound) Classes in session, oratorical contest, play rehearsal, other activities. H. E. Meyers, Prin, High School, Defiance, O.

27. *Mound at Work and Play* (500) Classes, flower show, fire drills, laboratory work, other activities; black and white, and color. Loan. L. N. Drake, Prin. Mound Junior High School, Columbus, O.

28. *Our Schools* (400) Shots of manual arts, library, first grade, teachers, students, athletics. T. K. Owens, Supt, Public Schools, Jackson, O.

29. *Gibsonburg—Its Schools and Community* (2000) Schools in action, industrial and farm, business establishments, churches, local fire department. Loan. A. E. Wright, Supt., Gibsonburg, O.

30. *Choosing a Course in Modern High School* (1800) The school in action; pupil talking over election blank with parents; parents visit school; tour follows. E. C. Rouse, Prin. Roosevelt High School, Dayton, O.

31. Film (no title) showing band, orchestra, football, classroom activities. Loan. John Kovats, Director Visual Aids, John Adams High School, Cleveland, O.

32. *Our Guardian Eagle Flies* (800) Views of elementary schools; operetta, sports; trip to Boulder Dam. Loan. Ray G. Redding, Prin. Union High School, Julian, Calif.

33. *School in CCC Barracks* (500) All homerooms and teachers, grades 1 to 12 school activities, indoors and out-of-doors. George Killing, Supt. Village School, Anna, O.

34. *Football, May Day Program* (900) Parts of 6 different football games; 3000 students in May Day Pageant; black and white, and color. Loan. H. E. Zuber, Supt. Public Schools, Struthers, O.

35. *Our Community* (1500) Everyday activities with emphasis on the harvesting season in August. C. E. Mahaffey, Supt. Liberty Twp. Schools, Rudolph, O.

36. *Oakvale School at Work and Play* (2 films, 400 each) School travelogs. *A Day in Mercer County Schools* (800) Typical elementary school activities in county schools. Loan. Godfrey M. Elliott, Prin. Oakvale Schools, Oakvale, W. Va.

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37. *East Tech.* (400) Technical activities and shops. Loan. V. D. Hawkins, Asst. Prin. East Technical High School, Cleveland, O.

38. *A Tour through West Tech. High School* (800) A tour through the technical department of West Tech. Oscar F. Schneider, West Technical High School, Cleveland, Ohio.

39. *School Days* (1000) Classroom work activities of various kinds. E. N. Lettinton, Prin. Junior High School, Bowling Green, O.

40. *A Day in School* (550) Loan. G. G. Starr, Supt. of Schools, Arcanum, O.

41. *Cambridge Schools* (1800) Physically handicapped children, home economics, playground activities, other. Hugh R. Hick, Supt. of Schools, Cambridge, O.

42. *School Days in 1937* (800) Varied shots in elementary schools, safety patrols, food laboratories, book repair, rhythm band, others. Loan. C. M. Layton, Supt. of Schools, Wooster, O.

43. *Jackson Elementary Schools* (1000) School activities of all kinds. Loan. Harold Steele, Supt. of Schools, Jackson, Mich.

44. *Bay City Schools at Work* (1600—sound) Kindergarten through Junior College. Loan. Benjamin Klager, Bay City, Mich.

45. *Growing Up in Okmulgee Schools* (2000) Elementary grades; classrooms, playgrounds, May Day pageant; black and white, and color. Loan. W. M. Chambers, Supt. of Schools, Okmulgee, Okla. (Announced in February issue)

46. *School in Action—Curricular and Extra Curricular* (2300) Complete scholastic program, places of local interest, community activities. Ira Baumgartner, Supt. of Schools, Sylvania, O.

47. *A Day in the Buffalo Schools* (1200) Activities included in a typical daily program in the Buffalo Department. *A Day at School 54* (1200) The activities carried on in an individual school organization. *A Day at Emerson Vocational High School* (1200) Vocational activities. All loaned. Alan H. Nicol, Director Visual Education, Buffalo, New York.

48. *Life in a Battle Creek Junior High School.* Keith Elliott, Prin. Verona School, Battle Creek, Mich. (See also No. 22)

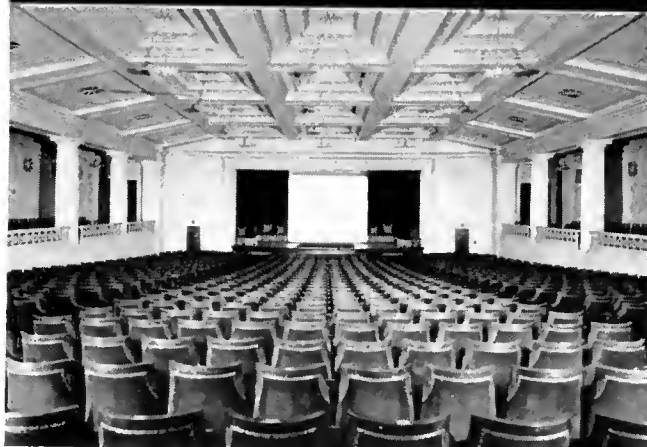
49. *Summer Session at Iowa* (1400) Color film. Loan. L. W. Cochran, Director Department of Visual Instruction, University of Iowa, Iowa City.

50. *A Day at Moline Senior High School* (900) Tour through the high school. C. R. Crakes, Prin. Senior High School, Moline, Ill.

This completes the survey by William Hart of the Lowrey School, Dearborn, Michigan, on School-Made Public Relations Films, to a total of 90 subjects.



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2 reels Iran

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2 reels England

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Pennsylvania Audio-Visual Conference

The Third Annual Audio-Visual Education Conference of Western Pennsylvania was held in Pittsburgh Friday and Saturday, April 19 and 20. The Conference discussions hinged around the theme, "The Evaluation and Use of Audio-Visual Materials in the Classroom." In addition to the many films which were shown and evaluated, there were three important panel discussions. The first dealt with the administration of an audio-visual education program and was concerned chiefly with architectural, building, and material specifications. The second panel evaluated the use of housing films in the social studies classes. The basis for discussion was three films, *The Other Side Of Town* (Pittsburgh Housing Authority), *Housing In Our Time* (U.S.A. Housing Authority), and *The City*. The third panel was concerned with the use of episodic films in teaching character and human relations.

Among the speakers on the program were: Charles F. Hoban, Jr., American Council on Education, Walter Ginsberg of Teachers College, Columbia University, Zoe A. Thralls, University of Pittsburgh, and Roger Albright of Teaching Film Custodians, Inc.

Sectional meetings were arranged in the fields of reading, English, science, and consumer education, presided over, respectively by C. E. Manwiller, Pittsburgh Schools, James S. Kinder, Pennsylvania College for Women, John A. Hollinger, Pittsburgh Schools, and Herbert T. Olander, University of Pittsburgh.

Representatives of the parent-teacher association, public schools, higher education, Federal government, and general public participated. This varied group gave the Conference a wide scope and indicated a fine cooperative attitude on the part of many interests.

John A. Hollinger, Director of Visualization in the Pittsburgh Public Schools, was elected chairman of the Conference for next year.

Available Electrical Transcriptions

To meet the growing school demand for educational transcriptions, the C. P. MacGregor Company, 720 South Western Avenue, Hollywood, California, employed Dr. Cline M. Koon, nationally known authority in the school use of radio and recordings, to select from their library of 5000 transcribed dramatic productions those which he considered most suitable for school use. A 14-page catalogue, containing a descriptive list of these selections with rental and sale prices, is now available. Most of the selections offered in the catalogue fall in the fields of history, drama, and stories for younger children. The historical features are not intended to present a complete history of a period, but to arouse interest which will stimulate pupils to want to learn more and to carry out projects. Suitable music and sound effects are used to make all episodes vividly realistic.

Every transcription includes two 15-minute programs on a 16" disc. They may be played on any disc sound

Notes

recorder, turntable, or transcription player which operates at 33 1/3 revolutions-per-minute.

Arrangements have been completed by the Association of School Film Libraries with E. I. duPont de Nemours & Company, sponsors of the *Cavalcade of America*, to make disc recordings of twelve selected broadcasts from this outstanding radio series of historical programs, and to sell these recordings to schools, colleges and universities. Four of the series are now ready, namely: "The Constitution of the United States," "Francis Scott Key," "Abraham Lincoln," and "Oliver Wendell Holmes." The other eight will be made according to demands for them. A questionnaire listing the subjects broadcast during the series and sent to educational leaders and teachers resulted in the selection of these twelve programs.

The recordings will be available in two sizes: 16 inch records at 33 1/3 r.p.m., and 12 inch records at 78 r.p.m. For complete information, write to the Association of School Film Libraries, Rockefeller Plaza, New York City.

New York Fair Offers Service to Teachers

In order that teachers, elementary and high school pupils, college students, and graduates working in specialized fields may find, among the thousands of exhibits at the World's Fair of 1940 in New York, those things which most closely touch their special interests, a Department of Public Education has been established at the Fair, under the direction of Dr. Rudolf Kagey, Assistant Professor of Philosophy at New York University. This Department will offer many forms of service.

The Fair itself is, of course, a great educational institution. Its exhibits of art and modern architecture, child welfare, youth activities, the functions of government, and the application of science to industry, all bring the American scene into sharp and definite focus. But to see the Fair intelligently, the young person needs guidance; the Department of Public Education will furnish that guidance.

One important form of aid will be a series of leaflets. Two of these, "The Fair's Themes: A General Introduction" and "Science at the Fair" have already been issued. Others in the series will be "Art at the Fair," "Exhibits for the Elementary School Child," "Social Studies at the Fair," and "Food, Decoration and New Products."

Teachers and school administrators may obtain copies of these leaflets by writing to the Assistant Director of Public Education at the Fair. Being intended for the use of educators, they cannot be sent in great quantities to pupils, though guides for student use will be issued later.

The Department of Public Education also maintains an Information Service. Teachers and pupils are invited to ask questions about exhibits, or send requests for itineraries suitable for various subjects and age groups.

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**and other films to be selected by
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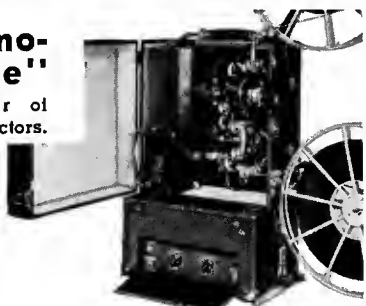
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A thorough check-up at the end of 800 hours of service showed that only the replacement of a lamp, reflector and condenser was indicated.

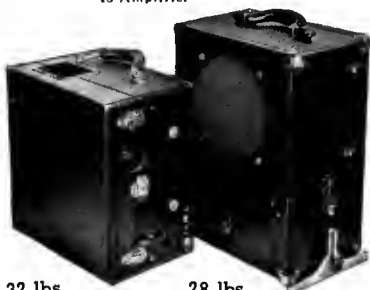
A HOLMES precision built projector is constructed like a high grade 17 jewel watch. Compare it with other projectors costing even double the price.

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Total weight with
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Hollywood, Calif.

New York Cooperative Film Library

A sound-on-film loan library for the secondary schools in eastern New York is being operated by New York State College for Teachers at Albany. Ten co-operating schools compose the organization, each of which has deposited two films in the library. As all the films are available to the member-schools, each may avail itself of the use of \$900 worth of film by purchasing only \$90 worth. Loan service is free and it is only necessary for the schools to pay outgoing postage and a nominal service charge. The library is under the direction of Carleton A. Moose.

Visual Forum at Milwaukee

Photoart House of Milwaukee conducted its first Forum of Instruction at Marquette University March 28-30 for the purpose of educating the Milwaukee area school users of visual equipment in the proper operation and use of such equipment. In addition to equipment instruction, an informative program of classroom demonstrations, with films, still pictures and the micro-projector, was carried out. The correlation of visual aids with the curriculum, classroom techniques in the use of films, and other aspects of a visual program, were discussed. Many new sound and silent educational films were previewed.

Motion Pictures for Occupational Information

(Continued from page 191)

3. Definite facts about the local, state and national demands for workers
4. Importance of the occupations to society
5. The nature and acquired qualifications needed
6. Education and training required
7. The rewards and chances for promotion
8. The opportunities and incentives for service
9. How to get started in the vocation
10. How to measure success and to realize satisfaction in vocational adjustment
11. Appreciation of the social and economic interdependence of the various occupational and industrial segments of society

The program is admittedly ambitious and will require time and perseverance if the objectives are to be attained. Since the introduction of the use of motion pictures rapid advancement has been made towards these goals. Pupils learn best by actually watching a worker or by observing a motion picture of him at work. He obtains rather definite concepts of the kind of people who are engaged in a certain field of work and the conditions in which they work; and he develops an attitude towards this particular job in the presence of the actual occupational environment. Charts, drawings, posters, supply information about the number of workers, the local and general demand for them, their



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Send now for your copy of Castle Film's new 32 page illustrated catalog describing Travel—News and other Educational Films: Address—Castle Films, Dept. T5, 30 Rockefeller Plaza, New York, N. Y.

35 mm. FILM SLIDES General Science, 11 rolls, \$20
 Principles of Physics, 7 rolls, \$12
 Principles of Chemistry, 8 rolls, \$14
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pay, their living conditions, etc. It is doubtful, however, whether the social importance of an occupation can be taught in a very specific way through the use of visual aids.

Conclusions

The successful administration of a visual instruction program requires a technical knowledge of the mechanics of picture projection, an acquaintance with the various types of projection equipment, and with the various sources of materials and other important details. The teacher in occupational information must also have knowledge of the available films to be used in the schools. Administration should be centralized in a single individual who must keep abreast of the changes continually being made in all phases of visual education. This individual must be prepared to act in an advisory capacity. An evaluation of each film should be made and permanent records kept. The criteria for evaluating films should be incorporated into this permanent record.

While the application of the film in the field of vocational education and training is as yet experimental there are many possibilities offered for future development and use. The field for high grade professional type films dealing with various phases of vocational education is unlimited with the present widespread unemployment. With sweeping changes and technological advances the worker will be more and more faced with the necessity of keeping abreast of new developments in industry through attending vocational classes. The motion picture film can become as powerful a factor in teaching new techniques and skills as it already is in shaping the ideals and attitudes of American life.

Sources for Vocational Guidance Films

- Bell & Howell Co., 1801 Larchmont Ave., Chicago.
- DeVry Corporation, 1111 Armitage Ave., Chicago.
- Eastman Kodak Co., Teaching Films Division, Rochester, N. Y.
- Erpi Classroom Films, Inc., 35-11 35th Ave., Long Island City, N. Y.
- Harmon Foundation, Inc., 140 Nassau St., New York City.
- Ideal Pictures Corp., 30 E. Eighth St., Chicago.
- National Industrial Council, 14 W. 49th St., New York City.
- U. S. Department of Agriculture, Division of Motion Pictures, Washington, D. C.
- U. S. Department of Labor, Women's Bureau, Washington, D. C.
- Vocational Guidance Films, Inc., Old Colony Bldg., Des Moines, Ia.
- Y. M. C. A. Motion Picture Bureau, 347 Madison Ave., New York City.

Sources for Vocational Guidance Filmstrips

- Society for Visual Education, Inc., 100 E. Ohio St., Chicago.
- Stillfilm, Inc., 4703 W. Pico Blvd., Los Angeles, Calif.

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Today there is a comprehensive library of 141 Erpi instructional films available for your school—with 24 more to be released this year. There are films for use in the Social Studies, Biological and Physical Sciences, Music, Art, Athletics, Child Psychology, Vocational Guidance and Teacher Training. Send the coupon for full details.

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 35-11 Thirty-fifth Avenue, Long Island City, N. Y.
 Gentlemen: Please send me descriptive materials on your films including the Integratinn Chart which shows graphically the extent in which each film correlates with different courses.

Name _____
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 Address _____

Current Film News

New Vocational Guidance Films

A series of 16mm sound films is being produced by the recently organized Vocational Guidance Films, Inc. of Des Moines, Iowa, affording a new instructional tool for teachers. This new series of vocational films, entitled *Your Life Work*, is designed to acquaint students with all of the more important vocations. Teachers' Guides and suggested outlines provide discussion material without vocational research by the teacher. The first subjects prepared include a double reel on *Finding Your Life Work*, and two reels of 400 feet each on *Journalism*, and *Radio and Television*. These will be followed by single reels on Automotive Service, Dairy Farming, The Electrician, General Farming, The Woodworker, Forestry, Drafting, Retail Selling, Engineering, Nursing, Accountancy, Getting and Holding a Job. Other series are planned to cover some sixty industries.

Each answers such questions as: What does the worker in this occupation do? What are the working conditions? What training is required and where can it be secured? How can the high school contribute to this training? What personal qualities are necessary? What are the promotional opportunities? Thus the series provides in an interesting manner the information which any high school student needs to determine at least a possible interest, leading to a well-considered choice of vocation in which he will find satisfaction and happiness.

With a twenty-five year background of vocational teaching experience, Arthur P. Twogood, associate professor vocational education at Iowa State College, devoted eight years of special research to the preparation of *Your Life Work* series, in consultation with other authorities. Carl F. Mahnke, an alumnus of Iowa State College, is president of Vocational Guidance Films, Inc. The production facilities of Burton Holmes Films, Chicago, are being used in the preparation of the films. The 16mm prints are made from standard 35mm movie negatives.

The first reels are in the hands of salesmen in many parts of the country. Mr. Mahnke reports that the inquiries being received from the first announcements indicate the great demand for vocational guidance material of this practical character.

■ AMERICAN SOCIAL HYGIENE ASSOCIATION, 50 W. 50th Street, New York City, is distributing a new motion picture on syphilis, entitled:

With these Weapons—Made by Willard Pictures under the supervision of the Association's staff. It tells the story of syphilis from its earliest beginnings to the present day. Making use of animated graphs, the film shows how the disease spreads, its relation to other diseases, and treatment.

■ EASTMAN KODAK COMPANY, Teaching Films Division, Rochester, New York, announces their first teaching film in full-color Kodachrome:

How Birds Feed Their Young— $\frac{1}{2}$ reel—sale. The photographer, Dr. Arthur A. Allen, Professor of Ornithology, Cornell University, shows the Indigo Bunting and Towhee bringing food to the nest in their bills, a Thrush feeding the hungriest first, a male Bluebird illustrating how he sometimes stands guard at feeding time, a Cedar Waxwing feeding its young with food carried in its throat, a Goldfinch demonstrating feeding by regurgitation of food partially digested, a Hummingbird squirting food into the young birds' throats, young Herons pumping food from the parent's throat, Snakebirds helping themselves to food swallowed by the parent, the Least Bittern brooding its young after feeding, Quail and Grouse leaving the nest in search of food immediately after hatching.

■ AUDIO-FILM LIBRARIES, 661 Bloomfield Ave., New Jersey, are handling sales exclusively in 16mm for the following film:

Puritans of Massachusetts Colony—2 reels, 16mm sound—depicting the life, customs, government, religion, education, homes, and occupations of the Puritans about 1645. Dialogue as well as narrative gives realism to the subject. Available also for rental.

■ WALTER O. GUTLOHN, INC., 35 W. 45th Street, New York City, has been appointed distributor for the films involved in the International Film Center project, inaugurated to facilitate international exchange of educational films. The new Film Center, made possible by a grant from the Rockefeller Foundation, will cooperate with all countries who have a nationally-organized documentary film movement. The International Film Center, Inc., which lists on its Board of Directors such people as Donald Slesinger, James T. Shotwell, George F. Zook, Luther Gulick, William Berrien, Henry Goddard Leach and Richard J. Walsh, is under this arrangement bringing to schools, clubs and other groups much valuable material heretofore not available. From time to time films from practically every country in the world will be released, some of which have already been appraised by the American Council on Education. At present the following films are ready for distribution by Walter O. Gutlohn, Inc.

The First Democracy—2 reels—obtained from Switzerland.

The Teddy Bears' Picnic—1 reel—obtained from Australia.

Dawn of Iran—2 reels—obtained from Iran.

Enough to Eat—2 reels—obtained from England.

The Case of Charlie Gordon—obtained from Canada.

■ GARRISON FILM DISTRIBUTORS, INC., 1600 Broadway, New York City, announce the release of the first motion picture dealing with Charles Townsend Copeland, Boylston Professor Emeritus of Rhetoric, Harvard University, namely:

Copey on Dickens—2 reels, 16mm and 35mm. This film was produced with the cooperation of the Harvard Club of New York City and is a film version of Professor Copeland's famous reading on Charles Dickens, which was first presented at the Harvard Club on the occasion of the 100th Anniversary of the birth of Charles Dickens.

■ ERPI CLASSROOM FILMS, INC., 35-11 35th Avenue, Long Island City, New York, have produced the following:

The Machine Maker—Demonstrates the manufacture and operation of lathes, millers, planers, drill presses, revealing

Endocrine Glands—A science film for junior high on up through college, describing the nature and function of the role of machinist apprentices. parathyroid, pituitary, pancreas and thyroid glands.

A People of the Congo—Depicts the environment, activities and customs of the strange Mangbetu people.

People of Mexico—An account of the origin and development of the Mexican people, describing the influence of Aztec and Spanish culture of the Mexico of today.

Navajo Indians—Visualizes the primitive nature of the tribe's work and play, household and farming tasks, courtships and weddings, in a tour of the Navajo country in southwestern United States.

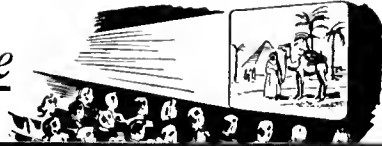
■ DEVRY CORPORATION, 1111 Armitage Avenue, Chicago, have revised their "Consolidated List of Free Films." The new catalogue lists over 1200 free 16mm and 35mm sound and silent films, with names and addresses of sponsors or distributors. Price of the booklet is 50 cents, cash with order.

A Free Film Catalogue, listing hundreds of 16mm sound and silent educational films (with study outlines), plus an extensive list of entertainment pictures available from the DeVry Educational Film Library on rental or sale basis, may also be obtained upon request.

■ BELL & HOWELL COMPANY, 1801 Larchmont Ave., Chicago, have had to issue a supplement to their 1940 Film-sound Library catalog, because of the addition of many new films, including twenty features headed by the Universal release, *That Certain Age*, starring Deanna Durbin. Other added features are *Freshman Year*, *Idol of the Crowds*, and *The Lady Fights Back*, dealing with college life, hockey, and wild life conservation, respectively. Twenty-seven reels of "shorts," consisting mainly of the new Lowell Thomas *Going Places* and new cartoons, are other subjects listed in the supplement.

A new B&H Silent Film Book has been prepared also, listing hundreds of titles.

Lessons that Live



are easy to Learn



Yes...and new RCA 16 mm. Sound Film Projector is easy for teachers to use!

You don't have to be a professional projectionist to operate this amazingly simple unit that provides

*More Brilliant Pictures
...Finer Sound!*

The RCA 16 mm. Film Projector is light in weight. You can carry it from one classroom to another, like a suitcase. May be used with microphone or Victor Attachment.



Better 16 ways, this projector, designed by RCA Photophone Engineers, is priced with the lowest!

TEACHERS who have never before used a 16 mm. sound projector find this new RCA unit amazingly easy to thread and operate! Threading line is cast right on projection block. Controls are simple. Films are automatically rewind.

The RCA 16 mm. Sound Film Projector is also out in front in performance. Floating film principle bans tugs and jerks—assures smooth, effortless projection. Lessons leap to life because pictures are more brilliant, sound is far superior. 10%

to 20% greater screen illumination is provided by oversize reflector, condenser and large objective lens. Sound is clear and natural at any volume, thanks to film take-up equalizer and electrodynamic speaker.

In every detail this projector reflects the unmatched experience of RCA Photophone engineers, who design the motion picture sound equipment used by Hollywood studios and in thousands of top-flight theatres. Best of all, it's *low* in cost! Send coupon for full information.



1. Better sound reproduction
2. Better, more brilliant projection
3. Better, simpler threading
4. Better and more efficient cooling
5. Better reel take-up and rewind
6. Better equalization
7. Better operating ease
8. Better input performance
9. Better reproduction
10. Better framing
11. Better tone
12. Better accessibility
13. Better versatility
14. Better lubrication
15. Better lamp service
16. Better portability

Trade-mark "Victrola" Reg. U. S. Pat. Off. by RCA Mfg. Co., Inc.
Modern schools stay modern with RCA radio tubes in their sound equipment.



RCA Victor

Audio Visual Service • Educational Dept., RCA Manufacturing Co., Inc., Camden, N. J.
A Service of the Radio Corporation of America

Educational Department (E-5)
RCA Manufacturing Co., Inc.
Camden, New Jersey.

Please send me complete information concerning the new RCA 16 mm. Sound Film Projector.

Name _____

School _____

Address _____

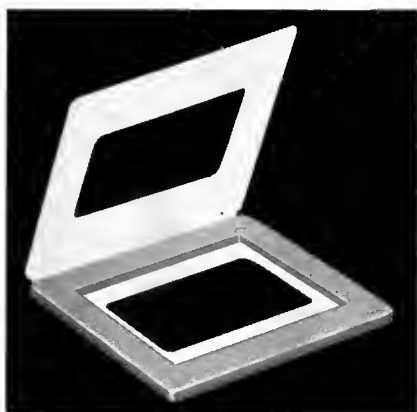
City _____ State _____

Among the Producers

Where the commercial firms announce new products and developments of interest to the field.

SVE Slide Binder

Announcement by the Society for Visual Education, Inc., Chicago, that they are to make available to the general market their highly efficient 2" x 2" Slide Binder is greeted with welcome anticipation by all users of slide films. This film-slide binder was originally perfected to facilitate the handling, and to speed up and cut the cost of film binding for their own enormous film library. It is radically different in design and construction from the glass slide film holders in general use. Glass and film are of the same size, which permits automatic centering in a 2" x 2" fibre cushion frame. To this frame is glued a gummed cover of tough Kraft paper, finished in silver on the outside.



The new 2" x 2" slide binder.

The cover holds the glass and film rigidly in place and forms a dust-proof seal. The entire surface of the film is clamped so tightly to the glass that there is no possibility of heat causing the film to warp out of focus. The low heat conductivity of the fibre cushion frame and the efficient heat reflection by the silver-finished cover keep the heat away and make it cool to the touch when showing.

Owners of large film accumulations, who have hitherto neglected to bind their films because of the expense and time involved, and convention exhibitors, where breakage is excessive, are hailing this new S. V. E. Film Binder with especial enthusiasm.

Due to the automatic centering of glass and film, and the ease with which the silver finished cover can be applied, the binding time of films is greatly reduced. The fibre cushion frame cuts down the glass area, lightens the weight, and prevents breakage. Binders have been dropped experimentally from heights up to 12 feet on hard floors without damage and have been shipped by ordinary third class mail without any extra precautions, the films arriving at destination in perfect condition.

Distribution through regular trade

channels is being accelerated through an attractive display carton which holds a dozen small cartons of a dozen binders each. Also there is a special bulk package of 100 binders for larger users.

Room-Darkening Shades

Schools faced with the problem of properly darkening classrooms and auditoriums for the showing of motion pictures, slides, etc. are directed to the services of the Forse Corporation, Anderson, Indiana. This firm offers a most complete line of light-tight shades for darkening purposes. Forse has seven different fabrics in darkening materials, in every conceivable type, to fit every window, and with prices to fit every budget. Each has been carefully selected after long tests as most suitable for its purpose. The shades come with durable spring rollers, or with motor driven rollers for automatic electrical control of groups of shades. There is an economical folding shade that does not use a spring roller and can be supplied at low cost for big windows.

Descriptive circulars and further information will be supplied by Forse Corporation, 1400 Fairview Street, Anderson, Indiana.

Latest B&H Products

Owners of 16 mm. silent or sound Filmo projectors will be interested in the new 750-watt, 10-hour lamp just announced by Bell & Howell. It is claimed that by actual test this new unit produces 50% more light than the standard 750-watt, 25-hour lamp, and generates little or no additional heat. Although the minimum life expectancy of the new lamp is but 10 hours, it is felt that this reduction is far outweighed in importance by the added brilliancy. It does not replace the standard 750-watt, 25-hour lamp, which, it is believed, will continue to be used in the majority of home-owned projectors. The new lamp is offered as an additional unit for educational and industrial projectionists, to whom lamp brilliance in long throws is of more importance than lamp life. It will be furnished in the new "black-top" type, recently announced by B&H, which reduces the light filtering through the top of the lamphouse and eliminates the use of metal lamp caps. It will, of course, be equipped with the well-known B&H pre-focusing and pre-aligning ring on the base, to assure maximum efficiency of each individual lamp.

A new, fast 3-inch F2 long-distance projection lens which passes 32% more light than its predecessor, and approaches the speed of the brilliant 2-inch F1.6 lens (standard on most Filmo 16mm projectors), has also been introduced by Bell

& Howell. The 3-inch lens will show the same size picture at a distance of 48-feet that the standard 2-inch lens will throw at 32-feet, just filling a screen six feet wide.

For further information on these products, write to the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.

Kodaslide Information

A new 28-page booklet, "Visual Teaching with Kodaslides," issued by Eastman Kodak Company, contains a wealth of information, concisely presented, for teachers who use visual methods and workers in the field of educational photography. Numerous illustrations further increase the value and attractiveness of the bulletin.

The booklet discusses not only the manifold applications of the modern 2 x 2 inch slide, but also the technique of producing these slides, both in black-and-white and Kodachrome (full color). The text describes suitable cameras, enlarging, printing, and projection equipment; small scale and quantity production methods; and mounting, filing and storage procedure. A section is devoted to projection technique. To secure a copy address Eastman Kodak Company, Rochester, N. Y.

The Eastman Kodak Company plans to send out from time to time bulletin information covering the various phases of slide production outlined in this pamphlet, and certain sources of material available in 2 x 2-inch slides.

Victor 2 in 1 Speaker Case

Of interest in the educational and industrial fields is the new Two Speaker Unit in one case under one handle, offered by Victor Animatograph, Davenport, Iowa. This exclusive Victor arrangement permits the use of two speakers and avoids the inconvenience of carrying two cases besides the projector. In addition to the superior sound from two speakers, it is a great advance in portability of sound equipment.



Case which carries two speakers.

A Dozen "Do's" and "Don'ts" for Beginners

By Arthur L. Richter

Sup't Consolidated Schools, Northport, Michigan

1. *Do* provide yourself with a good screen.
2. *Do* make certain there is adequate teacher preparation for the showing of an educational picture.
3. *Do* install a simple but complete system of recording and filing teacher-evaluations of every picture shown.
4. *Do* check the acoustics of a room before showing sound pictures in it.
5. *Do* make sure that the aperture gate and the lens is cleaned and the machine is oiled before each time it is used.
6. *Do* schedule films far enough in advance to allow for substitution or cancellation by the distributor and course of study changes by the teacher.
7. *Don't* try to "compete" with local or nearby theaters on "feature" pictures.
8. *Don't* show a picture without a pre-view.
9. *Don't* wait until the audience has entered the room to set up and thread your machine.
10. *Don't* forget that focus can make or ruin your picture.
11. *Don't* show an educational picture to more than one class at a time. Doing so will impair teaching efficiency.
12. *Don't* overlook any opportunity to sell Visual Education to the public. Many people still consider it another educational "fad or frill."

Summer Courses in Visual Instruction

(Concluded from page 201)

Field Courses in American Problems Offered by The Open Road

There is a growing awareness that in the teaching of the social sciences the classroom and the book must be vivified by observation and interpretation in the field. One of the agencies which has lately turned its attention to the problem is The Open Road—a non-profit membership organization which has as its object the promotion of international and inter-regional understanding. During the past year The Open Road has initiated a program in the United States which aims to acquaint Americans with their own country—the lives and problems of its people. Social science departments in leading institutions are being offered expert and complete facilities in the conducting of field trips.

The program for 1940 is principally a project in teacher education on the graduate level. Summer courses have been worked out with five institutions as follows:

Harvard University, Graduate School of Education. "Workshop in Social and Economic Factors Influencing Education in New England." July 2-Aug. 10. Full course of graduate credit. James A. Michener.

Columbia University, Teachers College. "Sociological Field Course in Southern Conditions." July 8-Aug. 10. 4 to 8 points. W. C. Hallenbeck and G. W. Blackwell.

New York University, School of Education. "Field Seminar in the Sociology of the Tennessee Valley." July 8-Aug. 10. 6 points. Julius Yourman.

Colorado State College of Education. "Life Problems on the Great Plains and in the Rocky Mountain Area." July 1-Aug. 9. 9 hours credit. Marshall Miller.

Northwestern University, School of Education. "Field Seminar on Problems of Youth in America as Exemplified in Certain Rural and Urban Communities of the Middle West." 6 points. Dates and instructor to be announced.

Whether you seek EDUCATION or ENTERTAINMENT

The VISUAL WAY

is the BEST WAY!

You can educate while you entertain, just as you entertain while you educate—with Universal's outstanding selection of motion pictures.

Here are pictures that should be on everybody's MUST list:

DEANNA DURBIN in "Three Smart Girls Grow Up"

BING CROSBY, Joan Blondell and Mische Auer in "East Side of Heaven"

IRENE DUNNE and CHARLES BOYER in "When Tomorrow Comes"

DEANNA DURBIN in "That Certain Age"

Gilbert and Sullivan's "The Mikado" in glorious technicolor, with the D'Oyly Carte Players and London Symphony Orchestra

W. C. FIELDS, EDGAR BERGEN and CHARLIE McCARTHY in "You Can't Cheat an Honest Man"

VICTOR McLAGLEN and JACKIE COOPER in "Ex-Champ"

Doug. FAIRBANKS Jr. and Basil RATHBONE in "The Sun Never Sets"

"The Family Next Door" with Hugh Herbert and Joy Hodges

Don't miss these. Write to Universal's Non-Theatrical Department for further information regarding short-subjects, travelogues, animated cartoons and other feature length pictures.

WRITE FOR FREE CATALOGUE No. 17

UNIVERSAL PICTURES COMPANY, INC.

Rockefeller Center

New York, N. Y.

CIRCLE 7-7100

The Film Estimates

Being the Combined Judgments of a National Committee on Current Theatrical Films
(A) Discriminating Adults (Y) Youth (C) Children
Date Estimate was made is shown on each film.

Abe Lincoln in Illinois (Massey, Gordon, Lockhart) (RKO) Superb achievement in historical realism, fine in every detail. Lincoln's life, character and relationships from backwoods to presidency. Strangely beautiful, compelling picture of deeply human, now taciturn, now humorous, inately just character. "American" in truest sense of the word. 4-30-40
(A) & (Y) Superb (C) Fine, if it interests

Buck Benny Rides Again (Benny, Ellen Drew, Rochester) (Para) Benny's radio stuff hilariously screened, though his "acting" helps little. Jack goes West to prove he's a he-man. Fantastic, riotous Wild West comedy, with lavish musical features, and Jack as usual always the goat. Humor in essentially good taste. 4-30-40
(A) Good of kind (Y) Entertaining (C) Perhaps

Calling Philo Vance (James Stephenson, Margot Stevenson) (Warner) Espionage detective film with consistent, clever plot. Papers with evidence of intrigue stolen from Vance. Trail leads to home of airplane manufacturers. Double murder follows. Murderer finally unmasked by faithful dog. Good film of series. 4-16-40
(A) Depends on taste (Y) Exciting (C) No

Charlie Chan in Panama (Sidney Toler, Lionel Atwill) (Fox) Formulated class B mystery yarn with improbable but not preposterous plot. Espionage scheme to blow up Panama Canal when fleet is passing through discovered by ubiquitous Mr. Chan. Violence, suspense, excitement. Diverting for mystery fans. 4-23-40
(A) Depends on taste (Y) Passable (C) No

Chasing Trouble (Frankie Darro) (Monogram) Precocious flower-shop delivery boy, self-constituted hand-writing expert and philanthropic matchmaker, gets unwittingly tangled up with a spy-gang but learns truth in time to marry heroine to right man. Passable little thriller. 5-7-40
(A) Feeble (Y) Passable (C) Fair

Dr. Cyclops (Albert Dekker, Janice Logan) (Para) Fantastic pseudo-science thriller of half-crazed scientist using radium-mine in Amazon jungle to shrivel human beings into midgets. Pointless sensationalism in fine Technicolor! Extraordinary camera technique achieves startlingly real illusions in dramatically futile story. 5-7-40
(A) Mediocre (Y) Hardly (C) No

Dr. Kildare's Strange Case (Ayres, Barrymore) (MGM) Fourth in the good series. Protege of erotchety, wise old doctor refuses fine research position and stays with him. Risks career by dealing with strange insanity case to clear rival surgeon's name. 4-23-40
(A) & (Y) Good (C) Doubtful

Double Alibi (Wayne Morris, Margaret Lindsay) (Univ) Thoroughly complex little murder-mystery, too much for its cast and utterly colorless hero. Lot of mistaken identities and three murders are not enough to save it. Naive thriller, too confusedly told to convince 4-30-40
(A) Feeble (Y) No value (C) No

Forgotten Girls (Louise Platt, Wynne Gibson) (Repub.) Cheap picture of sordid, seamy low-life. Two men and two women run benighted course through love, infidelity, murder, prison, jail "spring" by gruesome explosion—till newspaperman-hero solves all. Cheap thriller cheaply done 4-23-40
(A) Poor (Y) No (C) No

Granny Get Your Gun (Robson, H. Davenport) (Warner) Light, amusing semi-mystery comedy. Sprightly, soft-hearted old Western pioneer woman gets involved in murder case and sets out to get murderer and protect granddaughter. Emphasis on humorous situations rather than crime details. 4-30-40
(A) & (Y) Good of kind (C) No

Halfa Sinner (Heather Angel, John King) (Univ) Diligent young lady goes socially berserk, sets into serio-comic difficulties with stolen car, dead body, gangsters, erotchety old matriarch, and handsome young "accomplice." Artificial adventure stuff lightened by some comic interludes and farcical turns of plot. 4-16-40
(A) Poor (Y) Hardly (C) No

Harvest (French-English titles) Absorbing, earthy pastoral drama. Native of deserted village wins companion of wandering tradesman and brings her back to make a home while he plants and harvests. Deeply human, exquisitely realistic scenes. Superb acting and fine photography. 4-23-40
(A) Superb of kind (Y) Mature (C) No

House Across the Bay (Nolan, Bennett, Raft) (U.A.) Night club singer, wife of racketeer,

tries to save husband's life from gangsters by sending him to Alcatraz on minor offense. Double-crossed by lawyer friend, he turns on his wife. Grim, complex plot made credible by convincing acting. 4-30-40
(A) Fair of kind (Y) & (C) Decidedly not

It's a Date (Deanna Durbin, Kay Francis, Walter Pidgeon, Universal) Lightsome, comedy romance. Eligible bachelor meets imaginative, willful daughter and famous actress mother. Mother wins bachelor and daughter wins mother's part in play. Deftly handled. Delightful diversion. 4-16-40
(A) Charming (Y) Good (C) Perhaps

Johnny Apollo (Arnold, Power, Lamour) (Fox) Unsavory father and son melodrama of uniformly disreputable characters, spotty action, questionable psychology and ethics. Supposedly idealistic son of father imprisoned for embezzlement is embittered and turns crook to get money to free father. Absurdly beatific ending. 4-23-40
(A) Depends on taste (Y) Decidedly not (C) No

Lion Has Wings, The (Merle Oberon, Ralph Richardson) (U.A.) British documentary film on present war. Glorifies modern, incredibly systematized warfare. Royal Air Force reenacts elaborately organized bombing of Kiel canal. Defense of London skillfully demonstrated. Newsreel technique interspersed with sentimental, supposedly human-interest scenes. Strong propaganda. 4-16-40
(A) Interesting (Y) Mature (C) No

Ma, He's Making Eyes at Me (Tom Brown, Constance Moore) (Univ) Crude, young advertising agent's "stupendous" plans change high-priced, slow-business dress shop into working girls' heaven. Uses young singer-heroine, who loves him, for crazy ad stunts and almost marries her off to wrong man. Absurd title. 5-7-40
(A) & (Y) Ridiculous (C) No

Midnight Limited (Marjorie Reynolds, John King) (Monogram) Detective uses himself as decoy to solve mysterious train robberies. Vapid young girl victim of first robbery, for love interest. Dialogue flat and trite; acting amateurish; plot feeble; continuity spotty; photography mediocre. 4-16-40
(A) Mediocre (Y) Perhaps (C) No

Murder on the Yukon (James Newell) (Monogram) Elementary yarn about two Canadian Northwest Mounties, seeking crooks in the far-north fur trade. Scowling villains, lonely cabins, wilderness settings. Mounties get into and out of impossible situations and naturally "get their man" at the end. 4-16-40
(A) Feeble (Y) Hardly (C) No value

Outside the Three Mile Limit (Jack Holt) (Colum) Mediocre crime-adventure yarn. Owner of gambling yacht, secret service agent posing as accomplice, newspaperman posing as playboy, and band of counterfeiters get hopelessly involved. Violence, intrigue and hokum. 5-7-40
(A) Mediocre (Y) Passable (C) No

Parole Fixer (William Henry, Virginia Dale) (Para) G-man melodrama, thoroughly packed with criminal doings and usual gangster atmosphere, but exposing vividly the insidious evils that are debauching our prison-parole-board system. Second film based on J. Edgar Hoover's book "Persons in Hiding." 4-16-40
(A) Fair (Y) Perhaps (C) No

Primrose Path (Ginger Rogers, Joel McCrea) (RKO) Sordid story of prostitution, drunkenness and poverty skillfully made into "amusement." Underprivileged heroine, descendant of prostitutes, escapes from her slum environment by tricking drab, stodgy hero into marrying her. Comedy-drama of benighted lives in seamy setting. 5-7-40
(A) Depends on taste (Y) Unwholesome (C) No

Star Dust (Linda Darnell, John Payne) (Fox) Trials and tribulations of college students brought to Hollywood for screen tests. Talented young girl is side-tracked by studio politics and crookedness, but championed by talent scout and likeable female dramatic coach. Mostly light and amusing. 5-7-40
(A) Rather good (Y) Good (C) Probably good

Strange Cargo (Crawford, Gable, Hunter) (MGM) Incongruous mixture of spiritual and seamy side of the temporal. Criminals escape colonial prison through jungle perils. Brawls and violence among men mediated by omniscient companion who "miraculously" redeems (?) even tough and graceless Crawford and Gable. 5-7-40
(A) Depends on taste (Y) Sordid (C) No

Tomboy (Jackie Moran, Marcia Mae Jones) (Mono.) Former baseball star and tomboy daughter connive to get ambitious lad away from harsh vindictive uncle. Boy discovers robbers of uncle's money and all ends happily. Much loud-voiced slang by young heroine, but essentially wholesome film. 4-30-40
(A) & (Y) Fair (C) Mostly good

Trachery on the High Seas (Bebe Daniels, Ben Lyon) (Film Alliance) English-made shipboard crook melodrama. Two necklaces, real and paste, are shuffled around by heroine-thief and hero-detective, with usual thrills and plain and fancy double-crossings. Chief features, Bebe's return to screen and her niece husky singing. 5-7-40
(A) Hardly (Y) Perhaps (C) No

Ultimatum (French-Eng. titles) (Hoffberg) The Serbian Ultimatum and its effect on the lives and loves of fanatical, violent Serbian officer, his lovely Viennese wife, and their devoted Austrian school friend who sacrifices himself that they may be together. Crude but effective. 4-9-40
(A) Fair of kind (Y) & (C) No

Virginia City (Hopkins, Flynn) (Warner) Spectacular Civil War spy story. Two indomitable soldiers—one blue, one gray—struggle over gold shipment for the South and the lady's hand. Supposedly authentic history submerged in glorified western melodrama with thrills. 4-16-40
(A) & (Y) Very good of kind (C) Too exciting

Young As You Feel (Jed Prouty, Spring Byington) (Fox) Mediocre film of family series. Mr. Jones sells drug store and with new wealth takes family to World's Fair where night clubs, parasites and gigolos prove too much for them. More sophisticated than usual. American family life a la "comic strip." 4-23-40
(A) & (Y) Inanely amusing (C) No

Zanzibar (Lola Lane, James Craig) (Universal) Adventure thriller. Girl explorer and animal hunter risks lives of companions and takes advantage of friendship of natives to gain access to valuable skull they worship. Striking shots of animal trapping, but many cheap thrill devices. 4-23-40
(A) Fair of kind (Y) Perhaps (C) No

Standards of Visual Materials of Instruction

(Concluded from page 199)

materials, power outlets and equipments. Time limitations, however, prevent the consideration of these items and they will have to wait until another meeting.

In closing, we should reiterate that validity to the purpose for which the aid is used is the most important qualification to be considered in the selection of the aid. We might mention, in connection with validity, that the educational activity in which the aid is used should also be valid.

If we agree upon what has been said we may perhaps agree upon the idea that the present catalog descriptions of visual aids are inadequate for making valid selection probable, that the task of building validity of use into a course of study is next to impossible because we do not know just what the aid is about or what its content is. To point up the need for more adequate descriptions than exist at present we might coin the slogan "The film catalog of today is the teacher's textbook of tomorrow." The writer believes that the need for more detailed and adequate descriptions of visual aids, especially films, is imperative in order to insure validity of use. The increasing number of films being made available to education increases this need. Those of us who are in administrative positions in the visual instruction field would do well to develop adequate standards for such descriptions in films catalogs as our part in making valid selection possible as well as probable.

Also for the Visual Field—

"1000 AND ONE" FILM DIRECTORY

"1000 and ONE" The Blue Book of Non-Theatrical Films, published annually is famous in the field of visual instruction as the standard film reference source, indispensable to film users in the educational field. The new edition lists and describes over 5,000 films, classified into 147 different subject groups (including large group of entertainment subjects). An additional feature this year is a complete alphabetical list of every film in the directory. Other information includes designation of whether a film is available in 16mm, or 35mm, silent or sound, number of reels and sources distributing the films, with range of prices charged.

128 pp. Paper. Price 75c. (25c to E. S. subscribers)

AN ALTERNATIVE FOR REVOLUTION AND WAR

By Albert E. Osborne.

A stimulating, wide-range view of the higher potentialities of visual instruction in promoting world harmony by a "more humanity-centered education." A pertinent reply to H. G. Wells' dictum that "the future is a race between education and catastrophe."

124 pp. Cloth. Price \$1.25.

VISUALIZING THE CURRICULUM.

By C. F. Hoban, C. F. Hoban, Jr., and S. B. Zisman.

Presents in theory and in practice the basic methodology of visual instruction in relation to classroom procedure. Throughout the text the theory of visual aids is applied to textbook illustration. "Visualizing the Curriculum", itself a splendidly "visualized text", provides an abundance of technical guidance in the form of illustrative drawings of photographs, reports of school journeys, suggestions for mounting materials, for making slides, film strips, etc. It incorporates up-to-date material, provides a fine balance in the treatment of various teaching aids, evaluates various types of aids, and defines the functions and values of each in the learning process.

320 pp. Cloth. Illus. Price \$3.50.

(20% discount to schools)

THE AUDIO-VISUAL HANDBOOK. (3rd Edition)

By Ellsworth C. Dent.

Presents in convenient form, practical information for those interested in applying visual and audio-visual aids to instruction. The six chapters include discussions on "The Status of Visual Instruction," "Types of Visual Aids and Their Use," "Types of Audio-Visual Aids to Instruction," "Types of Sound Aids for Schools," "Organizing the Audio-Visual Service," "Source List of Materials and Equipment."

212 pp. Illus. Cloth. Price \$1.50.

PICTURE VALUES IN EDUCATION

By Joseph J. Weber, Ph. D.

An important contribution to the literature of the visual field. Presents in unusually interesting form the results of extended investigations on the teaching values of the lantern slide and stereograph.

156 pp. Cloth. Illus. Price \$1.00

(67c to E. S. subscribers)

COMPARATIVE EFFECTIVENESS OF SOME VISUAL AIDS IN SEVENTH GRADE INSTRUCTION.

By Joseph J. Weber, Ph. D.

The first published work of authoritative research in the visual field, foundational to all research work following it. Not only valuable to research workers, but an essential reference work for all libraries.

131 pp. Cloth. Price \$1.00 (67c to subscribers of E. S.)

Full Proceedings of the Midwestern Forum on Visual Aids (Held in Chicago, May 1939)

The most complete record ever printed and on one of the liveliest visual meetings ever held. Numerous addresses by leading figures in the visual field, a notable Directors' Round Table and *three complete recordings of classes taught by sound films* are among the rich contents of the 80-page booklet.

80 pages, Paper. Price 50c.

(25c to subscribers of Educational Screen)

HOW TO MAKE HAND-MADE LANTERN SLIDES.

By G. E. Hamilton.

Simple directions for making this economical and increasingly popular teaching aid. 24 pp. Paper. Price 10c.

EVALUATION OF STILL PICTURES FOR INSTRUCTIONAL USE. By Lelia Trolinger

A full presentation of the latest piece of research on determination of teaching values of pictures. Development of the Score Card and elaborate experiment in use of same. Full documentation, tabulation of results, and appendices. The latest, most complete and scholarly investigation of a problem in the visual teaching field that has long needed such a solution.

48 pp. Paper. Illus. Price 50c.

THE EDUCATIONAL TALKING PICTURE.

By Frederick L. Devereux.

Presenting preliminary solutions of some of the more important problems encountered in adapting the talking picture to the service of education. The first six chapters deal with the development of fundamental bases of production, with the experimentation which has been conducted, and with suggested problems for future research. The remaining chapters discuss the effective use of the sound film in teaching.

220 pp. Cloth. Illus. Price \$2.00. (20% discount to schools)

HOW TO USE THE EDUCATIONAL SOUND FILM.

By M. R. Brunstetter, Ph. D.

Discusses the utilization of the educational sound film, and lists and illustrates techniques for placing the film into effective service in the classroom. The procedures suggested are based upon extended experience in studying teachers' use of sound films and in helping to organize programs of audio visual instruction in school systems. Two valuable Appendices and a full index.

175 pp. Cloth. Illus. Price \$2.00. (20% discount to schools)

MOTION PICTURES IN EDUCATION IN THE UNITED STATES. By Cline M. Koon.

A report of the instructional use and indirect educational influence of motion pictures in this country, divided into nine units. Treats the motion picture (1) as an educational influence; (2) in service of health and social hygiene; (3) in governmental service and patriotism; (4) in vocational guidance; (5) in international understanding; (6) Motion picture legislation; (7) technique of production and distribution; (8) systematic introduction of films in teaching; (9) general educational problems of films in teaching.

106 pp. Paper. Price \$1.00 (20% discount to schools)

THE STEREOGRAPH and LANTERN SLIDE IN EDUCATION. By G. E. Hamilton.

The most comprehensive discussion yet published.

47 pp. Paper. Price 15c.

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(See advertisement on page 213)
- Bell & Howell Co. (3)
1815 Larchmont Ave., Chicago
(See advertisement on inside back cover)
- Castle Films (3)
R C A Bldg., New York City
(See advertisement on page 210)
- College Film Center (3, 5)
59 E. Van Buren St., Chicago.
(See advertisement on page 211)
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1111 Armitage Ave., Chicago
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4th Fl., Coughlan Bldg.
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- Eastman Kodak Co. (1)
Teaching Films Division,
Rochester, N. Y.
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- Eastman Kodak Stores, Inc. (3)
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356 Madison Ave., New York City
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N. Y.
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330 W. 42nd St., New York City
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(See advertisement on page 203)
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SCREENS

- Da Lite Screen Co.
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(See advertisement on page 209)
- Eastman Kodak Stores, Inc.
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- Motion Picture Screen &
Accessories Co., Inc.
351 W. 52nd St., New York City
- Society for Visual Education, Inc.
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- Ideal Pictures Corp.
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(See advertisement on page 211)
- Keystone View Co.
Meadville, Pa.
(See advertisement on page 181)
- Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 210)
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- Visual Education Service
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- Visual Sciences
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(See advertisement on page 213)
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- Keystone View Co.
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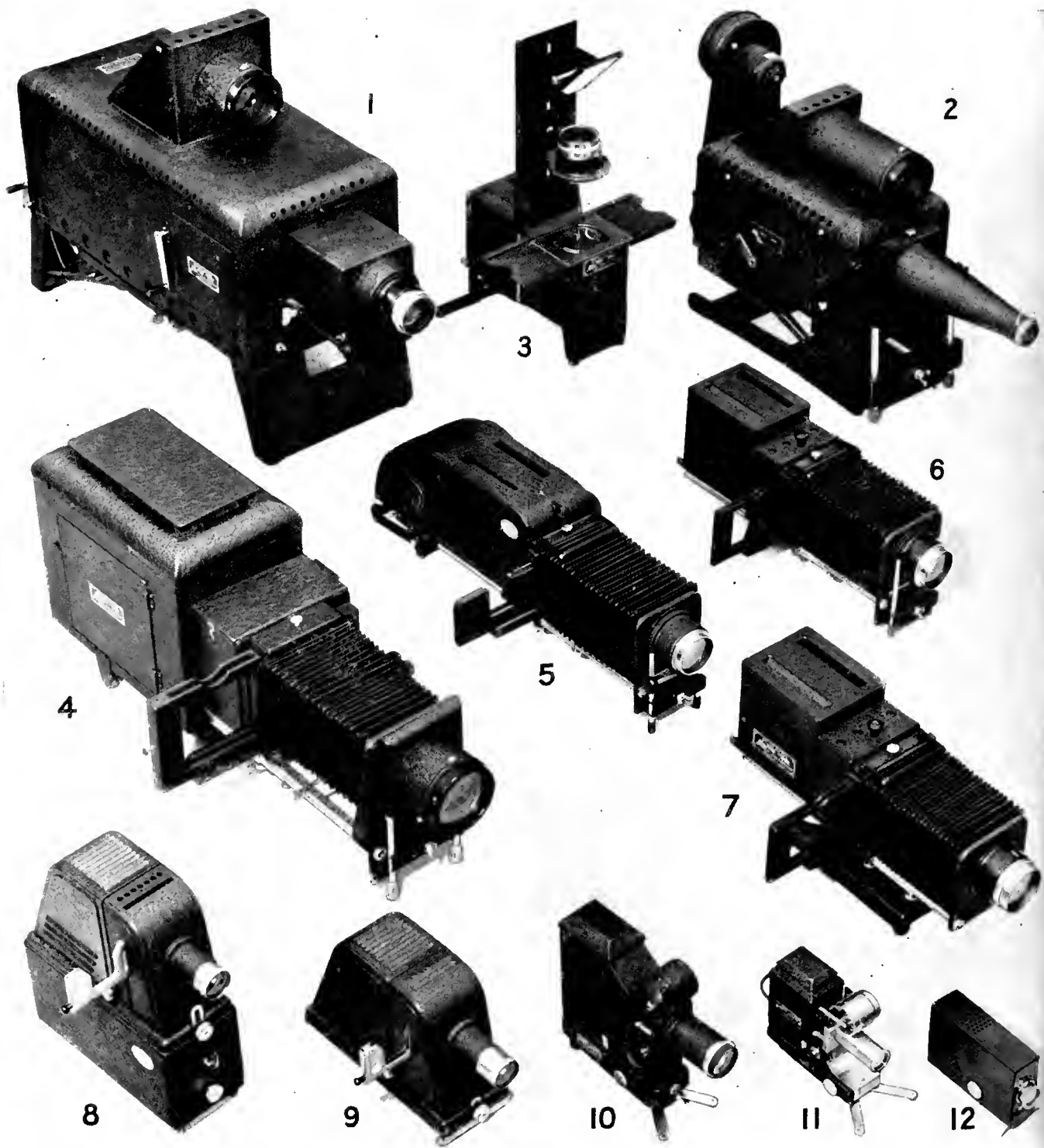
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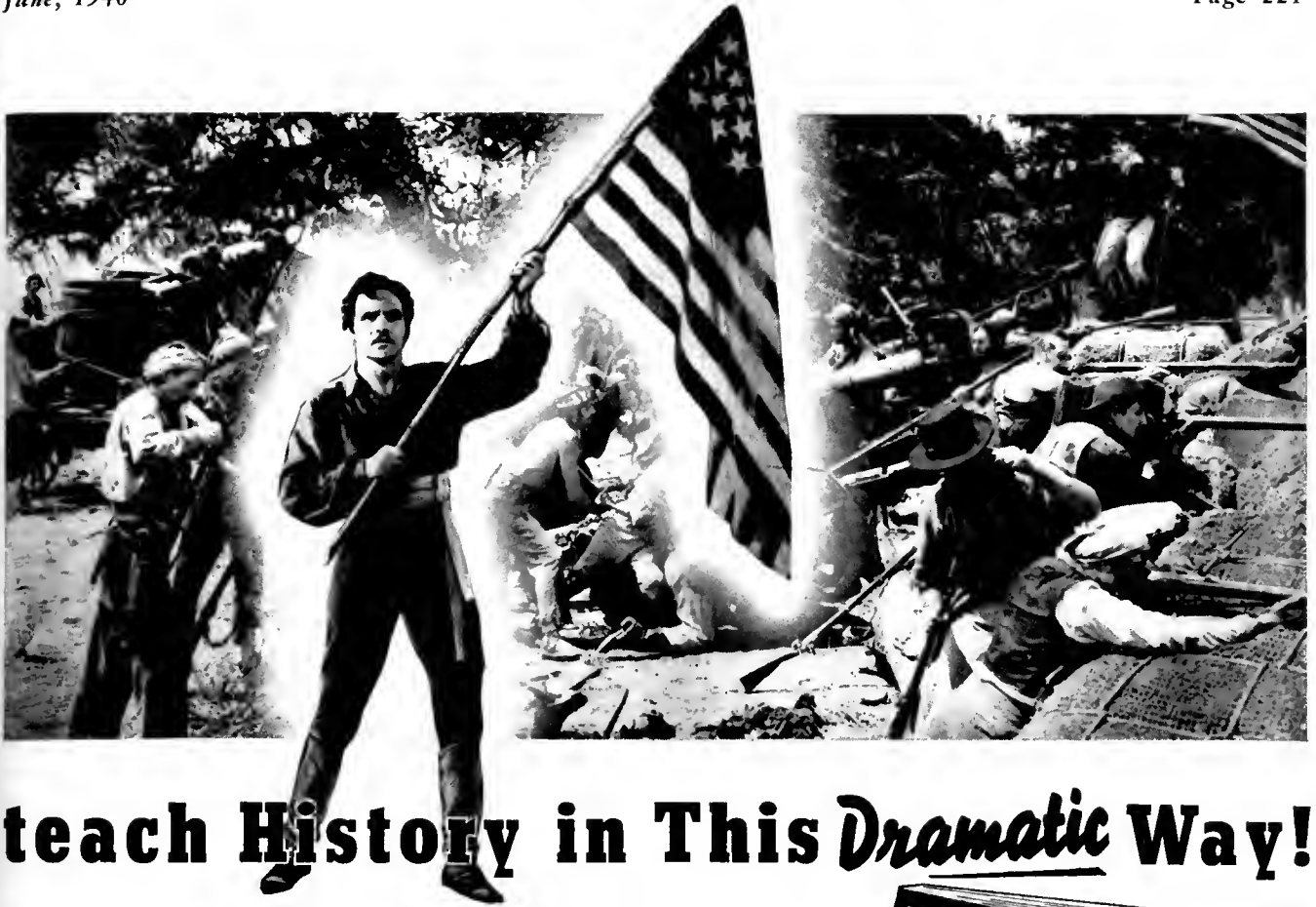
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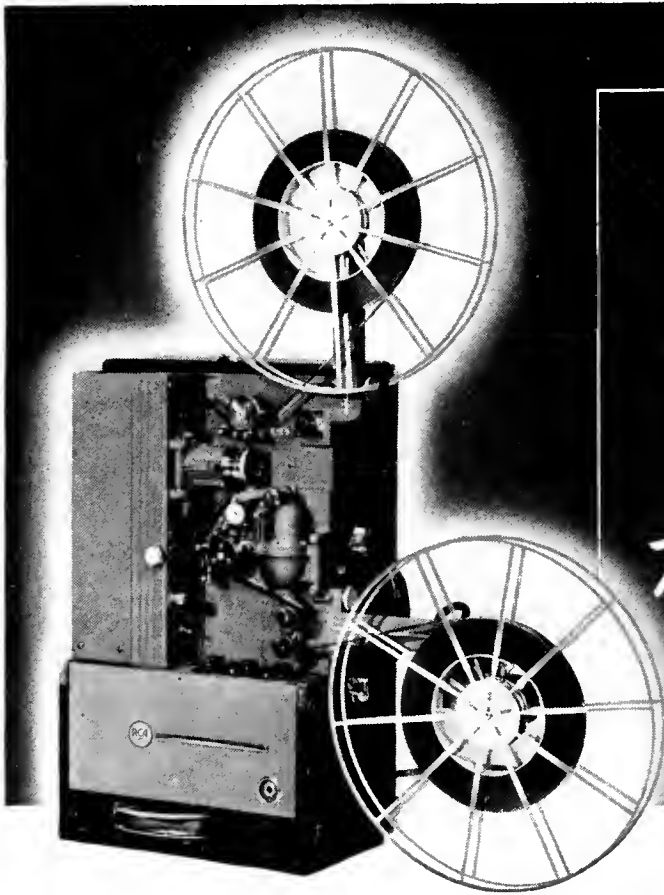
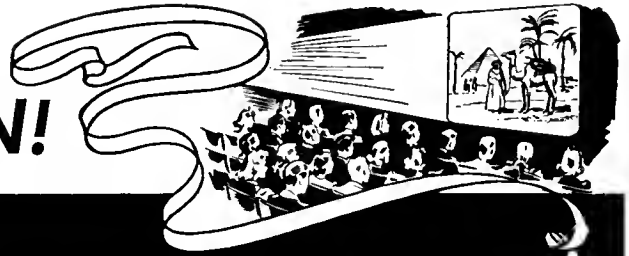
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JUNE, 1940

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WHOLE NUMBER 183

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(Photo by Rock Island Lines, Courtesy of Society for Visual Education, Inc., Chicago)

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A KEYSTONE Editorial

*for the end
of the
School Year*



The Keystone View Company, during the fifty years of its history, has consistently striven to merit and secure a permanent place in educational procedures through an effort to make honest contributions to educational needs. We should like to call the particular attention of educators to the following aspects of our work, which have been given our consistent and careful attention.

Photography

Keystone stereographs are necessarily produced from original negatives made with third-dimension cameras. This fact has required that stereoscopic operators go to all parts of the earth to secure Keystone's marvelous library of third-dimension negatives.

In a similar manner our lantern-slide units provided for teaching are for the most part based on such original photography. It is our belief that no lantern slide copied from an inferior half tone in a textbook or from an inferior photographic negative is worth its cost, no matter how low the price may be.

Although we have more than a million original negatives in our editorial files, we are constantly adding to this number in an effort to keep the files up to date. During the past school year more than 2,000 such negatives have been made in South America alone.



Editorial Service

The Keystone View Company long ago came to the conclusion that educators in general demanded something more than stereographs and lantern slides. They demanded notes and source materials, based on units of pictures furnished, that would give the teachers something more than mere pictures with which to work. This editorial service has done much to help leaders in the field of visual instruction divert teachers from the idea and habit of using lantern slides as picture shows, and bring them to a realization of the teaching possibilities implied.



Research

The Keystone View Company maintains a Department of Research, which is always working to improve Keystone products and make them fit more nearly into the needs of users. We are proud of the part this department has played in making our handmade-lantern-slide materials the finest and most usable that are offered. In a similar manner every item we manufacture and sell is being examined daily as a result of suggestions that may have come to us from our employees, from our salesmen, or from educators in general.

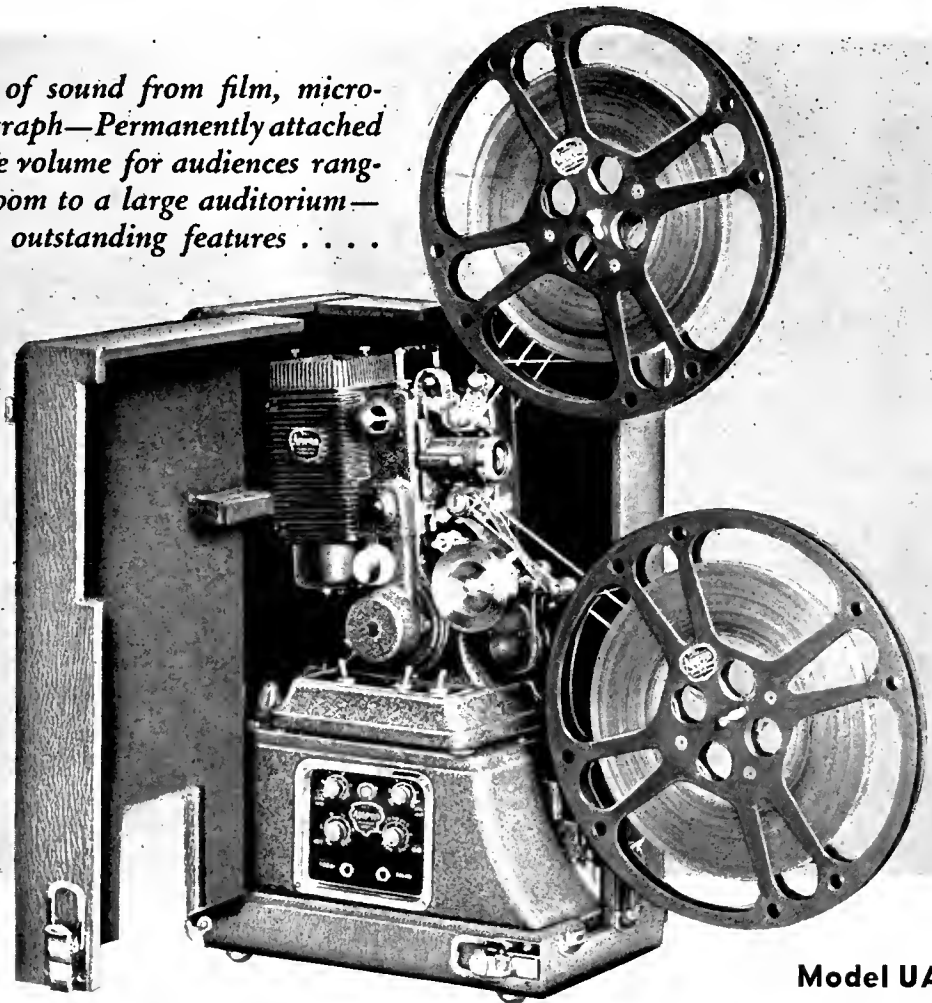
We believe that teachers and leaders in the field of visual instruction deserve the best that can be made. The Keystone View Company is doing the utmost to fulfill these requirements in so far as they may be applied to the use of stereographs and lantern slides. We appreciate the helpfulness and consideration of educators everywhere, and we trust that we may continue to merit and to have this fine cooperation.

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Diversitorials

The National Film Evaluation Project

THE "First Listing" of the Project's Judging Committee is in print and a copy has gone forward to every Committee member. (Extra copies are available for other teachers interested in joining the work, but not for general circulation). It carries names of every judge officially on the Committee as of June 1st, 1940, together with descriptive data on the Project from which we quote briefly below:

"The significant achievements of the Project in its first year may be summarized as follows: More than 605 Judges in 36 States have individually evaluated 1807 different educational films after actual use with classes. Our files contain from 1 to 42 cards on each of the 1807. At the start, the monthly return of cards was by scores, then by hundreds, finally by thousands. . . . This is not only gratifying but impressive. The consensus of teacher evaluation derivable from these multiple judgments should be the most reliable evaluation ever made. . . . Results can begin shortly to be made available to the field as 'Evaluation Supplements' to '1001 Films.'"

The success of the Evaluation Project, however, increases the clerical load of the magazine staff. Most regrettably, therefore, as the Film Evaluations make greater demands on our time, the Film Estimates must be modified accordingly. Our attention to theatrical films must diminish in favor of educational films, since the latter are specifically within our field of "school" rather than "theatre." Further announcement regarding the Film Estimates will be made in the fall.

The "Zone" Plan for the D.V.I.

IN our December issue (1939) we devoted a page to a "zonal" plan for the Department of Visual Instruction of the N E A, aimed at increasing membership to a worthy figure. The suggestion met enthusiastic response and confidence was expressed that it would be seriously considered at the Milwaukee meeting. Regrettably, we have no news of such action being contemplated. Nevertheless, we want to repeat here our faith in the idea and offer a few more specific details for such a zonal organization.

Instead of the "five zones" proposed first we would now say "ten"—three of six States each, four of five, two of four, and one of two, as follows:

Zone I	Connecticut, Maine, Mass., N. H., R. I., Vermont
Zone II	Delaware, Maryland, N. J., N. Y., Penn., Virginia
Zone III	Alabama, Florida, Georgia, N. C., S. C., Tennessee
Zone IV	Indiana, Kentucky, Michigan, Ohio, West Virginia
Zone V	Illinois, Iowa, Missouri, Wisconsin
Zone VI	Arkansas, Louisiana, Mississippi, Oklahoma, Texas
Zone VII	Minnesota, Nebraska, N. D., S. D., Wyoming
Zone VIII	Arizona, Colorado, Kansas, New Mexico, Utah
Zone IX	Idaho, Montana, Oregon, Washington
Zone X	California, Nevada

The plan puts every teacher in the country within travel distance—a few hundred miles at most—of an annual Zone meeting of the D V I. It will be noted that each zone includes one or more States particularly active in visual instruction. At the start, one of these States would doubtless lead in development of the Zone, might furnish the first elective officers, the zone headquarters, and the location of the first "official annual meeting of the D V I" for its Zone. The business session of this meeting would elect Zonal Officers for the following year, and appoint place and date for the next annual meeting.

The chief executive officer of each Zone would be one of ten "Regional Vice-Presidents of the D V I." He, with his local Secretary-Treasurer, would be responsible for the zonal membership campaign, for zonal meetings, and for supplying to National Headquarters full data on zonal activities, together with outstanding papers delivered at zonal meetings, for regular publication in the official magazine *going to every member in every Zone*. For such work the Zone would have

at its disposal a substantial portion of its membership fees, as determined by the National Organization.

Judging from present achievements by local groups and branches in the visual field, the ten Zones might average a membership of 400, which would mean 4000 D V I members, or about eight times the present membership! The financial picture would be greatly changed for the better. Free from membership-campaign costs, the National Headquarters could function easily on 25 cents out of each membership fee (\$1000 instead of the present \$500) and allow the Zones \$1.00 per member to keep zonal meetings and membership campaigns effective. With real growth of this kind it would soon be possible to realize that long-dreamed-of and highly desirable end—a permanent National Secretary on a salary basis, who would also serve as liaison officer for the Zones.

"Movie" and "Still" Together

LET us put our first and most earnest emphasis where it belongs, upon the educational motion picture. In the extensive family of visual aids it holds and will always hold a conspicuous and commanding place for thoroughly sound reasons. Physical "movement" is the fundamental manifestation of all life and living. Mental "movement" is equally real in a series of events, a continuity of behavior, a succession of cause and effect. "Motion" therefore is inevitably, essentially and dominantly a chief component in the contents of an educational film. Since only the film can show this all-pervasive, all-important element of motion in practically all learning concepts, nothing can disturb or even threaten the motion picture's preeminence and permanence in the field of visual teaching.

Evidently, however, the field does not mean to lose the teaching power of the "still picture" in its proper functioning. Standard size stereopticon slide sales not only "hold up" but are increasing in many quarters. Big plans are afoot in the realm of 2" by 2" slides for schools. Film-strip projection in classrooms is making unmistakable progress. More teachers than ever before are shooting "color" with miniature cameras for their own collections of teaching material. Stereoscopic projection on the classroom screen is in early prospect from more than one source.

All this is as it should be, according to our credo. For years past the general practice in writings, speeches, lectures, and even in whole programs of visual instruction meetings—authored often by outstanding figures in the field—has been to open with familiar platitude, "All visual aids are valuable, of course," and then devote the remaining 99% of the time to "films."

The fundamental facts are still there: The eye cannot see motion but loves it; it can see but one focal point at a time of any object; it can see the whole object only by repeated eye-fixations all over it; the focal point must be still, or be kept still by eye-movement accurately synchronized with the moving point; mere seeing can give no memory without time for mental reaction to what is seen; seeing can be instantaneous, but learning cannot be. Some day expert research will go after these deeper questions, prove the answers, and gradually convince the teaching field that it is needless waste of time and effort for pupils to try to learn anything but movement from a moving picture. The eye loves the kinetic, and for it will joyously neglect the static. The solemn advice so often given "to show a film over and over again" is merely confirmation of the above.

Some day we expect to see every educational film accompanied by slides—perhaps one, perhaps five, perhaps ten—from stills made when the film was produced. *First the slides . . .* while the class thoroughly learns in a few minutes every detail pertinent to the subject and is then ready to "see it move." *Then the film . . .* when the class is utterly free to concentrate wholly on the motion, with static elements already learned. Finally for follow-up and review, *the slides again . . .* to serve magically as a catalyst to precipitate a re-living, full recall, eager discussion of all that occurred in the film. For economy and efficiency in the learning process, why not the above? Why show a film "over and over" to accomplish less in more time? When "movies" for the classroom are regularly supplied with their own "stills," we shall be getting close to 100% value from our educational films. N.L.G.

TRENDS

Present trends presumably would indicate progress better or worse than the program of the past, comparable to the present program, or progress with future positive potentiality.

W. W. WHITTINGHILL

Director of Visual and Radio Education
Detroit, Michigan, Schools

EVERYONE may remember the time, either by personal experience or through observations, when instruction was presented to students in accordance with the hands of the clock and page numbers of a text book. People were happy, satisfied, and lived the life of the community. Throughout that entire period, some educators were able to glimpse a widening horizon of new social and economic patterns. At the same time, business, industry, commerce and allied activities were advancing toward a new era. Religious Education, Science, and Government itself were undergoing a remodernization. We thus found ourselves in a new world—a strange interlude—a new social structure in the making—which necessitated new educational policies, methods, procedures, materials and interpretations for a reconstructed curriculum from kindergarten through the university and into community life.

Research investigations directed through main avenues of instructional practices, and exploratory programs directed through many subject matter detours, have established many worthwhile devices for coping with problems in our world today. Visual and Auditory Education activities have been somewhat modernized and streamlined. Innovating practices which have been introduced into the new curriculum include these aids. We see a total picture of "educational needs of the schools"—"production of new teaching aids"—"manufacture of new equipment"—"new teacher-training courses"—many additional courses of study and textbooks, and also a new and finer type of school and community relationship.

The misuse of teaching aids may result in organized befuddlement and the price of these teaching aids may be a major item in the total cost of education. The powers of discrimination and differentiation should be developed so that we will be able to select those teaching aids which have intrinsic value and are suitable for instructional purposes. Modern teaching aids should be made available on the basis of the requirements of a modern school curriculum. Cooperation is the key for the successful production of modern teaching aids. Redecorated teaching aids may or may not be desirable. It is possible that some of the antique teaching aids might be salvaged and redecorated but they should be so labeled. To help correct this condition, it is a responsibility of the public schools to cooperate with production firms.

Many types of equipment are available for use by the schools. Some of this equipment has been manufactured recently. New models or old models with new features are on display. Schools should exercise good judgment in keeping the school equipment up to date.

The individual school may be considered as compar-

able to an individual unit of a large industry. The parent organization, such as the Board of Education or the industrial firm, has definite policies of administration, supervision and general operation. The individual school must work out a definite plan for effective use of teaching aids. Some of these policies are, of course, administrative and others are of the instructional type. It is quite essential that the teachers become thoroughly acquainted with all these practices. Teachers may familiarize themselves with the available teaching aids from the central library through the bulletins issued and also through the courses of study. Naturally, a coordinated plan for ordering teaching aids from central libraries must be established in each school. After these items have been carefully analyzed and organized for practical procedure, then the final division that should be included in the school plan should be a definite schedule for the use of the equipment in the building. It is possible to work out an equipment schedule so that all teachers may have the equipment approximately on the day and at the time they wish to use it, either in the classroom or the auditorium. School plans for the use of teaching aids should be a vital part of school organization.

The visualization of Radio should help to interpret the functions of radio.—Just as the nation's highways, airways and waterways link the important cities of the country—so may radio link some of the important points of the program of instruction. Radio may be considered as one of the highway tributaries of curricular roads over which some of the instructional practices may be presented. Radio programs should contribute to the enrichment of instruction. Whatever types of radio programs are used, and if radio contributes to the total program of instruction, it should be because radio does it best or in a more practical way. For example, radio programs of the Synthesis type are perhaps comparable to the rotation of crops on the farm. In visualizing the crops on the farm, one may walk from the corn field—to the wheat field—to the tobacco field—to the pasture lands and to the woodlands—and the setting would be somewhat similar to that of the subject matter areas of an instructional program. In the rotation of crops, irrigation is a part of the enrichment of the farm crop production, and radio may perform a similar function for the instructional program. The irrigation ditch, or tile within the ditch, is like the broadcast band of radio, while the water that is poured through the ditch or canal is similar to the content of a radio broadcast. One presumably enriches the field for the physical growth of plant and animal life, while the other presumably enriches the program of instruction for the mental and physical growth of the human being.—Or perhaps we should

say that one of the functions of radio may be that of curricular fertilizer.

To be effective, any program of Visual and Auditory Education must be interwoven into the present program of instruction. It is also essential that the complete teaching personnel be well-informed concerning the present day psychology and philosophy of education. It is of importance for teachers to consider and reconsider the many findings of research investigations and experiments. It is essential that the present day curriculum be properly analyzed and reconstructed at

regular intervals so that the needs of the home, school and community will be properly considered, understood and served. There must be a balance maintained in the techniques of production, organization, distribution and utilization of all teaching aids. Manufacturer, producer, distributor and consumer should always cooperate.

So we march on with the time parade—present trends indicate progress and growth in the program of education for the whole child.

How Visual Instruction Functions at East High

THE primary purpose of this report (small parts of which appeared in *Colorado School Journal* and *Classroom Interests*) is to give in a clear and concise manner an account of the Visual Education program of East High School for the school year 1938-39. It should give a certain perspective which may be useful in relation to future development. If it proves to be of assistance to others faced with the many problems of administering a program of visual instruction, a further useful purpose will be served.

Equipment

Motion Picture Machines (16mm): one silent projector, 500 Watt lamp; one two-case model, sound projector, 750 Watt lamp; one sound projector, with Cook three inch lens, 1000 Watt lamp.

Slide Projectors: two lantern slide projectors for standard slides, 500 Watt lamp; two combination lantern slide and opaque projectors, 500 Watt lamp; two opaque projectors, 500 Watt lamp; one lantern slide projector 16 inch lens (in booth), 1000 Watt lamp; one filmstrip projector, 200 Watt lamp (loaned to us).

Screens: three screens on tripod; one eight foot white curtain screen.

Shades: six opaque shades on individual rollers for darkening any given room.

Rewind: one 16mm rewind with a splicing outfit.

Mobile Projection Tables: three, two are wooden ones made in the manual training department, the third is made of angle iron. All three have three inch rubber tired casters.

Filmstrip Library: 61 subjects.

This equipment is all kept in one small store room which we choose to call the Visual Education office. A desk in the room, and several chairs, make it possible for the projection crew to meet there daily to make plans for the projection of films that are to be shown the next day. We have found it wise to have our equipment portable and easily mobile, by using rubber-tired wheels or casters on the legs of the pro-

A complete survey of the visual activities of a school-year in one of Denver's High Schools.

WILLIAM S. GREEN, JR.
East High School, Denver, Colo.

jector stands. Their height is sufficient to enable the operator to work at a level with his eyes and easily project over the heads of his audience in the classroom. A lower shelf affords ample room for the speaker case, beaded screen, film cans and other accessories.

Our classrooms are equipped with tan shades which do not make the rooms very dark but this is not a serious disadvantage, especially on cloudy or dull days. The throw is short in the ordinary classroom and the powerful projection lamp makes pictures that are perfectly visible. Furthermore, in this semi-darkness the student may make any notes he desires to be used in subsequent discussion of the film lesson. When Kodachrome pictures are shown and really dark rooms are required, we have several rooms that serve well since they are equipped with opaque shades, such as the auditorium, armory and science classrooms. The average number of windows in our classrooms is six, and it is possible to install the six opaque shades in these rooms in a few moments by means of an adaptation we have devised.

Student Operators

The machines are operated almost entirely by students and the plan has certain advantages. The students are interested, learn useful skills, and render efficient service. Teachers are freed from responsibility or worry in regard to the mechanical part of the film lesson and may focus their attention on the more important matter of successfully dealing with the lesson. Operators are recruited from the student body. These are individuals who show interest and aptitude in the work. We have approximately fifteen or more who are available during the school day. There are seven periods in the school day and operators are chosen so that they may run pictures at a time they would normally have a study hall. During the "home room period" the ten regular operators meet in the Visual Education office. The bulletin is read and plans for the next day are made. The students have certain routine duties for which they are responsible. The most im-

portant of these would include care and oiling of machines, splicing films, returning and calling for films, training operators and various odd jobs.

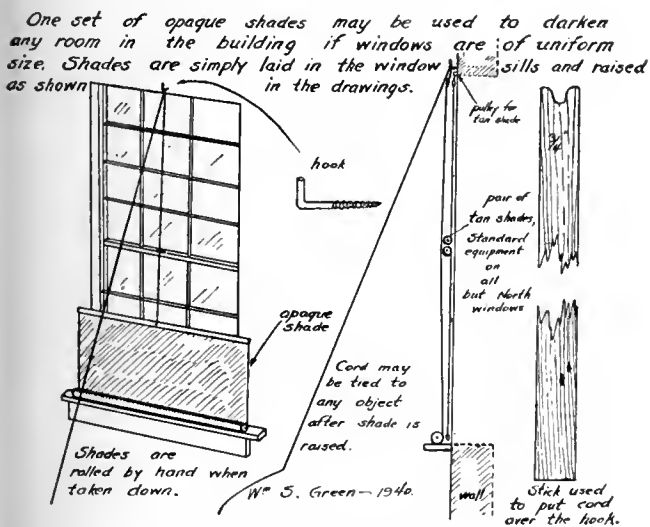
Use of Teaching Films

Fortunately, the local film libraries are able to meet our basic requirements and this eliminates express and postage cost to a large extent, which amounts to a considerable figure in a year's time. The film library of the Denver Schools is, of course, available to us, and while it is small, by no means lacks quality. It has recently been supplemented with a selection of twenty-one teaching sound films.

When one investigates the teaching range of a given film, he is apt to be amazed. Take the film, "The Earth in Motion" (I reel, 400 ft.), one of the 21 sound prints in the Denver School Film Library. It is susceptible of the following 9 school departments, at least: Astronomy classes—General Science—Physics—Physical Science—History—Clubs—Assembly (Short Subject)—Current Events Topic—English classes (Theme Topic).

In at least five of these nine, the film can serve six purposes: Develop appreciation—Background for a unit—Source of factual information—Stimulate thinking—Review—Testing device.

Five times six gives us thirty uses to be made of this particular film, and in all probability more exist. The same range of possibilities exists more or less for all good teaching films. The same applies, of course, to the many excellent silent films in our library.



School-made device for opaque shades.

A columnar chart of the day's activities is kept posted on the Visual Education Bulletin Board in the main office and a copy of the same is in the Visual Education Office for the convenience of the student operators.

Assembly Programs

Our school paper is published every two weeks and sponsors a motion picture for the student body in our auditorium. The motive of these assembly movies is primarily entertainment, but a subtle educational influence is effected in selecting the films shown. We usually have a half hour program and use pictures of



Making plans for the next day's film lessons.

the sports or adventure type, with cartoons, short subjects and newsreels as appropriate and seasonal. Examples would be "Fish from Hell," "Swiss on White," "Isle of Perils," etc. Fourteen such assemblies were held during 1938-39.

Our auditorium seats about 1800 and the throw is long enough to necessitate a three-inch lens. We have our projector in an operating booth. A 1200 Watt lamp gives us bright pictures on our 10x12 foot beaded screen. We use two speakers, one on either side of the screen. The conduit carrying the speaker cables has been concealed in the upper floor, which has many advantages.

Occasionally our local theatre men come in on assembly days and give us a 35mm picture. They use a Simplex machine and a union operator. We simply put our machine in the case which allows ample room in the booth for the extensive impedimenta of the 35mm projector. Recently we had some excellent short subject pictures in technicolor. "Steel" and "Declaration of Independence" are typical examples.

Football Films

When the football season is in full swing we make motion pictures of several of the most important games. This year we filmed three games. Only the most important plays are filmed, with an average of 400 feet to a game. If the coaching staff wishes to work on offensive plays, this type of shot will occupy most of the footage. The players see the films several times while the coaches explain errors made and help the boys improve their game. This year they were also shown in the girls' gym and the plays were explained, to make more intelligent rooters of the feminine part of the student body. The plays were explained by the coaches who supplied "sound effects." We used a camera with a telephoto lens. It was operated on a tripod placed high on the press box at the stadium. A speed of 32 frames per second gave us the desired slow motion effect. Fine grain plenachrome proved to be a good film for us, as our climate is clear and bright during fall weather. Our titles were home-made.

Filmstrips Made During 1938-39

Filmstrips consist of a series of related still pictures on 35mm film. The filmstrip projector is light and small, ideal for classroom use. A brief description of how one particular filmstrip was made and used will, no doubt, be typical enough to show how they may be

adapted to serve useful educational purposes.

"The Perfect Getaway" was a school play presented February 11, 1939 by the Drama Club. A filmstrip of the characters of this play was made in Kodachrome A. The students were dressed in the costumes which were very colorful and photographed on the stage of the auditorium, using of course, artificial illumination. The filmstrip was used later as a "teaser" and was shown to the student body in the auditorium and climaxed the publicity campaign for this particular play. The full color pictures were very beautiful and the whole idea proved to be successful as well as very inexpensive. The cost of making this filmstrip was only \$2.50.

Other filmstrips made during the course of the school year are as follows: "The Martins and the Coys," "A Day at East High School," "The Mathematics Ex-



Projection in the classroom

hibit," "Birthplaces of Our Presidents," "Band and Orchestra Instruments," "Colorado Mammals."

The titles of these filmstrips betray their uses in nearly all cases. "The Martins and the Coys" was made by a special interest group in photography and depicted the feud activities of those hillbilly families, "the Martins and the Coys," immortalized by the song of the same name. "A Day at East High School" is particularly valuable to use in an orientation unit. It enables the student new to the building to visualize the situation and get acquainted.

Film Production

This year the Motion Picture Project of the American Council on Education designated Denver as one of the school systems to make several films dealing with local conditions. East High School core students participated in the production of a film unique to Denver's situation. Its working title was "Denver's Food Supply." The film is now completed and will be used by successive classes whenever this subject is appropriate to the work of any unit being studied. It is our contention that when students know a subject thoroughly enough to make a good movie of it, the subject has been well learned and will stay with them.

"Geysers and Hot Springs," a 400 foot teaching film, was completed by the close of the school year. Part of the scenes were taken by the writer in Yellowstone Park in 1935 and in the spring of 1939 Mr. Eugene Herrington photographed the remaining scenes at East High School. It is an earth science picture and we hope it will prove to be useful in geology and

general science classes. After prints are made from the master it will be placed in the library of films of the Denver schools. Teachers who desire to use it may do so by arranging bookings in the usual manner.

Evaluating Educational Outcomes of Motion Pictures

The vision, understanding and imagination of teachers are potent factors in influencing children to get the most out of pictures. The teacher's experience and enthusiasm should stimulate the student to make the picture experience a living reality in his own environment. The discussion period after showing a film has great possibilities and many ramifications and it is at this stage in the teaching process that good judgment on the part of teachers can accomplish much.

A music teacher who had just used the Erpi film, "The Symphony Orchestra" in his class was surprised to find that some of the students thought that the fundamental purpose of the film was to show the seating arrangement of the orchestra. Actually this film has much more than that to impart or teach, however, the teacher would not have found out what results were produced on the class unless an evaluation of the film had been made. Some of the ideas that this film may convey are as follows: The size of a symphony orchestra, number of instruments, what the instruments look like, how they sound, their relationship to one another, the type of music adapted to each, how each section contributes to the whole effect, and so on.

Sometimes small details bring about results that are surprising as well as unexpected. To illustrate this,



Student operators discuss projection problems

let us again refer to the symphony orchestra lesson. The students were given a mimeographed sheet of questions after the film was shown. They were very similar to the questions suggested in this article. The unexpected thing that happened was that most of the students wrote answers in below the questions on this mimeographed paper, thinking that this very brief response was quite sufficient. As a matter of fact, more elaborate and complete answers written out would, no doubt, have been a more thorough way of doing the lesson. This would indicate that it requires searching and thorough methods, whether they be written or oral, to actually know just what results were produced by a given film.

In regard to evaluating films we should perhaps

(Concluded on page 253)

Of Lantern Slides and Me

JOHN BRAINERD MacHARG

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Lawrence College, Appleton, Wisconsin

WE all like to thing and talk about ourselves, which is sometimes woefully tiresome for others. It often happens, however, that if we talk sincerely of what interests us most, other people are interested too, so I'm going to write about myself and lantern slides.

I think my ancestors away back in the early sixteen hundreds may have been Comenius¹ or Kircher²—anyway, some of those old boys who first made magic lanterns and told the world about pictures. I was born looking at what I still think is one of the best pictures³ in the world, and a very few years later I was thrilled beyond measure whenever Auntie Dyett, across the road, showed us boys pictures with the little oil lantern Santa Claus brought to Jame and Bert. One time, February 21, 1879, I remember especially, for when I went home at night, I found a new baby sister awaiting me.

My father's cousin, Millard Brainerd⁴, was a more than locally famous photographer in old Rome⁵ of the '80's, and his "gallery" on the north side of Dominick Street, near the American corner, stretched through innumerable third-story rooms, all of which fascinated me, especially the darkrooms, where "Lan" presided. He let me watch his work and told me he could make pictures about as well as his brother, Millard. How I did long to be a photographer, too!

A little later, when I was about twelve years old, my chance came. Providence, I think, must have guided Abbie Ethridge, who was fairy god mother to everyone she knew or didn't know, sent word to me that if I would come to see her, she would give me the camera and things that her son, George, was tired of using. I was a little afraid of her and the big house, but unbelievable joy dispelled my fears when I saw that fine old 5" x 8" camera and all its accessories. I was a photographer, and I've been one ever since!

My first processing laboratory was a shelf in the harness room of our barn, not six inches from the nose of Prince, a small Canadian bay I loved as a brother. The smells of that room are still a continuing pleasure. I learned to make photographs and on August 27, 1893, made one of hailstones, more than three inches through, that surprised me. A yardstick in front and behind some of the stones showed clearly their size, and people would have prints of that picture! I just had to sell

A chatty, informal bit of autobiography stressing what pictures and photography have meant to a veteran teacher and pioneer in the visual field.

them, and did sell them—more than two hundred of them! My sister Tenie and I went to the World's Fair on hailstones, and the picture still lives in many textbooks.

This incident impressed upon me the importance and possibilities of photography, so when I could, I planned a trip to Notre Dame de Mistassini, a Trappist monastery a hundred miles or so north of Quebec, and there in the wilds I photographed the monks and their surroundings as the basis of my first public lecture, given on July 5, 1898. Somebody, I don't know who—I'd guess it was Abbie Ethridge—paid fifty dollars for one ticket, and Florence Bissel bought one for fifty cents after the lecture was over and insisted that I take the money. That half-dollar has been on my conscience ever since! Anyway, I got the wherewithal for a summer session at Cornell. My provender, while procuring fresh supplies of pictures, statuary and Greek, was principally "Force" and bananas, which I remember vividly, although I did not photograph them. I did, however, find plenty of other subjects.

By this time, I had learned the mysteries of slide making, which was one of the big surprises of my life. I just couldn't believe it was so easy, and that I could make slides, there in our barn, that were in some measure comparable to those that Ragan used in his justly famed lectures, and that had inspired me as a young boy.

When I went to Auburn (New York) in 1900 to begin my career as a teacher, I finally achieved what I believed was one of the best equipped rooms for visual work in the country. The Auburn Academic High School of that day was a distinguished institution, because of its highest standards among the high schools of the country—too high, a reforming superintendent thought. "Strictly *sui generis*," he often said, in describing that school of exclusive quality.

Floyd J. Bartlett, its principal, Prof. Arthur S. Hoyt, and John E. Meyer of the Board of Education fostered my enthusiasm in a way I shall never forget. So did A. W. Abrams of the State Department of Education. He lent me two or three thousand exquisite slides for my projector, a good old arc-light lantern, whose abominable singing was finally hushed by an ungodly number of current-consuming lamps down in the boiler room, the private library of Mr. Mulcahey, the janitor.

The cost of visual teaching is always a problem, but it was solved by illustrated lectures. There were always a hundred people who would crowd into my recitation room and pay a quarter to see the pictures. That supplied funds for a well-framed frieze of prints from Greece that ran around the room, collections of photographs, and apparatus needed in visual work.

My zeal for pictorial illustration of geography and history took me during my vacations to nearly every

¹ Comenius, Johann Amos, 1592-1670, "Father of visual education."

² Athanasius Kircher, 1601-1680, "Father of the stereopticon."

³ "Some of the Right Sort," by Currier and Ives.

⁴ J. M. Brainerd, 1851-1926.

⁵ Rome, New York, second largest city of the United States in area, so said Major Bowes, November 30, 1939. Carl Carmer, Walter D. Edmonds and the movies have recently given it a good press under its first name, Fort Stanwix.



What the teacher's own miniature camera can do.

one of the United States, and then to most of the countries of Europe and the near East. Financing my travel by taking boys with me, I made thousands of photographs, which are a continuing source of enjoyment. During the years of young-animal training and amateur photography, I found time at Leipzig and Columbia for serious study, and finally felt myself equipped for college teaching.

After serving as a part-time instructor at Hamilton College, Leipzig and Columbia Universities, in connection with other work—principally boys, who paid the freight—good fortune, or the good Lord, called me to Lawrence College, an institution that has always been distinguished by high standards and a spirit of initiative and progress that the very air of Wisconsin and its people seem to foster. Before I accepted the position, Dr. Samuel Plantz⁶, the President, promised me the stereopticons, maps, and other equipment I asked for, to be sustained by a stipend of one hundred dollars annually for supplies. Twenty-five years ago, visual education was a comparatively new and untrodden field, but good old Dr. Sammy had vision and in some way found a place in his budget for the expenditure. It was not enough, however, because I needed money—much more money—for moving picture machines and a generally expanding program.

Along came Clarence J Primm to the Commercial Department of our Faculty, and he surprised me with his success in exploiting my lectures. We barnstormed Wisconsin and the Northern Peninsula with the "Elite Lecture Series," and our return helped in the purchase of two Acme moving picture machines, with which I tried out the idea of college movies. It didn't work. I could not compete with the uptown shows, but I did have moving picture apparatus with which to experiment in classroom teaching of history. That didn't work either, at least not satisfactorily, in my judgment of it. And this brings me to an evaluation of moving pictures, slide film, $3\frac{1}{4} \times 4"$ slides and $2 \times 2"$ slides in teaching.

It seems to me there need be no rivalry between

these mediums. Each has its place, each is best for certain purposes, and we need all of them. Fully aware of the superior value of moving pictures in vivifying action subjects, especially in group presentation, I simply cannot get away from my fondness for lantern slide pictures. They are so easy to use! They stay put and give both instructor and student time to think—to learn and inwardly digest the significance of what the eyes often miss in fleeting glimpses. And with slides you can present what you wish, whenever you wish, in your own way, not forgetting the apperceptive capabilities of our students. With slides, you have all the time you wish to use for questions and discussion. Give me slides for teaching!

I welcomed the coming of film-strip slides and the efficient projectors for showing them. The film-strips I made myself pleased me especially, not because they excelled in quality, but because they presented a subject the way I thought it should be presented. The work of others often did not please me because of the fixed sequence which I could not change. This impressed me forcibly with something which I still think is true: film-strip sequences are most valuable when made by one who is to use them, or when they are of such a nature that the order is definitely fixed by the subject matter. There are now plenty of such film-strips, which no wise teacher will neglect.

I learned to make slides in film-strip, and was surprised again to find how easy it was to do it, but such slides did not seem to me to serve the purposes for which slides are most needed. There was a place for them in the presentation of subjects with fixed continuity, and they were useful in preserving inexpensively a pictorial record of travel; in everyday teaching, however, lectures or long talks by the teachers are not usually desirable, and the use of too many slides is likely to result in a "picture show," which may be more diverting than instructive. Individual slides seemed necessary, and I could not be satisfied without color, which brought into prominence all the problems connected with the making and use of the so-called standard $3\frac{1}{4} \times 4"$ slides.

It seemed to me that a much smaller slide would

⁶ Samuel Plantz (1859-1924). President, Lawrence College, 1894-1924.

be practical, and that the expense of mounting in glass might be eliminated. While it was quite possible to make small slides by reduction, the process required too much work and too much apparatus for wide use. With the advent of several single-frame cameras using 35 mm. film, with which stills could conveniently be made, the way was opened for making fairly satisfactory slides of out-of-door subjects, but those cameras could not be easily arranged for bench photography, which is necessary in educational work. The live teacher finds continual need for slide copies of maps, charts, and general illustrations of his own choosing. A much greater disadvantage was the single frame, which is too small for hand coloring. It could be done, after a fashion, but the results left very much done to be desired. The introduction of the Leica and similar cameras, with their many accessories, made easy the production of double-frame miniature slides, which could be more satisfactorily colored by hand. This seemed to me absolutely necessary, for color is an essential in the most efficient use of slides in teaching. The one great drawback was the cost of the apparatus, which was out of the question for most amateurs. But the equipment was more than good, and the resulting 2 x 2" glass slides highly satisfactory, although their cost was nearly if not quite as great as the 3¼ x 4" size. After much experimentation the idea of a paper-mounted slide seemed practical. My chief, President Wriston⁷, thought I "had something," and gave me one of the major thrills of my life by providing me with money and time to develop my slide idea. On the fourth floor of old Main Hall at Law-

⁷ Henry Merritt Wriston (1889-). President Lawrence College, 1929-1937; President Brown University, 1937- .

rence, a slide factory came into being, and we soon were turning out usable slides by the thousand, the cost each for materials being not much over one cent, which included negative, positive, and paper mount. Students, paid by the National Youth Administration, did most of the work, which took care of the labor costs.

On June 4, 1936, Westbrook Steele, Director of the Paper Institute of Lawrence College, formally inspected my output and gave me some good advice. He told me something of the difficulties of obtaining patents and advised me to discuss my ideas with some company with facilities for developing them and to trust their use of what I had to offer. This I did and was more than pleased to have some of my devices accepted for development. The perfecting of the paper mounted slides, the projectors to show them, and that ingenious device by which, as one of its chief designers once expressed it, "you can throw in a handful and out they come by a push in the order desired," has been the work of many craftsmen and of organized methods of production which the individual cannot command.

Now as I write, hundreds of Ready-Mount slides, of the subjects I use most—maps, charts, art masterpieces, and flowers, in color of breath-taking beauty—more than twenty to the inch of filing space, with precision projectors designed especially for showing them, are my chairside companions.

At first, like a good many people today, I thought color photography was difficult, that special apparatus was needed, and that I'd better not attempt it. One of the earliest Wisconsin users of Kodachrome told me to "shoot" the new film without fear, using my old camera and set-up for black-and-white. The results

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How One Junior High School Got Movies

EMERY ASBURY

Principal, Gault Junior High School
Tacoma, Washington

A LITTLE over two years ago, we began to think and talk movies here at the Gault Junior High School. It was becoming increasingly apparent that a great deal of the social and scientific interest of the child was absorbed by what his neighborhood theatre had to offer. The educational implications were inevitable. We realized that experience undergone at the height of interest and attention are of the very greatest significance in the child's development, and that motion pictures are well adapted to capture that interest. We had next to learn whether effective teaching of material necessary to modern education could be done better through movies than through other teaching procedures, already established and presumably more economical. This led us to explore intensively the existing literature and studies on the subject. The more we read, the more firmly we became convinced that the modern sound motion picture equipment, properly used, offered a medium of instruction too valuable to be passed up or neglected. With hardly a dissenting voice the faculty of the school decided to seek ways and means of furthering the project.

One of our first moves was to discuss the findings with the leaders of our P. T. A. They were immediately interested and eventually the organization agreed to assume half the burden of purchasing the equipment if the school itself undertook the other half. The faculty then elected a committee to negotiate with manufacturers. Finally a good machine of well-known make, together with two glass-beaded screens, was purchased. We got a 10 x 12 screen for our "little theater," and an 8 x 10 for easy transportation.

We have been especially fortunate here in having a physical education teacher who is interested in dramatics and in visual education, Mr. Gordon Tatum. By combining his responsibility for the stage with his interest in the visual program, Mr. Tatum has worked out a most efficient program. The stage crew of six boys have their health and gym periods so arranged that one of them is available each period of the six to operate the motion picture equipment. No other students are allowed back stage or in the projection room.

In planning for darkening the classrooms for motion



A peep behind the curtains reveals a General Science Class reviewing a sound film.

pictures, our faculty visual aid director hit upon a scheme to use the stage. We suspended the large screen on the wall at one side of the stage, and found behind the other side and up one story a fire proof storage room with access by ladder to the stage below. We chipped two holes through the asbestos block wall, one for the lens and the other for the operator's convenience. By now this projection room has been properly wired and furnished. It contains the projector, an electric turntable, a slide lantern, the power unit for the public address system subsequently installed, and a work table with tools for cleaning and splicing film. Light switches in this room control a special light on the stage for use between shows or during discussion periods. The arranging of the projection room has been an interesting project of the operating crew.

The school possesses some 125 folding chairs. These are stacked in a convenient nook just off the stage. Whenever a movie is on the daily schedule, a sufficient number of these chairs are put in place on the stage facing the screen. The classes that are to see the pictures go up onto the stage from the steps in front, on either side of the auditorium and take their seats. The regular stage curtains are then drawn by a student and the audience is ready. This "little theater" will hold 130 students comfortably, is absolutely dark, yet well ventilated. After a picture is run, the teacher may have "lights up" and hold a discussion and then repeat the picture if desired. We find it best to have some one member of the faculty attend each showing. It is true that the classes have to be moved from their accustomed seats, and that the physical situation is not normal. We thought at first that this would be a drawback but experience has proved otherwise. As a matter of fact, when a movie is scheduled that is of interest to two or three classes, they all see it together; the teachers alternate on the stage, and then each class returns to its own room for the discussion.

The selecting and procuring of films for teaching has been and still is a great problem, but one that is interesting and capable of solution. We are working closely with two other junior high schools in this city and three teachers, one from each school, act as a committee

for obtaining films. The classroom teachers are supplied with catalogs and lists of films. A complete card index of film in each department has been made. After all classroom teachers of each school have indicated their preferences, the committee checks them and orders the films most generally approved within the limits of a pre-determined budget. The films are scheduled well in advance therefore, and for sufficient time to serve all three schools. The committee chairman takes care of all actual booking, receiving and dispatching of films, and distributes them among the schools. He is given some released time for this service and his expenses are included in the total costs. This is divided evenly among the three schools except that one large school frequently pays a double share and keeps the film for two days.

The most difficult problem in connection with our movie program has been that of finance. We budget roughly about \$40 per semester for our share of the costs and we raise it in large part by pay shows at noon and after school. We are now showing our third serial. It comes in twelve episodes, each of two reels, requiring only about twenty minutes to show. We have a fifty minute lunch period and are able to run the picture twice during that time. We charge five cents for two admissions and usually the stage is well filled for both performances. About once a month we have been renting a full feature show of eight reels, showing it at an extended noon hour and at an after-school matinee, and trying to make money by booking it at country schools and PTA's. This has not been very successful so far, but we still hope to make it work by joining with other schools in a group booking. Once a year we induce one of our English teachers to coach a play to raise money to liquidate our deficit.

This report has been confined to the mechanical details of our motion picture program. To evaluate it in terms of what it has meant to the students is difficult if not impossible. If phrases from the lips of enthusiastic teachers have any objective merit, then the program is "of immeasurable value", "worth more in general science than anything else we do", "very valuable", "broadens the child's horizon", "stimulates interest to a high degree", etc., etc.

MOTION PICTURES— NOT FOR THEATRES

By **ARTHUR EDWIN KROWS**

Editor of "The Spur," New York City

WHEN Lyman Howe's organization was flourishing in Wilkes-Barre, he had many assistants in his different departments, and it was inevitable that, when some left him to lead their own enterprises, they would remain more or less in that area. Without such a reason, geography would be insufficient to explain why Joseph De Frenes kept his headquarters there so long, because the city is situated in the heart of the anthracite region of Pennsylvania, off in the mountains, pretty much away from the main centers of interstate commerce which are so vital to the well-being of workers in this curious, narrow profession. Wilkes-Barre is in the historic Wyoming Valley, about a hundred miles from Philadelphia and, in an impractical beeline, virtually the same distance from New York. Joseph De Frenes has made many creditable industrial films since starting his independent venture; but one thinks that he might have produced them in happier, more financially profitable circumstances for himself, had he hung out his shingle, say, in Detroit where so much business was to develop.

Bosworth, De Frenes and Felton

DE FRENES' name has appeared before in these pages—rather inconspicuously, in the story of the glamorous early career of his nephew, Albuin Mariner. In the long ago De Frenes had been a post-card photographer in the Austrian Tyrol. From there he went to Italy where he resumed his civil trade. He was an exceptional man in the line, even then. One day—I understand that it happened in Naples—he had the good fortune to serve Burton Holmes. The celebrated American traveler was so well pleased with the photographic work done then that, when next he arrived in London, he mentioned De Frenes to Charles Urban. That amiable gentleman thereupon gave De Frenes a trial assignment or two, and Holmes' judgment of his ability as technician being well confirmed thereby, Urban initiated

him into the mysteries of Kinemacolor. Presently, therefore, De Frenes was making Italian scenic with the cameras of that interesting process.

While on one of these Italian locations, in 1911, he was observed by another American traveler, this time merely a tourist, although also a rather notable one—John H. Patterson, head of the National Cash Register Company. Patterson was already using films in his employee welfare work and, naturally, his interest was more than just idle curiosity. Moreover, he probably had heard of, and possibly had seen, the first American showings of Kinemacolor in New York that very spring. His interest was so pronounced, indeed, that he arranged with Urban to send De Frenes to America, there to make some experimental colored motion pictures. So De Frenes came overseas and duly photographed some gardens at Dayton, with flowers and children prominently shown, as usual in such demonstrations, and returned to Urban at London. It has been said that these were the first Kinemacolor pictures actually to be produced in the United States.

His thorough knowledge of photographic principles and his general dependability of character carried De Frenes rapidly upward in the scale of Urban's estimation. Before long he was placed in charge of the Kinemacolor laboratories in London. There it was that, dissatisfied with the technical work of his given assistants, he summoned his nephew Albuin Mariner from Berlin to aid him. But De Frenes, who preferred to work at large in the field, was restless, and welcomed long range assignments from his discerning employer. One of his best known accomplishments was a rare trip, with a motion picture camera, through the heart of Africa, all the way from Cape Town to Cairo—and they had no buses in which to make the journey then.

The Kinemacolor Company of America was formed by wealthy men living at Allentown, Pennsylvania, who wanted to establish headquarters there; and this may well explain why De Frenes first became acclimated in America in that State. It also would suggest the reason for his next becoming acquainted with Lyman Howe, whose business establishment at Wilkes-Barre was only about fifty miles distant from Allentown. In all events, although De Frenes was well enough pleased with the new country, he did not find the American organization of Kinemacolor as much to his liking as the English one, so he left it

Installment Eighteen — presenting the pioneer industrial producers of Pennsylvania and Maryland, also some single project producers, and a study of how the regular makers of non-theatrical films are able to earn a living.

to join Lyman Howe, and Wilkes-Barre became his home.

Howe, like virtually all the regular non theatrical producers of the time, was not averse to making industrial pictures on the side. Among other undertakings of the sort, a note, dated June, 1916, informs me that De Frenes and C. R. Bosworth, photographers belonging to the Lyman Howe Company, "have just completed work on the Willys-Knight picture" at an automobile plant in Toledo. The title of the subject is not especially significant; but the name of Bosworth is, for he was to become partner of De Frenes in an independent company. Bosworth was not really a production man—not in the extremely-thorough sense in which the other practiced. He was, rather, a business man, a salesman. I knew him slightly, a friendly, glad-hand type, remarkable for his faith in this as the best of all possible worlds, and with voluble, expansive qualities which suggested that he might at some time have been a lecturer with the Howe films on the church circuits. However, I don't know about that.

In the Howe production group at Wilkes-Barre there was also Paul M. Felton. He was an animation artist. When they come to award Max Fleischer the laurels for smooth screen action in his first "Out of the Inkwell" cartoons, I trust that the judges may take into account also the early work of Paul Felton. Those artists who knew him still marvel at what a prodigy of patience and application he was. Throughout his career at the animation table he worked the livelong day and far into the night, giving human verisimilitude to his drawn figures.

He obtained the result chiefly, I believe, by means of the device known as the Rotascope, with the aid of which the artist is able to trace photographs of actual motion. But whatever "short-cuts" Felton employed, the time and energy he saved thereby were merely relayed to other aspects of his job. One of his most celebrated early industrial cartoons was "Striking Tires," a comic produced for the B. F. Goodrich Rubber Company; but the more memorable example to me is the marvelous, living statistical graph in "The University of the Night," produced for the International Correspondence Schools at Scranton.

In 1917 Felton arranged with Bosworth and De Frenes to leave the Lyman Howe employ to form their own industrial concern. In the firm name on the office door Bosworth's name was placed first because it represented the important sales contract; De Frenes came next for

Erratum

A glaring error appeared, on page 197 of our May insertion, in the statement that A. Harrison Jr., founder and president of The Harcol Film Company, "was a person of exceptional capabilities—he died recently." Not only is Mr. Harrison alive and active but still is, not "was," "a person of exceptional capabilities." Our sincere regrets and apology to Mr. Harrison and our readers alike.

his photographic identity in the field, and Felton was last, indicating by choice the man who did the work he loved best in one small, inconspicuous place.

The boom in American business created by wartime circumstances carried Bosworth, De Frenes and Felton bravely through a course of well-satisfied accounts. Then poor Bosworth broke under the strain and, despite a temporary recovery, suddenly died. The sound picture revolution followed as a further setback, and De Frenes and Felton were obliged to separate for self-preservation. Felton found a place in Amedée Van Buren's New York shop, where he harnessed himself to the work of producing. Paul Terry's "Aesop's Fables" for theatrical release; but he also died, in the spring of 1933—aged forty-eight. So, for the past few years, it has been just plain De Frenes & Company.

Left to himself, De Frenes courageously continued the fight against the economic disadvantages of those years, realizing a little more, perhaps, the drawbacks of being situated too far from the commercial centers. His nephew joined him for a while, but that apparently did not work out very well, for Albuin returned to New York where he had been finding odd jobs as a free-lance. No doubt he urged his uncle to move also to more fertile ground, although De Frenes was well enough known in Manhattan, where he frequently went on special contracts. It took a friend, who had been the advertising manager of a large coal company for which De Frenes had made some highly satisfactory reels, to persuade De Frenes to remove his headquarters to Philadelphia. This friend, Alfred Browne, now an executive in an advertising agency in that city, gave him compelling advice, and today De Frenes & Company is to be found, not at Wilkes-Barre, but on Buttonwood Street in "the City of Brotherly Love."

Other Pennsylvanians

At Hazelton, Pennsylvania, about twenty miles south of Wilkes-Barre, is Don Malkames, a producer long identified with the film activities of the chocolate factory situated at Hershey, some sixty miles further to the southwest, near Harrisburg, the State capital. The interests of the philanthropic Milton S. Hershey were not solely those of chocolate manufacture, however, his large private fortune being devoted to the proper upbringing of orphan children; and Malkames Film Productions, Inc.—Don Malkames, president, and Carl and George Malkames secretary and treasurer respectively—was therefore encouraged to specialize in educational pictures along with the industrials. Sound, and the lamented death of the public benefactor Hershey, have wrought changes. The name Malkames has appeared increasingly on films emanating from unexpected outside sources; and today they find much of their work in the New York area.

The Pinkney Film Service, of Pittsburgh, has produced industrials, notably

of mining operations, and still maintains an educational film library at 1028 Forbes Street. But probably one of the most prosperous of the small producers in that city has been the Atlantic Screen Service. No doubt that situation was to be explained by the fact that the latter concern produced theatrical trailers, each of which had an average exhibition time of three-quarters of a minute. Charles L. Stanton was the guiding spirit, John Scanlan the treasurer. In 1935 profitable business enabled them to open a few studio in the suburb know as Dormont; but about four years later Stanton suddenly died. Along with their theatrical output they made a number of short industrials in half-reel lengths. I recall Stanton as friendly, active and obliging. He made some local scenic footage for me to be incorporated in the sesquicentennial pictures for the University of Pittsburgh.

Philadelphia was once busier with non-theatrical production than it is today, and one of the busiest firms was that headed by Robert McCurdy. The McCurdy Films trade mark has appeared on many industrials over the past twelve to fifteen years. I am happy to report that McCurdy still does business from his address at 56th and Woodland.

In the nineteen-twenties a Philadelphia firm that showed promise was conducted under the name of Charles E. Welsh, who gained increasing reputation for intelligent work. Just prior to his sudden death, about 1930, he was breaking successfully into the automotive field with a "proving-ground" picture of a Dodge car thrown experimentally over an embankment. This subject was one of the first non-theatrical silents to be given a new lease of life, when sound came in, by being "scored" with a running lecture.

A very curious and formidable Philadelphia competitor developed also in the nineteen-twenties when the headquarters of the Stanley (Mastbaum) Theatre Circuit, situated there, instituted a production unit consisting of one cameraman, a camera, a modest supply of film and an improvised dark-room. The ostensible purpose was to inject local material into the regular newsreels shown in those houses of the chain in the metropolitan area. The headquarters office manager, named Goldenberg, conceived the idea that this outfit might be made to pay for itself by producing occasional industrials as well. By way of testing the possibilities, he promoted a subject in about four reels to be made for the Philadelphia Gas & Electric Company, his intention being to exhibit it at the client's expense in the local Stanley Theatres.

The more Goldenberg toyed with the idea, the more he realized that there were other theatres available to him beside those in the immediate area; the more he foresaw the project as worthy of "big business" development. He discussed the plan from various angles with many persons, obtaining all the collateral information he could. I was one of those who went down to Philadelphia in 1926 to consider producing the Philadelphia



A scene clip from "Striking Tires," Paul Felton's highly successful industrial cartoon movie made about 1920 for non-theatrical use. Taken over by theatres as a comedy short.

Gas & Electric picture for him. His eventual association was, however, with B. K. Blake, at that time a young fellow who, I believe, had gained his first training under Harry Levey at Universal.

A subsidiary called the Stanley Advertising Company was organized, and "Benny" Blake opened New York offices in the Candler Building to be nearer large production facilities. Screen time in the theatres of the chain was offered to advertisers who bought it liberally. Business thrived so mightily that Blake and his associates in New York were able to take over the entire Pathé Studio on the Harlem River, at 138th Street and Park Avenue. But the enterprise was stopped abruptly by the meteoric rise of the Warner Brothers who bought the entire Stanley circuit and decided to have their own say about what went on the screens. Fortunate for Blake and his company, in a way, that the end came when it did. They surrendered the studio just in time, because the new production units of Pathé were in it very briefly—one of them under the direction of Arch Heath—when a terrific fire gutted the building, causing the deaths of ten persons and indictment of the managers.

We complete this commercial round of the continental United States with a brief notice of the situation at Baltimore which is sort of a family matter, involving three firms. Eldest of the trio is Lewy Studios. The sales manager for Lewy once was Milton Stark. He may or may not have been related to Charles Stark, who in 1914 was a business representative of the industrial division of the Essanay Film Manufacturing Company of Chicago. Toward the end of 1922 Milton Stark resigned from Lewy to join Nelson Edwards, former cameraman for "Fox News." The Stark & Edwards partnership could not be sustained into the new days of sound, however, so they parted, each going into business independently for himself. Today Stark Films is probably best known in the Baltimore non-theatrical field for its commercial productions, of which upwards of eighty have been made in an average individual length of two short reels. The officers, in addition to Milton Stark, who is president and manager, are William King, sales manager, Harry Vogelstein, manager of distribution and Rose Stark, chief booker. The concern is known locally

also for an active service in non-theatrical exhibition.

Commercial Summary

It would seem that here is a proper place briefly to consider this commercial production phase in retrospect—important because, during the tour, the reader doubtless has built up a conclusion that non-theatrical production (without support from theatrical release) is really not a business at all—only an avocation, and, what is much worse, a conviction that it never may be made anything else. It is necessary for the reader to remember, however, that, even in this advanced year of publication, this entire non-theatrical field is still undergoing its first growth. It remains in a state of development and change and, until its basic organization is complete, any part of it may seem weak and at loose ends.

At the same time one cannot honestly deny that virtually all of the producers, who have survived in the line for as much as a decade apiece, have made their exclusively non-theatrical subjects as side-lines to better paying ventures. A producer's profitable division has been a laboratory, as demonstrated by Rothacker and Harcol; a projector with a rental film library, as Pathescope; a slide film service, as in Handy's case; a public projection room such as that of Eastern Film; in theatrical production, in which Universal is the ready example; a business efficiency corporation of the sort which sustained Caravel; a lecture system and a travel picture collection, which characterize the case of Burton Holmes; and, in numerous other instances, the tremendously popular activity of supplying short ad films to theatres.

It is also certain that the business of non-theatrical production for social uses *per se*, cannot, now and alone, properly sustain an organization of the sort necessary to the making of pictures which are comparable in professional quality with the screen features of Hollywood, while, as splendid as it is for one to serve a noble cause like this without reward, the producer must be able to live, and subsistence must come through his own efforts. He cannot fairly expect to be subsidized, not even in the preliminary period while the business grows. As against the alleged responsibility of the community to support him, he must, under reasonable laws which govern that situation, first exhaust every possible way to support himself. And, if he chooses to be a non-theatrical producer rather than a digger of ditches, he must find his own salvation in that area of choice.

In the light of our adduced evidence, how may he go about it? Well, apparently he should begin by assuring himself of a sufficient money return for what he produces, both to cover his production costs and to return him a fair margin of profit. And, as he must live tomorrow as well as today, he should gain enough, also, to continue his production until he is reimbursed on the next day of sale. Why shouldn't

he, then, supplement the dribble of income earned in making films of an educational type with a paying activity which may be carried on beside it?

It need not be a lecture system, a slide film service, or a projector. The less spectacular examples—firms which have preferred to travel on their own legs, so to speak, using the crutches only occasionally—have frequently found the needed compensations merely by attaching themselves to well-to-do repeat customers, as Malkames and the Hershey Company, or Ray-Bell and the Modern Woodmen. There is some danger in that, of course, for the day may come when a change in the patron's health may reflect itself disastrously in the affairs of even the good and faithful servant. It is, in short, the proverbial danger of carrying all the eggs in one basket.

In that hackneyed saw is expressed the wisdom with which this difficulty may be met. The non-theatrical producer who might prefer to produce non-commercial material is well justified in



A memory sketch of Ferdinand A. A. Dahme, which has the merit of having been recognized spontaneously by many of his old-time friends.

resorting to more profitable expedients to bear him through; but these never should be permitted to sustain the whole load. When the time comes that the field is sufficiently organized to carry him without these divisions of his proper effort, he should be able to shut out the distractions correspondingly, by degrees, so that he may ultimately dispense with them and suffer no pain in the doing. What I expect some day to see, is the disappearance of many of these producers who have thrown their whole strength into ad films, for example, and will find themselves unfitted, when the non-theatrical field does attain its full swing, to swing with it.

The service to be rendered by the commercial picture is not yet fully understood, even by those concerned with its

making; accurate standards of judgment are still to be developed. For that reason, even producers situated in New York and Detroit, where favorable circumstances have made sufficient profits possible, have not yet achieved a thoroughly satisfactory business stability. Until discriminating minds, in position of commercial power have finally decided to accept the motion picture as a measurable advertising instrument, producers of such films will be obliged to cling to expedients in order to live. But the care with which Handy holds fast to General Motors, Wilding to Chrysler, or with which Visugraphic sprang at the beck of the Pennsylvania Railroad, represent a form of anxiety which need not be, when the surrounding economic forces are integrated and given their natural, unobstructed play. When that time comes, as it inevitably must, there will be inexhaustible opportunity for service apart from the work to be done for any single client.

From the standpoint of real non-theatrical progress, the future is brightest for those concerns which have chosen for their bread-and-butter expedients devices belonging strictly to the non-theatrical situation and merely filling its present omissions—that is, those which are needed to constitute a complete service, which, in addition to producing the picture, provide its non-theatrical distribution, non-theatrical exhibition and non-theatrical care. Handy was the first considerable proponent of this idea. It meets the needs of the owner of the films, provides the projector, the screen, the operator and all the other appurtenances of exhibition, including the audience. Many producers have obligingly fulfilled these requirements for their clients on occasion; but Handy has made the plan part of a consistent and continuous policy almost from the start of his organization.

It is observable that, where the idea of full service obtains, the organization is logically threefold, represented by a sales manager, a production chief and a director of distribution. The distribution head is a comparative newcomer; the other officers are longer established. For many years only the most rudimentary form of organization expected the person in top command to solicit the accounts as well as to make the pictures. The partnership of a salesman and a producer, as exemplified by Loucks & Norling or by Stark & Edwards, has been common. As to the usual officer of first importance, in the early years after the First World War, the typical non-theatrical producing firm was headed by the technical man, the fellow who knew the camera—Carlyle Ellis, Leroy Phelps, Don Malkames, William Ganz; but the firms which rose thereafter to prosperity were those led by the men of business—Jam Handy, Wilding, Harrison of Harcol—subordinating production to sales and distribution, and insisting first and foremost on quantity output. Their present strength indicates, by the higher value placed on their services, where the

drawbacks of the non-theatrical field are most pronounced. In other words, they indicate that the field needs organization just now far more than it needs product.

These are only intercalary remarks, for the survey is not yet complete. The list thus far has almost exclusively noticed the concerns whose non-theatrical pictures are industrials, and which stand as "custom" houses, ready to produce any type of subject demanded by a client. They are the business establishments to which new clients are likeliest to apply in the reasonable belief that there they will receive the utmost in non-theatrical attention.

But, in addition to these all-type services, there are narrow specialists, who, while they may snap up any stray account whatever for a bread-and-butter reason, try to confine themselves to the making of just those pictures for which they have professional knowledge and particular techniques. As a matter of fact, the abilities of these specialists in medical films, church films, nature study and so on, are so well recognized that, when the more general producers obtain contracts for pictures requiring such skill, they frequently sublet the making to them. It is clear, however, that these experts, with a few exceptions, are far less dependent on geographical situations than the others; and they are considered preferably, therefore, in those coming pages wherein non-theatrical enterprises are classified by the broad subjects which principally engage their interest, rather than by physical regions.

The "One-Timers"

THERE are many interesting characters who appear, disappear and reappear as alleged producers of non-theatrical films. Take the common variety of self-appointed commission merchant. A casual acquaintance of some sort with any phase of the entertainment world gives him a professional air, and brings into his range some green, prospective client who wants to know where one may have a motion picture made. Rather than permit a possible source of profit to slip through his fingers, the supposed guide, philosopher and friend seizes the account in his own name, and then secretly sets forth to find a qualified producer who will make the film on a sharing basis.

I am sure that my experience in being approached by fellows of this type—who want all the work done with Hollywood finish and never less than half the profits—is not unique. Managers of small theatres, third-rate actors, humble makers of lantern slides, cabaret proprietors, orchestra musicians and black-guard politicians, all are represented in the number. The routine is simple. The self-constituted agent poses to the innocent buyer as a master of the field, quotes a manifestly "rock-bottom" price on work about which he knows nothing in order to hold the account, and expects the ultimate producer not only to con-



The Rev. John E. Holley, as he appeared when made up by his cameraman for test scenes produced in the Springfield Lincoln country.

form with his miserable arrangements but to split the gross return. A profitable experience or two for him, and one finds "producer of educational and industrial films" lettered on his office door and added to the list of varied other "services" named on his business stationery.

Also to be set apart are those to whom psychologists and police refer as "exhibitionists." They love to bask in the sun of achievement without being willing or able to serve the gruelling apprenticeship normally required. Most of them are harmless; in non-theatricals they merely confuse the statistics. I know one. He is nominally an attorney; but he long has had himself named in standard lists of active non-theatrical producers and distributors, with the usual accompanying symbols of kinds of picture and forms of release, when all he possesses are some 16-millimeter home movies, produced by himself in amateur fashion, and, as far as I know, never yet sought by any responsible group for rental.

In September

"Motion Pictures — Not For Theatres," serialized in these pages since and including the issue of September, 1938, will continue here in the autumn, still the first detailed and complete history of the non-theatrical field. In September the chronological narrative will expand into the 1919 start of the visual education movement in America. Only subscribers may be sure of reading this previously untold story and the upwards of twenty more installments to follow.

When it comes to being a producer merely by wishing, there is a much more valid place to be held by the group of men and women who, while earning their livings in narrow departments of motion picture production, spend their hard-earned savings in experiments to prove the practicableness of their dreams. There was Ferdinand A. A. Dahme, who, in the days of silent films, had established in the Chandler Building, in New York, a flourishing little business of hand-lettering and decorating title cards. He photographed the cards on an animation stand, which was common practice of men in his line, because the cards were easier to keep flat in the horizontal plane; and this equipment, of course, invited a wider range of service.

So Dahme, guided only by his own inclination and some old textbooks, undertook to produce several subjects which he believed would be useful in schools—demonstrated movements of the solar system, the formation of land surfaces by glacial action and erosion, shown in compressed action, and more which I've forgotten. The individual scenes were striking and effective in their animation. Dahme was one of the cleverest air-brush workers I have ever known, and he was at particular pains with these examples. But he had printed legends and complicated arrangements of his material which the schoolmen found poorly adapted to their needs. I don't recall that he ever was able to dispose of them—not even when sound came in and wrecked every artist's business of supplying subtitles. What a pity that proper encouragement and guidance cannot be given to eager, able persons such as this man. Of course, it's too late now to help Dahme. Friendly, gifted, Dahme, with his gold-toothed smile, side-burns, tousled gray hair and Montmartre smock—April 20, 1935, he died.

The artist is proverbially imprudent in business, and Dahme had that characteristic half-scornful, half-vexed attitude toward the commercial details. Perhaps without it he might have shaped his many opportunities to a more prosperous end. He might have learned the trick from certain men, opportunists whose technical knowledge of motion picture production was far, far less than his, but who seized opportunities as they were presented and re-sold them, instead of just creating them. I am thinking now of Francis Trevelyan Miller and his Lincoln films.

Miller had been thinking Lincoln for a long time before he reached the films period. He had written and edited popular published works on the great martyr president, and he had been thinking films, too, for he had had a considerable hand in producing "Deliverance," the theatrical feature presenting the amazing story of Helen Keller. Indeed, several years before that, in 1916, Miller had presided over "Art-in-Motion Pictures Day" at the first National Motion Picture Exposition in New York City.

(Concluded on page 242)

The Second Midwestern Forum on Visual Teaching Aids

(Reported jointly by E. C. WAGGONER and LEE COCHRAN)

ONE of the most successful of the many conferences on visual education being held in the United States this year was the second Midwestern Forum on Visual Teaching Aids, held at the Hotel Morrison in Chicago, on April 5th and 6th.

Action with a practical slant, rather than theory, was the aim of the directors in choosing the type of program they wished to sponsor. In advance they stated their platform definitely. "Believing that progressive teachers and school administrators are interested in the effective use of all types of visual aids, the program committee of the 1940 Forum has endeavored to build on a horizontal rather than a vertical plane. Therefore a careful search has been made to provide demonstrations in a wide range of subject matter. These have been carefully planned and will be conducted by individuals who have made significant contributions in their respective fields." It was gratifying to see at the close of the

two-day conference, that this objective had been attained, from primary through college to adult education.

General Session

April 5th, 9:30 A. M.

The conference was opened by Dr. Wm. C. Reavis, of the Department of Education, University of Chicago, and general chairman of the Forum. He spoke on the purpose of the conference: to bring together the people who were interested in Visual Education, giving all a chance to see from leaders, ways of getting a maximum of results in a business so rapidly growing.

There followed then, the first general meeting, which was conducted by Dr. J. E. Hansen, Chief of Bureau of Visual Instruction, University of Wisconsin, and President of the Department of Visual Instruction of National Education Association. His excellent opening address on *Where Are We Going in Visual Education?* is here given in its entirety.

Where Are We Going in Visual Instruction?

J. E. HANSEN

University of Wisconsin, Madison

AFTER having watched the visual instruction movement during the past 12 or 15 years I hesitate to predict where we are going in visual education. I prefer to suggest where I think we ought to go.

The Visual Instruction program can be summarized under four main headings:

1. Curriculum study and planning of the materials of instruction
2. Production of materials
3. Distribution
4. Use

I believe the outstanding weakness in the visual instruction movement at present is its separation from the regular educational program—I say this with some hesitation because in this separation probably also lies its greatest strength. I doubt that we should have such films as *The River* and the many classroom films of equal merit if we were an integral part of the educational program. But to get back to my original contention, how can we overcome this fundamental weakness in our movement? How can we integrate our program more closely with the regular

education program? We hear nowadays a great deal about the curriculum. Apparently much effort is being expended on the curriculum. We hear and read much about curriculum specialists—that is, outside of the visual instruction literature and discussions. I am wondering if it isn't about time for us to interest ourselves in this thing called the curriculum.

Before we do anything else in our program it seems to me that we must decide what we hope to accomplish in our educational program. In other words, we must determine what our objectives are. We must decide what basic concepts we wish to develop in each subject matter area. This, of course, is something that our curriculum committees and curriculum specialists must have constantly before them when working on the curriculum regardless of whether visual materials are planned or not. After having determined our objectives and decided what concepts should be developed to achieve these objectives, our next step is to determine where visual aids are needed to develop these concepts, and the types of visual aids that are most appropriate and most effective. After having decided what visual aids are needed the next step would be to canvass the field to learn what is already

available and then to evaluate these aids in the light of our objectives, that is, in the light of what we expect them to accomplish. Now, with a knowledge of what we need, and with a knowledge of what we already have, we can proceed intelligently to the planning and production of new visual aids, whether they be motion pictures, lantern slides, models, museum materials, school journals, or what not. The curriculum builders and the visual instruction specialists should work together in closer cooperation, both in determining where and what visual aids are needed and in the planning and production of these aids. I shall not say anything more about production—production is already too far ahead of consumption.

Under distribution we are concerned with actually getting these materials, these visual aids, into the classrooms and into the hands of the teachers who are to use them. In order that we can be specific, let us consider for the moment the motion picture. How can existing motion pictures be made available for classroom use? Films may be purchased and placed in each school as permanent equipment the same as textbooks and maps and other materials ordinarily found in each building. I doubt that this will come about for a long time to come, if ever, except in the case of special films in some of our larger schools. A few large high school science departments now own certain science films as part of their regular teaching equipment and I believe that other high school departments may find it profitable to own certain films. But aside from such specialized needs I doubt that this practice will develop to any great extent for years to come unless there is a radical change in the types of films made available. If this change takes place—if more short subjects ranging in length from a few feet up to fifty or one-hundred feet are made available, then I see a possibility of many such short subjects being placed in each school. However, what is more likely to happen is the establishment of city film libraries, probably administered jointly with the regular city libraries. I believe that before many years have passed most cities of more than 12,000 or 15,000 population will be operating their own libraries. Possibly county libraries, to serve the school outside the larger cities, will come into being also.

Where, then, will our state libraries come into the picture? The ideal distribution system as I see it would include local libraries of core materials in school systems of cities with, say, populations of 15,000 and up, and a large central state library with a number of branch libraries located at strategic transportation centers about the state. I believe that such central state libraries with branch libraries located at strategic transportation centers about the state can serve the schools more effectively

and more economically than can independent county libraries, in most regions. I agree that there may be exceptions in densely populated counties. The central library with its branch libraries would serve all of the rural communities and all of the villages and smaller cities. At the same time the central state library system would render a supplementary service to the larger cities. If these branch libraries were properly located a truck delivery system could make direct delivery once a week to practically every community in its tributary area at no greater cost than we now pay for parcel post delivery.

We may study our curricula and produce visual aids designed to accomplish our objectives, and we may place these materials in our schools through the most effective distribution arrangements, but unless our schools are equipped to use them, unless our teachers are trained to use them effectively, our whole visual education program bogs down. In spite of the fact that the motion picture and other kinds of projected pictures are generally recognized as our most effective aids to learning we find little recognition given this fact in our schools. Hundreds of millions of dollars have been spent on stupendous school building programs during the past few years. Many dozens of huge temples of learning have been erected in my own state within very recent times—structures which have cost hundreds of thousands of dollars each, structures in which no cost has been spared to provide many of the modern facilities. And yet, we can pass through these buildings from room to room and floor to floor without finding a room with simple dark shades or other means of excluding the outside light so that projected pictures can be utilized. In other words, in planning and constructing these temples of learning the utilization of one of the most effective aids to learning has been entirely overlooked. We seem to be more concerned with physical comfort and well being than we are with mental stimulation. Probably, we, and more specifically you people assembled here, have been negligent in not insisting strongly enough that our older buildings be modernized and that our new buildings be provided, as part of the original planning and construction, with complete visual instruction facilities. I should like to see this organization and our National Department of Visual Instruction appoint a joint committee to set up standards or minimum essentials for the equipping of our schools and to stay on the job and see that they are headed by our school officials and school architects.

Now, let us suppose that we have our visual aids, and that we have modern buildings and properly equipped classrooms. Our next problem, obviously, is to insure the most effective use of such materials and equipment. This involves the proper training of our teachers. We might treat the training of our teachers

under two headings, namely: (1) in-residence training and (2) in-service training. If we were to canvass the thinking or the opinions of the persons who have thought at all about the in-residence training of teachers in this field we would find them roughly in two groups: (1) Those who favor special training in special courses and (2) those who are opposed to special courses and classes and who insist that such training should be part of all education courses, especially methods courses. Let us consider the latter first. Theoretically, I will agree that they are right, but practically not. I shall not take your time now to outline what I believe such training should consist of. But such training is of necessity specialized and technical. Every teacher should be familiar with and be able to handle all of the various kinds of equipment involved. He should be acquainted with all of the various visual aids, their cost, and their sources. The effective use of the various kinds of visual aids involves classroom techniques different from those ordinarily used in the classroom. I believe I am fairly familiar with the training, and with the practical knowledge of the teachers in our teacher training institutions, and I believe I am not unfair to them when I say that for the time being they are neither equipped to nor do they have the inclination to give the kind of training in this field that our teachers need. Some time in the future when visual aids come to be as commonly used as the textbook is at present, not only in our elementary schools and high schools, but in the instruction program of our teacher training institutions as well, special courses may not be necessary. However, even then I believe it would be good economy to give special training in the mechanics of visual instruction, to acquaint prospective teachers with the types of materials available and their sources, and to give elementary training in the use of equipment including projection and camera equipment. For the present and the immediate future I would recommend not one special course, but several. I would offer first an undergraduate course dealing with the problems of the classroom teacher and second a course on the graduate level designed for the training of directors of visual instruction, for teachers of courses in visual instruction and for other specialists in the field. Such a course ought also to be made mandatory for persons planning to specialize in curriculum construction and for persons preparing to engage in the planning and production of various types of visual aids.

Classroom Clinics

April 5th, 10:30 A. M.

Next came the first of the classroom clinics. The plan was to have two groups meeting simultaneously in several sessions. One group dealt with elementary school problems, while the other concerned it-

self in the high school-college field.

In the former group Mr. Harry D. Gillet, Principal of the University Elementary School, University of Chicago, acted as chairman, with Mr. James P. Fitzwater of Lake View High School as secretary. The first clinic in this group dealt with nature study: "How living Things Are Conserved and Protected." The film used was *How Nature Protects Animals*, an Erpi film. The demonstration was arranged and conducted by Miss Dorothy Burns, Director of Visual Education, Cicero Public Schools, who did a marvelous job with the fifth grade class she brought with her. She gave first an excellent preparation of what the class would see, followed this with the film showing, and ended with a class discussion using the film to motivate a study that was amazing in the breadth of its reach.

Meanwhile the high school-college clinic was progressing under the chairmanship of Mr. Noble J. Puffer, Superintendent of Schools of Cook County, Illinois, with Mr. Lee Cochran of the University of Iowa, acting as secretary. Here there was a presentation of a film demonstration on an astronomy unit, arranged and conducted by Dr. Walter Bartky, Professor of Astronomy, University of Chicago, who was a collaborator in the Erpi astronomy series of films. Dr. Bartky presented the problems they had been having at the University of Chicago in presenting twelve lecture demonstrations on astronomy to a number of different class sections. After several years of following this general lecture procedure, they started to study the possibility of making a series of sound motion pictures to reduce the number of repeat lecture demonstrations. Considerable data was collected and a series of four sound films were planned. These four films were then projected in the following order: *The Earth in Motion*, *The Solar Family*, *The Moon*, and *Exploring the Universe*.

Dr. Bartky commented on different possible uses of the films, and stated that under normal classroom use, only one film would be presented during any one lecture period, and that the film would be repeated at least three times with

proper lecture and demonstration between each showing, to give the students proper understanding of the topic. At this point the discussion was thrown open for questions:

QUESTION: Is it necessary to explain certain demonstrations that are shown in the film, to the class before the film has been presented?

DR. BARTKY: In all films it would be necessary to explain in full the details of the equipment used in the presentation of the film in order to clarify the subject. He again emphasized the fact that he would also show the film at least three times to each class, in addition to the normal lecture and demonstrations.

QUESTION: What if the film were available for showing but once, where in the course would you show it to obtain the best results?

DR. BARTKY: I would probably show it at the end of the topic as a review of the certain subject.

To summarize Dr. Bartky's presentation, the audience received very definite ideas regarding the possibility of using this type of material where the problem of large group sections is of importance. The discussion also brought out the possibility of using these same films in groups other than on the college level.

Luncheon for Directors of Visual Instruction April 5th, 12:30 P. M.

The luncheon for directors of Visual Education was attended by one hundred and twenty-five. Topics for discussion were "The Budget and the Visual Program," introduced by J. E. Hansen and Lewis Petersen of the University of Illinois; "Problems in Visual Instruction Confronting the Schools," introduced by Justus Rising of Purdue University and Roger Stutz of the Aurora Public Schools; and "Advantages and Disadvantages of University, County, and Sectional Libraries of Visual Aids," introduced by B. A. Aughinbaugh of the Ohio State Department of Education and Lee Cochran of the University of Iowa. Open discussions in these topics proved so interesting and valuable that this luncheon group did not adjourn until four o'clock.

Classroom Clinics April 5th, 2:00 P. M.

Meanwhile the second session of clinics had started. The Elementary School group was enjoying a very practical and profitable demonstration on *The Preparation and Use of 2 x 2 Slides in Classroom Teaching*, arranged and conducted by J. B. MacHarg, of Eastman Kodak Company, Rochester, New York. The possibilities of economically establishing one's own library of slides as well as developments of new projection apparatus for showing them, were presented, and most favorably received.

This clinic was followed by a demonstration of *The Effective Use of Lantern Slides in Teaching Geography*, by Laura Walkins of Cicero, with Ruth Weaver Mikesell of DePaul University as discussion leader. The "class" consisted of a group training for elementary teaching as well as a student group.

During the high school-college session Dr. Irving J. Lee of Northwestern University School of Speech, high-lighted the clinic by demonstrating in a "Town Hall" type of meeting how a film might be used to stimulate discussion of social problems in adult groups. He presented a film showing the Southern Tenant *Share Croppers* with a discussion on possible use of such films as a means of propaganda. The group were asked to pick out the parts of the film dealing with propaganda and define just how it might affect groups viewing the film. The entire presentation was very instructive and educational in this matter of analysis of propaganda. The discussion built itself up to such a plane that it was hard to dismiss the group.

The afternoon sessions were concluded by "Pageant of America" slides, arranged by Dr. John A. Bartky, President of Chicago Normal College; and conducted by Mr. Martin Lowry of the Parker Elementary School of Chicago using a class from that school. This series of slides put out by Yale University Press is comparable to the old "Yale Chronicles" in motion pictures. The slides show American historical scenes and are arranged in units. During the presentation of each

slide, some student discussed circumstances leading to or following or dealing with that particular historical event, while the remainder of the class was aided materially in visualizing the scene because of the slide. An extremely interesting development of a unit on communication was attained by the use of slides to present certain key materials. The class had developed playlets relating to the slides, showing such developments as Indian sign language, pony express, telegraph, air mail, etc. This presentation showed what could be done by stimulation with slides. It was well handled and enthusiastically received.

Annual Banquet April 5th, 7:00 P. M.

The banquet that evening was held in the Terrace Casino of the Hotel Morrison, and was designed to high-light the entertainment of the Forum. Tables were arranged to face a screen so that with the aid of special lighting, during dinner and afterward, the four hundred guests might enjoy a varied program of three hours of films. This montage of the Audio-Visual Arts ran the gamut of everything from locally-made film, through a history of film making, sports reviews, English films, to a popular feature length Hollywood production.

Classroom Clinics April 6th, 9:30 A. M.

The second day of the Midwestern Forum opened with the final sessions of classroom clinics. In the Elementary School section was presented a paper on *Functions and Activities of Film Service* prepared by Mr. Arch A. Mercey, Assistant Director of the United States Film Service. With it was shown the very excellent film, *The River*.

The high school-college group concluded with an intensely practical demonstration, *Visual Aids in Industrial Arts Courses*, arranged and conducted by Mr. W. R. Cleveland, Director of Visual Instruction in Downers Grove, Illinois. Mr. Cleveland gave one of the most comprehensive demonstrations on the use of many different visual aids including films, slides, film strip, 2 x 2 inch slides, and flat pictures, in the field of Industrial Arts, that I have

ever had the opportunity of viewing. He stressed the point all through his lecture demonstration that no one visual aid would fill his needs in teaching in this field, but he depended on the use of many different aids. Many of the slides, film slides, 2 x 2 inch color slides and films used in the demonstration were made by Mr. Cleveland in his own school situations.

Part of the demonstration was assisted by a group of students from Mr. Cleveland's classes in Mechanical Drawing, and the students were asked to complete drawings projected on the screen by means of lantern slides, others were requested to make corrections on drawings projected on the blackboard. Mr. Cleveland in summarizing his talk stated that the increased use of visual aids in his classes had increased the entire general interest in the subjects of drawing, woodworking and other industrial arts.

Final General Session April 6th, 11:00 A. M.

The final general session was concluded with a fitting climax for the Midwestern Forum. This consisted of a demonstration by the "Commission on Human Relations of the Progressive Education Association" arranged and conducted by Mr. James P. Mitchell, member of the Commission. A Social Science class of the Elgin High School furnished the "class." They had not seen the film in advance of the presentation nor did they know Mr. Mitchell. A section of the feature picture *Dead End* was shown, and open discussion followed. An unbelievable number of social problems were seized upon by this alert group, forming conclusions relating to human behavior that must be valuable in solving their own future problems.

The Forum was concluded by reports from classroom clinics and a summary by Dr. Reavis of what had been accomplished in the 1940 Forum. The conference had been attended by over 700, registering from nearly every State in the Union, and included also a visitor from India. Nine different States were represented by the first fifteen persons registering. Special mention should be made of the very excellent exhibits of the newest types of equip-

ment pertaining to all branches of Visual Education, offered by all leading manufacturers of such merchandise. These were on display throughout the conference, and were assembled under the very able chairmanship of Mr. Paul G. Edwards, Director of Science and Visual Education, City of Chicago.

Forum Committees

General Chairman—William C. Reavis, Department of Education, University of Chicago.

Secretary — Arnold P. Heflin, Lane Technical High School.

Treasurer—Harry O. Gillett, Principal, University Elementary School, U. of C.

Committee on Exhibits—Paul G. Edwards, Chairman, Director Science and Visual Education, Chicago Schools; Harry Munson, Ampro Corporation; Donald B. Oliver, Victor Animatograph Corporation; Roy F. Scott, Bell and Howell Company.

Committee on Publicity—Mrs. R. M. McClure, Chairman, Better Films Council of Chicagoland; B. A. Auginbaugh, Ohio State University; Charles A. Fisher, University of Michigan; Nelson L. Greene, Educational Screen; J. E. Hansen, University of Wisconsin; Robert A. Kissack, University of Minnesota; Lewis Petersen, University of Illinois; Mrs. Frances J. Waindle, Women's Clubs; J. Kay White, State Parent Teacher Association; Marie Witham, Society for Visual Education.

Committee on Arrangements—Wesley Greene, Chairman, Chicago Film Center; Lyle Stewart; James H. Wellard; Jane Chitwood.

Committee on the Program—Ernest C. Waggoner, Chairman, Director Science and Visual Education, Elgin Public Schools; John A. Bartky, President, Chicago Teachers College; Lee Cochran, University of Iowa; James P. Fitzwater, Lake View High School (Chicago); G. L. Freeman, Northwestern University; Harry O. Gillett, University of Chicago; Noble J. Puffer, Superintendent of Schools, Cook County; Samuel N. Stevens, Northwestern University; Erwin W. Strom, Northwestern University; Ralph W. Tyler, University of Chicago.

Motion Pictures— Not for Theatres

(Concluded from page 238)

Early in 1923 Miller was at a social gathering in Cincinnati, when he saw among the guests a man who startlingly resembled Lincoln. I can understand the shock of recognition Miller must have experienced, for I felt the impact once, too, with the same person. It is a curious fact about these pseudo-Lincolns, however—although I dare say it is true also in the cases of other historical doubles—that the outward resemblance is comparatively unimportant; the impression of being Lincoln really comes from the character within. Physi-

cally, the Rev. John E. Holley was the most astonishing counterpart of the shaven Lincoln I have ever seen; temperamentally they were as far apart as the poles. On the other hand, Frank McGlynn, the great *Lincoln* of Drinkwater's fine stage play, had only a distant physical likeness in my estimation; but I never have known of an actor's representation of a real personage which rang truer in my heart than his.

But this particular Lincoln, the Rev. John E. Holley, had additional attractiveness to a man hoping to realize a dream. He was backed warmly by a very wealthy open-handed gentleman, Albert Krippendorf, Cincinnati shoe manufacturer. Krippendorf already had financed Holley in a film enterprise, spending about \$50,000, it is said, to realize the clergyman's wish "to photograph every spot mentioned in the Bible." Just lately Holley had returned from this adventure with perhaps seven or eight miles of film shot under his direction by Larry Fowler, a former Thanhauser cameraman. Krippendorf's admiration of this accomplishment was still running high, and he was quite receptive to the idea of sponsoring Holley in the production of a Lincoln cycle, which in anticipation might be vastly better than the series already made by Benjamin Chapin and released nationally by Paramount. You see, Miller lost no time in following up his opportunity.

Holley, himself, was only slightly difficult to persuade. At the same time he was too sensible a man not to realize his own limitations. But he concluded that, while he was not an actor, "if I look like Lincoln to such an extent that I can perpetuate the noble traditions of his life, it is my duty to do it." Miller thereupon proceeded, on a price arrangement made with Krippendorf, to sketch out the scenarios for a Lincoln series. In the meanwhile Holly, provided with a period wardrobe, a quantity of crepe hair and Larry Fowler, the cameraman who had worked with him in Jerusalem, went down to the Lincoln neighborhood at Springfield to produce some test scenes. The eighteen hundred feet or so which he brought back seemed very encouraging; and the sketch scenarios began to appear rapidly, typed in colors and bound in leather stamped with gold.

The ample scale of production required by those scenarios turned the tide. Holley, himself, used them as a basis for asking the opinion of a motion picture production man and was told frankly that the scripts called for a huge and probably irrecoverable expense. He accepted the verdict sensibly, told Krippendorf about it, and advised that the project be terminated. That the matter stopped there was fortunate indeed for Krippendorf, for soon afterward he became gravely set back financially and needed all of his resources in order to pull through.

(To be continued)

The Literature in Visual Instruction

A Monthly Digest

Conducted by Etta Schneider

Administration of Visual Aids

Picture Projection in Minnesota Schools

Carl A. Pearson, Pine City High School, Minn.—*Minnesota Journal of Education*, 20:317 April, 1940

A large proportion of the schools of Minnesota with a student population of 300 to 1,000 responded to a questionnaire, from which the following data were assembled:

Motion Picture Projection: Two thirds of the schools have motion picture machines, and many of the others borrow machines on a yearly contract basis. Sound films are used more than silent.

Film Rental: Practically all films shown are rented. More than half of the 128 schools responding used films contracted for a year in advance. This method of rental reduces the cost per film to a small amount, but nearly half of the superintendents indicated that this arrangement is not always the best. Plans for cooperative film libraries, possibly housed in a state teachers college, are under way. This would extend the time in which a film could be held, and possibly improve the technique of utilization.

School-Made Films: More than one fourth of the schools reporting indicated that amateur films were made of school events. These schools are enthusiastic over the value of school-made films for public relation.

Attitude of Administrators: Budget limitations, inadequate teacher training and expensive equipment were important problems limiting the use of visual aids, but 92% of the superintendents would like to extend the program.

The Student Participates—W. M. Gregory—*Scholastic* 36: 5-T April 29, 1940

Considers the following four important points in discussing the value of the motion picture as an aid to instruction: adequate budgetary provision, discriminating selection, definite integration with subject matter, observance of accepted teaching procedure.

Classroom Facilities—S. B. Zisman—*Scholastic* 5-T May 20, 1940

The school plant is an outmoded affair in comparison with the progressive movements in educational practices. "Typical classrooms" are built without regard for new teaching techniques. The writer outlines the steps by which the enterprising administrator and resourceful teacher can undertake the reorganization of space and equipment to create desirable architectural environment and facilities for a visual program.

Using Motion Pictures—A. Doornboos, Jr.—*Montana Education*, 16:6, March, 1940

A film program covering nearly all the subjects in the elementary school has been arranged in Clancy, Montana for showing every two weeks. Where the subjects appear to be limited in appeal, the groups are divided. A preliminary period of explanation or summary precedes each showing, and opportunity for discussion follows. The cost of a regular film program is still high, and a film circuit assists somewhat in reducing the cost.

Other items of local interest for Montana teachers are included in this monthly column on visual education, conducted by Paul Anderson.

Research and Evaluation

Teaching Industrial Arts with Motion Pictures—Dale J. Baughman, Gahanna, Ohio—*Ohio Schools*, 18-60, February, 1940

A brief report of a study in which 40 films in the field of industrial arts were evaluated for classroom use. A rating sheet, prepared by the author, was used with a group of volunteer students. Some of the students were beginners in the industrial arts training program and others were working on their doctor's degree. No fewer than 15 students, and as many as 60 rated a single film.

Conclusions: 1) Practically all the films were accurate, at least at the time of production. Employer-employee relations were not shown in films made 10 years ago. Critics were mainly teachers in junior and senior high school, and occasionally elementary teachers were included. 2) The condition of the films for the most part was satisfactory. Criticism was mainly based on poor photographic technique, or poor continuity. 3) Few of the films seen helped to promote intelligent consumer attitudes, or attitudes on cooperation, resourcefulness, conservation, worker relationships. 4) A rating list is appended, showing the films found to be most valuable, and those of least value to teachers in industrial arts.

It is realized that it cannot be estimated in advance whether or not a film will have value for teaching. Little is known as to what things in a film really are impressive to a child. A great deal is known about what teachers think of films, but little is known as to the reaction of the child to these same films.

Recommendations: a) That hundreds of groups be established in all educational areas to evaluate existing films, b) that standards for the production of educa-

tional films be set up, and that teachers even go so far as to prepare scenarios of educational films; c) that more films be made to give technical information that better use be made of free films; e) that the State Department of Visual Education be extended.

Pupil Evaluation of Sound-Film Components—H. A. Gray, *Elementary School Journal*, 40:50-17 March, 1940.

This article gives details outlined in a previous paper in *EDUCATIONAL SCREEN*, January, 1939. Two fifth grade classes at Horace Mann School, New York City were used as subjects for the experiment. The unit of study was Conservation of Natural Resources. Three forms of tests were constructed to determine the children's reactions to the sound components of the Erpi film on that topic.

Since the pupils were of an unusual type, the findings from this study cannot be applied to other children from less privileged school and home backgrounds. The pupils were sensitive to environmental sounds in the film, but multiple showings did not add appreciably to this sensitivity. In fact, it fell considerably at the second showing but mounted again at the third. The pupils were definitely conscious of the voice qualities they preferred in a narrator. Their understanding of vocabulary used by the commentator grew with additional showings. There were no sex differences, and all pupils preferred sound to silent films.

Convincing evidence was reported that pupils were aided in their audio-visual concepts by successive showings of the film. As to attitudes, or generalization, with each showing of the film there was a tendency for more pupils to agree with generalizations considered important by adult students of conservation, although these generalizations were not dealt with directly by the film nor taught by the teachers. (Did the generalizations come to the children in spite of the film?? E.S.)

Techniques of Utilization

The Many-Sided Motion Picture—E. Waggoner—*Scholastic* 36: 6-T April 29, 1940

Many educational films offer a wide range of use. The technique in all cases, however, follows the same pattern. First, the student must be presented with definite objectives; secondly, the film presentation should occupy wholly his voluntary attention; thirdly, general discussion should follow to help the student form correct concepts and reach desirable conclusions.

(Continued on page 256)

Among the Producers

Where the commercial firms announce new products and developments of interest to the field.

New SVE Kodachrome Slide Library

A new and important milestone in visual education is announced in the accumulation of an initial library of more than 25,000 Kodachromes, (2x2 inch slides) as the latest project of the Society for Visual Education of Chicago, which for many years has been a leader in visual education progress both in the school and religious fields.

A carefully selected series of subjects is to cover comprehensively the curricula of primary and secondary schools, as well as the needs of specialized instruction in such related fields as travel, art, religion, health, morals, etc. For example, one series already completed includes faithful and vivid color reproductions of more than five hundred of the world's most famous paintings, both sacred and secular, from the brush of over one hundred of the world's immortals. A study of the priceless art treasures enshrined in the Louvre, Pitti Palace, and Royal and Metropolitan Museums have been available until now only to the rarely privileged few, and at great cost both in time and money.

Through the magic of Kodachrome, the full impact of these artistic and cultural achievements of an entire era of world progress, is now brought to bear upon the esthetic and practical development of American youth in classrooms everywhere.

Similarly, such subjects as geography, nature study, botany, zoology, agriculture, architecture, and history, are injected with a vitality, deeper meaning, and complete accuracy through the addition of full color in their presentation, as a supplement to the tried and true instruction filmstrips in black and white.

In order to enable an easy and ready selection of pictures to meet various needs, and to key them with equal facility to the curricula of all schools within the primary and secondary classifications, it is planned to group and catalog the library in a number of different ways, such as by subject, country of origin, author, branch and subdivision of science, etc. In addition, the various sets thus formed will later be accompanied by lessons, prepared by leading instructors in their respective fields.

For example, the collection of famous art masterpieces now available is indexed and subdivided according to painter, art period, nature of subject, and school of expression. Whether the purpose of the instruction be knowledge of religion, painting technique, historical

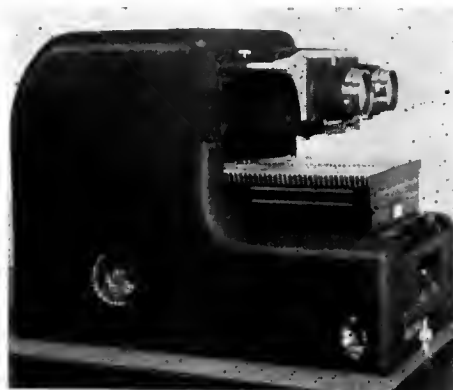
evolution, manners and customs of peoples, or art forms and their appreciation, a suitable grouping of subjects and an accompanying lesson will be supplied.

Obviously, a multiplex educational program of this magnitude will take some time to complete, even with the help of a large staff of instructor-aids, drafted from various educational institutions because of special fitness or knowledge of the various subjects. Immediately, therefore, and to insure availability of an immense collection to educators upon opening of school in the fall, the first step is the preparation of a complete catalog, listing and grouping the slides in accordance with academic requirements. Further, in addition to the art, geography, biology, and other series already photographed, a number of others dealing with vacation activities, such as travel and National Parks, will be assembled to supplement the classroom work of educators based on personal vacation experience.

All these 2x2 slides will be offered for sale outright at a cost of 50c each, mounted in the new S. V. E. cushion frame slide binder, in which both glass and film are protected against normal risks of breakage.

New Automatic Projector Shows Color Slides in Three Dimensions

For the first time in the history of the manufacture of visual aids for selling and teaching, an automatic projector for showing glass slides in three



Three-dimension slide projector

dimensions is now being made. It is the Real Life Projector of the Three Dimension Corporation, New Holstein, Wisconsin. A "pre-view" of pictures projected by this equipment was held May 15 in the Chicago studios of the Three Dimension Corporation, Merchandise Mart. The showing was a practical demonstration of the dramatic realism which is possible in illustrating many types of subjects. Each picture has not only height and width,

but the true depth of perspective that one sees in viewing the actual scene. The projector is electrically operated. The slides set in trays, may be shown automatically and changed at set intervals or may be shown individually by pressing a control switch placed anywhere desired. The electrical control of individual pictures is appreciated by lecturers who wish to discuss each picture at some length before proceeding to the next scene. The advantages of automatic projection make the equipment especially suitable for conventions and exhibits in stores and other places.

The Real Life Projector assures error-proof insertion of the slides. They can never be put in upside down. Because they are not changed by hand they remain free from thumb prints and finger markings. Each tray holds any number of three dimensional slides up to 35. If it is decided to show more than 35 slides during one lecture, the tray can be instantly replaced with another tray. The slides do not have to be handled. The projector will show, in addition to the three dimension slides, the conventional slides. When these are used the trays will accommodate twice as many slides as can be used with three dimensional projection.

With three dimensional slides, there is a slide for each eye. The slide for the right eye shows the scene exactly as the right eye would view it. The slide for the left eye taken from a slightly different perspective, shows the scene exactly as this eye would observe it. When the projected picture is viewed through Polaroid glasses, each eye sees only the view that it would naturally have in observing the actual scene.

The Real Life Projector was invented by Mr. R. V. Brost, now Vice President of the Three Dimension Corporation. The discovery was the result of many years of research which had its start when Mr. Brost was official photographer of the Garden Club of America. In that capacity he was called upon to make three dimensional color photographs of private gardens in many places throughout the United States. With the advent of Polaroid glass, Mr. Brost saw an opportunity to develop a projector that would show the pictures in three dimensions. This year, for the first time, the projector is being built commercially for the use of business firms, educators, lecturers and others interested in showing life size pictures in three dimensions. The Jantzen Knitting Mills, Crane & Co., United Air Lines, Elgin Watch Co., and the Hickock Manufacturing Co. have contracted for the service.

Among Ourselves

Notes from and by the
Department of Visual Instruction of the National Education Association.

Conducted by **Charles F. Hoban, Jr.**

American Council on Education, Washington, D. C.

AMONG ourselves, this month is the summer meeting of the Department in Milwaukee. President Hansen has achieved two unusual things. Visual education will be on the main program of the N.E.A., and the program of the D.V.I. has been completed in time for publication in this issue of the *Screen*. *Mirabile dictu*.

On July 2 one of the five Morning Assemblies of the N. E. A. sessions will be given over to "Visual Aids in Education." Presiding will be President Hansen. Three speakers have been secured for this program with a fourth yet to be selected.

The meetings of the D.V.I. are unusually interesting. No longer may the Department be charged with boilerplate programs, trotted out each year with the same speakers and the same speeches. Even your correspondent had to make a last minute suggestion to the president that some of the swell 16-mm. sound films produced by Denver high school students might make swell looking for the Department at the Tuesday luncheon. So there is still at least one line of boilerplate for the program, albeit only twenty minutes, film, speech, and all. Friends Emmert and Hamilton from the Keystone state are also on the program. Otherwise, we shall have new names and new faces.

Complete program of the D.V.I. is as follows:

PROGRAM

Milwaukee, July 1-3, 1940

**Department of Visual Instruction
National Education Association**

Hotel Wisconsin, Gold Room
Monday, July 1

3:15 P.M. Milwaukee Vocational School, Room 305
Joint Meeting with Department of Secondary Teachers. Presiding, J. E. Hansen, President, Department of Visual Instruction.

An Experiment in Art Education—Alfred G. Pelikan, Director, Milwaukee Art Institute and Supervisor of Art Instruction in Milwaukee Public Schools

Field Experiences—John Rothschild, New York City, Executive Director, The Open Road

Discussion Leaders:

Mrs. Freda S. Plummer, Ponca City, Oklahoma
Frank K. Reid, Wichita, Kansas
Wilber Emmert, Indiana, Pennsylvania

Tuesday, July 2

9:00 A.M. Plankinton Hall Auditorium
N.E.A. Assembly Program on Visual Instruction—
—J. E. Hansen, President, Department of Visual Instruction, presiding.

Speakers: Charles F. Hoban, Washington, D. C. American Council on Education; John B. MacHarg, Rochester, New York, Eastman Kodak Company; Alvin B. Roberts, Gilson, Illinois, Superintendent of Schools.

12:00 Luncheon Meeting—Gold Room

Showing of a recent educational motion picture

2:15 P.M. Afternoon Session—Gold Room

Lantern Slides in the Classroom—Adela Losch, Principal, Miles School, Cleveland, Ohio

The Standard Lantern Slide as an Educational Aid—
G. E. Hamilton, Keystone View Company, Meadville, Pa.

The Projection of Opaque Materials—H. C. and J. H. White, Berrien Springs, Michigan

6:00 P.M. Dinner—Business Meeting

Wednesday, July 3—Gold Room

7:30 A.M. Breakfast—Business Meeting (Concluded)

12:00 Luncheon Meeting

Panel Discussion: *The School Journey*

Charles B. Park, Superintendent of Schools, Mount Pleasant, Michigan, Leader; F. C. Rosecrance, Northwestern University; Alvin B. Roberts, Superintendent of Schools, Gilson, Illinois; George J. Steiner, Chicago Teachers College; P. R. Hersey, President, Educational Tours Association of Chicago; Eldon W. Mason, Assistant Principal, Marshall High School, Minneapolis, Minnesota.

2:15 P.M. Afternoon Session

The Relation of the Museum to Our Schools—Ira Edwards, Director, Milwaukee Public Museum

Producing Visual Aids on a Statewide Basis—Joseph Rohr, Supervisor, WPA Visual Aids Project, State Department of Public Instruction, Madison.

* * *

About these Denver films. They were produced by high school students in Denver as part of the evaluation program of the American Council on Education's Motion Picture Project. Originally the questions were to find out whether local schools could make technically good films on local communities and whether the making of such films was good educational experience for the students. The answer is yes in both cases. But more than that—the films are far better than anyone even optimistically expected. Paul Reed, up at Rochester, saw *How Our Health Is Protected* and *Food the Modern Way* last week. Says Director Reed, "We were all extremely impressed with the excellence of the job that has been done. . . . It represents a most significant undertaking and schools should know

about it so that they will set up their own film production plans." The sentences between the dots are omitted because they are not so glowingly complimentary. They raise nasty questions about cost, composition, responsibility, social sensitivity, etc.—all of which are being saved for the Milwaukee meeting.

* * *

Paul G. Edwards, director of science and visual instruction of the Chicago Public Schools, has a new job. He is now a member of the board of Examiners of the Chicago schools. Not just accident is this worthy promotion. It comes to lusty, curriculum-wise Paul G. Edwards in recognition of his vigor in developing the department of science and visual instruction of the Chicago Schools.

* * *

This department is bogged down with its fan mail. Several months ago the term, "Aids to perceptual learning," was introduced by Dr. John Hollinger, Director of Science and Visualization, Pittsburgh Public Schools. "What did the D.V.I. think?" queried this

department. How many thought is unknown; two wrote—Chester L. MacTavish, chairman of the Science Department in the Roosevelt Junior High School, Altoona; and F. L. Lemler, head of the Bureau of Visual Teaching, State College of Washington.

Liking the word, *perceptual*, but finding the word *aids* obnoxious, Visualist Lemler says of the former "it emphasizes *learning* rather than *teaching*," is "sufficiently inclusive," but the latter is "a weak sister." Says Lemler, "There is nothing compelling about it. It does not say 'these materials are vital and indispensable in school work.'"

Scientist McTavish finds no fault with *perceptual aids*, lambastes *visual education*. "The term 'visual education,'" says McTavish, "offers opportunity for teachers to jump at conclusions regarding its significance while 'perceptual learning' should tie up more closely the use of sensory aids with educational psychology resulting in constructive thinking on the part of teachers." There is more to these letters, but no more letters on "aids to perceptual learning."

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 McDaniel, Nettie, Beverly, Mass.
 Moyer, Jas. A., Boston, Mass.
 Nangle, K. Louise, Lynn, Mass.
 Nilman, Carl H., Shelburn Falls, Mass.
 Northcott, J. W., New Bedford, Mass.
 Payne, N. H., Newton Center, Mass.
 Peavey, C. W., Rochester, N. H.
 Platt, Henry H., Boston, Mass.
 Purdon, A., Wollaston, Mass.
 Pyne, Lee E., Willimatic, Conn.
 Reed, James P., Hadley, Mass.
 Riani, Alfred, Marlboro, Mass.
 Roberts, T. E., Pembroke, Mass.
 Rummel, Paul, Boston, Mass.
 Sabel, R. G., Plainville, Conn.
 Sawyer, E. P., Orange, Mass.
 Scott, Walter E., Hingham, Mass.
 Shaw, Henry M., Carver, Mass.
 Sherman, H. M., Springfield, Mass.
 Smith, B. R., Bellows Falls, Vt.
 Smith, Donald W., Durham, N. H.

Smith, Howard A., Quincy, Mass.
 Sturtevant, M. A., Shrewsbury, Mass.
 Swift, Arthur F., Amherst, Mass.
 Tessner, Glenn, Worcester, Mass.
 Twichell, L. M., Malden, Mass.
 Van Dusen, E. B., Quincy, Mass.
 Walker, J. C., Lynn, Mass.
 Wheeler, E. F., Bristol, Conn.

Louisiana Branch

Allen High School, New Orleans
 Armstrong, H. G., Ruston
 Atkins, R. W., Athens
 Avery, Wm. J., Natchitoches
 Barrett, Ellen T., New Orleans
 Behrman H. S., New Orleans
 Bsstick, Lucille, New Orleans
 Bissuilette, J. W., Baton Rouge
 Buisson, James A., New Orleans
 Capraro, Rose, New Orleans
 Cawthon, Ardis, Ruston
 Colton School, New Orleans
 Council, Sallie, New Orleans
 Crayton, Ruby, Minden
 Danner, E. L., New Orleans
 Delaney, J. M., Pineville
 School Dept. of Visual Aids, New Orleans
 Dicharry, B. J., Litcher
 Dieck, Elfrieda, New Orleans
 Doerr, Loretta, New Orleans
 Durham, A. W., Oakdale
 Ewing, J. G. & Sons, Baton Rouge and New Orleans
 Fehrenbach, M., New Orleans
 Foll, H. E., Franklinton
 Gorman, J. A., Jena
 Grainger, J. H., New Orleans
 Grehan, Carrie, New Orleans
 Griffith, P. H., University
 Hsit, Kenneth H., Lafayette
 Hanchey, T. A., Homer
 Harrison, A., Jr., New Orleans
 Henson, C. C., New Orleans
 Hinrichs, Amy, New Orleans
 Howe, Mary H., New Orleans
 Hynes Pre-Vocational Sch., New Orleans
 Landry, E. J., Hahnville
 La. Poly. Institute, Ruston
 Lynch, James Percy, Ruston
 McClendon, W. C., Crowley
 McDonough No. 11 School, New Orleans
 Mackey, H. B., Baton Rouge
 Marshall, Donald, New Orleans
 Michelet, Lucille, New Orleans
 Moore, Ida, Lake Providence
 Moore, Loretta, New Orleans
 Mount, B. H., Ruston
 Neal, Paul J., Neville
 O'Neal, Bernice, Ruston
 Peters High School, New Orleans
 Rabuain Memorial School, New Orleans
 Rabert, P. C., Minden
 Rodgers, Myrtle, Monroe
 Simpson, A. B., Natchitoches
 Smith, Anna Green, Ruston
 Smith, N. L., Franklinton
 Sutton, R. O., Ruston
 Thompson, C. T., Estherwood
 Walker, Perry, New Orleans
 Watson, J. W., Iowa
 White, M. D., New Orleans
 Wootley, J. B., Lafayette
 Woodard, Helen, Ruston
 Wright H. S., New Orleans
 Youngs, Olga, New Orleans

Of Lantern Slides and Me

(Concluded from page 233)

were to me simply amazing. As I write these words, a copy of an art masterpiece from the first roll of Kodachrome I exposed is on the screen at my left. I can view the painting with immeasurable greater ease than if I were before it in the Dresden gallery. The slide in frequent use for three years or more has given me far greater pleasure and satisfaction than a few brief and hurried studies of the original. Here at home, whatever happens in Europe, I can enjoy the pictures I like best in the full size and color of the original. Incidentally, and it is a mighty big incident in significance, if you make one Kodachrome picture, you can have a thousand made like it, without undue expense.

It is now the business of my life to make teachers and everybody else realize the joy of color slides. It

is hard for me to restrain my enthusiasm. The educational possibilities of these slides are such that revolutionary advances in teaching seem to me immediately before us. It is no longer necessary to use expensive imported apparatus to make miniature slides. Any one of a large number of cameras will do it, for you can now buy Kodachrome film in miniature rolls or standard sheet sizes. If you wish precision apparatus for the most convenient and accurate work in slide production, a little over a hundred dollars will buy it. With it you can do so many things, with such ease, neatness, and dispatch, that photography in general, and slide making in particular, become a keen joy! Almost anyone can learn to make color slides of almost anything in the heavens above or the earth beneath. To miss their help and indescribable beauty would mean, for me, the loss of one of the greatest satisfactions of life.

SCHOOL - MADE MOTION PICTURES

Conducted by **HARDY R. FINCH**

Head of English
High School, Greenwich, Conn.

Member Committee on Standards for Motion Pictures and
Newspapers of the National Council of Teachers of English

California

A picture of sixth grade students carrying on activities in their classroom and at the San Francisco Fair is presented in an all-color film, *A Sixth Grade Studies the Fair*, made by Ruth Bradley and Mildred Dunlap of the San Jose Elementary Schools. A. H. Horrall is assistant superintendent of schools.

A news review of student life entitled *Cine Review* (2400 feet) is the product of the Santa Monica junior College Cine Club. W. F. Werner is the club's director.

A motion picture made to be shown at the graduation exercises of the Julian Union High School, Julian, has the following parts: A. Views of Communities, B. School Views, C. Classes, D. Activities, E. Sports, F. Faculty and Board Members. Miss Marion Olsen is the advisor of the school film production group.

Connecticut

A film (1100 feet) produced by the students of Darien High School shows a day's activities, beginning with the janitor stoking the boilers and ending with the students leaving the building.

District of Columbia

John F. Brougher, assistant principal of Central High School, Washington, reports that his school has made a film depicting various phases of school life. The film was used in connection with graduation exercises. Miss Louise Moore was the production director.

Illinois

Airplane views of the school and shots of members of the Board of Education form a part of *Princeton Township High School Activities*, completed by the school's Camera Club under the supervision of J. C. Mortensen. (800 feet.)

Kentucky

The Pine Mountain Settlement School has produced *The Odyssey* (800 feet) and *Mountain Life Moves On* (700 feet). The latter film was planned and produced by the class, Arthur W. Dodd, principal, writes. Miss Edith Cold was the films' sponsor.

Louisiana

Carnival Ball—Krewe of Echoes, 1940 was the first picture made indoors in color at the Eleanor McMain High School, New Orleans. The art, music, English, and physical education departments of the school cooperated. Olga Youngs, director of Visual Aids, was the film maker.

Missouri

A school garden might be the subject of an interesting production. A gardening project of first grade pupils in Springfield has been recorded on 200 feet of film by D. C. Rucker, Director of Curriculum Research.

New York

How democracy and tolerance work in an American school is the theme of *They All Go to Evander*, a film produced by the Evander Childs High School Motion Picture Club in New York City under the direction of David Schneider. The film presents the backgrounds of students, analysis of student body, shots of students at work and play, and examples of democracy in practice at the school. (900 feet.)

"The educational process in the elementary school taken by upper school students as part of their school work," is Advisor Charles Cook's note on *Hand and Mind—Learning by Doing from Kindergarten through Sixth Grade*. (800 feet, also shortened version, 400) Fieldston School, New York City.

An unusual film that shows students of five high schools taking part in health activities has been completed by the Cattaraugus County School Health Service, Olean, New York. Students in Randolph, Ellicottville, Franklinville, Portville, and Cattaraugus High Schools assisted in its preparation. The first part shows a group of students making a tour of the Randolph School building to study evidences of healthful environment such as lighting and seating. In Part Two, an Ellicottville high school class follows the activities of a family and discovers how the family is helped by community organizations. In Part Three, home-making students of Ten Broeck Academy, Franklinville, prepare an exhibit of food for a child health conference and observe the activities of the conference. In the fourth part, Portville High School students examine methods of sanitation. They visit the village reservoir and a local dairy. They find possibilities for improvement in community sanitation: garbage disposal and sewage disposal. In the last part of the film, Cattaraugus students perform bacteriology experiments. Then they see various laboratory tests for diseases in the county laboratory. In a clinic they observe tuberculin testing and x-raying of students. The film was directed by Ruth E. Grout, former director of county school health education. (1600 feet.)

The Training of a Corps is the subject of 800 feet of film depicting the training of the Saratoga Springs High School Drum Corps, according to Holger H. Van Aller, scipley instructor of the school.

Ohio

Every school department of interest to parents of school children is shown in a 1600-foot film of the Bremen Village Schools, writes Earl E. Bender, principal.

An 8mm color film made to be shown at an Open House program is owned by the Addison Junior High

School, Cleveland. "We tried to cover all classroom activities, extra-curricular activities, organizations, and special services—to give the parents a complete picture of the school," Miss Eleanor McCarthy, production director, states. (1000 feet.)

Pennsylvania

James J. Sigman, Director of Visual Education in the Philadelphia Public Schools, reports 800 feet of film on "Industrial Education in the Philadelphia Public Schools," showing the work in three vocational schools.

(Concluded on page 263)

School-Made Public Relations Films* Specialized Subjects

20. *Young Aurora Reads* (300, 8mm) Teaching of reading; experiences of first grade child; actual classroom situation. John W. Gilliland, Sup't of Schools, Aurora, Mo.

21 *Does My Slip Show?* (800) Safety class learns to drive a car. Loan. Maryland Blackburn, Central High School, Evansville, Ind.

22. *Adult Education* (300) Shots of an adult educational project. Vincent Berger, Sup't of Schools, Vernona, N. J.

23. *A Program of Physical Activities for Speech-Handicapped Children* (400) Physical activity in relation to speech defects; *Activities of the University of Michigan Speech Clinic* (700) A parent takes a trip through the Speech Clinic. Both for loan. Dr. Harlen Bloomer, University of Michigan Speech Clinic, Ann Arbor, Mich.

24. *Activity Program* (600) Radio, reading, sewing, etc.; color film. *Erie as a Vacation Center* (250) Games, swimming, picnicking, hotels, state park; color film. *Social Activities* (200) Parties, dances. *Track Activities* (400) How various events are done; color film. *Football Game* (800). Miriam B. Booth, Administration Annex, Third and French Sts., Erie, Pa.

Newsreels

51. *The Educational Program in Bienville Parish* (1600) Cross-section of educational program; fields of instruction in state program; black-and-white and color. J. A. Shelby, Parish Sup't of Education, Arcadia, La.

52, *The Education of a Blind Child* (1800) Complete school day from rising to evening activities; color film. Loan. Dr. Merle E. Frampton, Prin., New York Institute for Blind, 999 Pelham Parkway, New York City.

53. *The Eyes of East View* (700) Activities of the school day; black-and-white and color. Franklin T. Mathewson, East View Junior High School, White Plains, N. Y.

*The above thirteen films, additional to the ninety already published in this department in March, April and May, are the final returns from the questionnaire investigation of School Made Public Relations Films conducted by William G. Hart, Lowrey School, Fort Dearborn, Mich.

VISUAL EDUCATORS! CAN YOU PASS THIS SCREEN TEST?

1. What type of screen surface — Glass-Beaded, White or Silver — would you choose for an auditorium where the projector has a Mazda lamp?
2. Does the screen itself have any effect upon distortion of pictures when viewed from extreme angles?
3. What type of screen mounting is the most practical for an auditorium to assure the longest screen life?
4. In determining the size of the screen what other factors besides the length of the throw should be taken into consideration?
5. Where a screen must be used in several classrooms and desk space is limited, what type of mounting would you select?
6. What 5 precautions should be taken in the care of roll screens to get the longest service from them?

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Dept. 6 E.S., 2723 N. Crawford Ave., Chicago, Ill.

The Federal Film

Edited by Arch A. Mercey
 Assistant Director, U. S. Film Service,
 Washington, D. C.

Film Service Finale

This is the final contribution to EDUCATIONAL SCREEN which this writer will make as assistant director of the United States Film Service. For the Film Service as an agency, through lack of funds, will cease operating June 30, 1940.

Thus five years of work in the field of documentary films beginning with "The Plow That Broke the Plains," continuing with "The River" and ending with "The Fight for Life," all written and directed by Pare Lorentz, comes to an end. The complete story of the ending of the Film Service cannot be told here, but at least the legislative steps leading to its demise can be suggested.

Last July 1 by Reorganization Plan No. 2 the Film Service was transferred from the National Emergency Council, in which it had first been established, to the Federal Security Agency.

"Section 201 (a) *Radio Service and United States Film Service transferred.*—The functions of the Radio Division and the United States Film Service of the National Emergency Council are hereby transferred to the Federal Security Agency and shall be administered in the Office of Education under the direction and supervision of the Federal Security Administrator."

In the Federal Security Agency budget estimates were prepared for regularizing the operations of the Service under a permanent set-up with annual appropriations. Documentary film work had been carried on with emergency funds. The estimates included a budget for the Film Service's regular program including a fund for production by the Film Service and \$180,000 as its part of the Good Neighbor recommendations which had been approved by the Interdepartmental Committee on Cooperation with the American Republics.

By the time the estimates reached Congress, they had been cut to \$25,000 for the Latin-American program and \$106,400 for the regular Film Service activities with funds for production completely eliminated. The first hearings were held before the Sub-Committee on Appropriations of the House which was considering the Labor-Federal Security Agency bill (H.R.9007). Testimony was presented and exhibits of work performed and a proposed program were offered. When the Committee reported out H.R. 9007 it eliminated the estimates for the Radio Project and the Film Service, both of the Office of Education budget, claiming that there was no legal authority in the Office of Education to engage in radio and film work.

No attempt was made to effect restoration of the estimates on the floor of the House. When the Labor-Federal Security Agency bill reached the Senate, the Sub-Committee of the Senate was asked to hear a presentation in behalf of restoration of the film and radio estimates. The presentation was made with only the

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Sub-Committee Chairman, Senator McKellar of Tennessee, present. This testimony is included in the Hearings on the Labor-Federal Security Agency bill, pages 148, 228.

Time was limited and the whole Appropriations Committee failed to restore the funds following an adverse recommendation by the Sub-Committee chairman. The question again was: has the Office of Education a legal right to engage in film and radio work? It was pointed out before the House Committee as well as before the Senate Committee that the language of H. R. 9007 said specifically: "... for the purchase, distribution, and exchange of educational documents, motion-picture films, and lantern slides;" Moreover, the Office of Education had several years previously named an expert in radio and visual education.

When the bill reached the floor Senator Thomas of Oklahoma became interested in the fate of the Film Service and introduced an amendment to the bill restoring \$106,400 to H.R. 9007. The Senate debated this amendment at length April 26, 1940 (see Congressional Record, April 26, 1940, pages 7777-92) and defeated the amendment 36-24. The Senate debate, however, did bring to the attention of Congress more extensively than any previous legislative effort had the work of the Film Service.

The failure of the amendment really meant the death of the Film Service. There was still a possibility for obtaining funds under the work relief bill along with other agencies which were getting funds under that bill. The House Appropriations Committee prevented any such effort, if in fact there was any such intention, by writing in a provision which put an end definitely to the use of emergency funds. At this writing the bill is unamended. Congressman Coffee of Washington attempted to lift the restriction on radio broadcasting, but the House shouted the effort down.

This, then, objectively as can be given here, is the story of the death of the Film Service. This means, of course, the end of Pare Lorentz's work with the Government unless some new and hitherto unplanned method consistent with the wishes of Congress can be employed.

The functions of the Film Service as such must cease. The films which are being distributed will be transferred to some agency which can distribute films to schools. It is hoped that some method can be worked out for continuing the issuance of the Directory of U. S. Government Films. "The Fight for Life" will be distributed to theatres on a commercial basis by Columbia Pictures Corporation, New York. After the commercial runs, plans will have to be made for educational distribution. The personnel of the Film Service will be engaged in other pursuits, some will remain with the Government while others will enter private business.

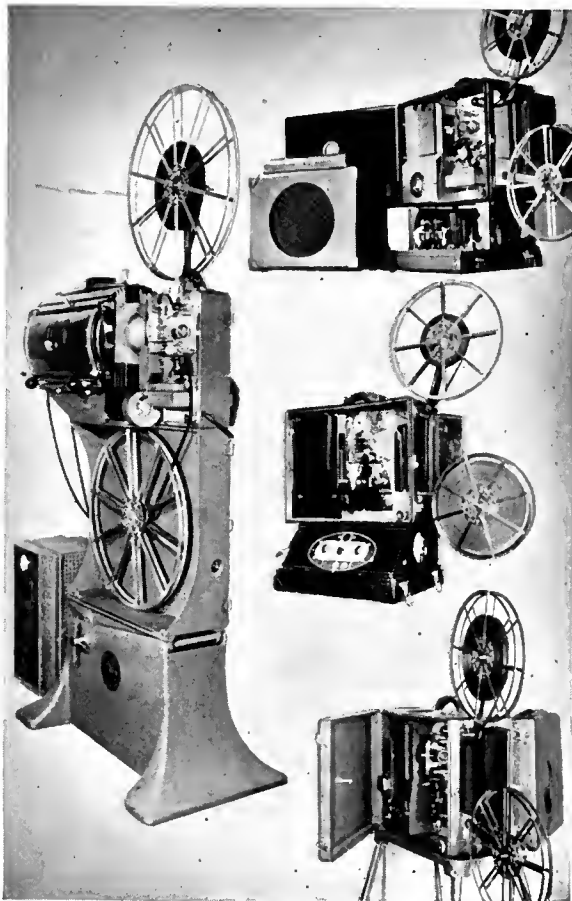
Housing Films

The Federal Housing Administration's film *Today We Build* will be of particular interest to housing students, as it is a compilation of the types of housing found in the United States and abroad, treated in a very comprehensive manner.

(Concluded on page 263)

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Above, Left—DeVry 16mm. Sound Arc Projector, for large auditoriums. Matches the performance of 35mm. projectors. 4000 ft. magazine capacity affords one and three-quarter hours of continuous playing time.

Top, Right—DeVry "Interpreter" Sound Projector, for classroom and auditorium—the exemplar of the DeVry 16mm. line. Almost human in operation. Amplifier comprises complete public address system.

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Visual Aids at the American Association for the Advancement of Science

ROY WENGER

Bureau of Educational Research
Ohio State University, Columbus

Educators who wonder whether there is anything to this "visual education business" would have had their doubts dispelled if they had seen the visual exhibits, motion pictures, lantern slides, and graphic material used at the American Association for the Advancement of Science meetings at Columbus, Ohio, December 27, 1939, to January 2, 1940. But what they could not have seen directly was the planning which had to be done before it was possible to present such a variety and large number of visual materials at the various meetings of the conference. It may be of interest to educators to know something about this planning, and also to summarize for them the use which was made of visual materials by those who participated in the program of the association.

The chairman of the local planning committee for the convention appointed three men to head sub-committees on visual materials, one to plan for the projection needs at the campus meetings, one to do the same for the meetings down-town, and a third to arrange the program of "Motion Pictures in Science" which was a continuous feature at the exhibition.

The Department of Photography at the Ohio State University was responsible for all the projections of illustrative material at the 250 sessions of the regular meetings held on the University Campus. This task of caring for the projection wants of approximately 2,250 speakers was a huge undertaking. By corresponding with the heads of each of the organizations which comprise the association, it was possible to ascertain the exact needs of each speaker in terms of what equipment, if any, he desired, and the approximate time when he would be using it.

The problem of arranging for appropriate meeting rooms was included in the work of the committee, since some rooms obviously could not be darkened sufficiently for a satisfactory showing of projected material. A survey of the rooms available for meetings was summarized revealing a total of 122 rooms that could be darkened sufficiently for projection.

By examining the information thus gathered, it was possible to determine the number of operators whom it would be necessary to train to project the material. The Department of Photography began a training program for projectionists a month before the meetings were scheduled. Twenty N.Y.A. students were trained in the skills required to take care of the projection needs. The campus was searched in an effort to discover all

types of projection equipment, some of which had been stored because of the need for some minor repair which had never been made. The number of projectors was increased by loans from equipment dealers, a schedule was made for their use, and extra equipment was held in readiness for last minute requests. A total of fifty pieces of projection apparatus of various types was used during the conference and the twenty operators were made responsible for a rigid schedule of meetings at which they were to serve.

The Ohio Visual Instruction Exchange was in charge of the projection of materials at the down-town meetings. A group of science teachers from the public schools of the city were asked to assist in operating the equipment at these sessions.

The Bureau of Educational Research was responsible for planning the "Motion Pictures in Science" program which was a continuous feature throughout the four days of the exhibition in the little theatre on the stage of the auditorium. This program consisted of a collection of seventy-seven reels of outstanding motion pictures in science most of which had been produced during the last year. There were several sources from which the list was formed. Inquiries to key men both in the field of science and in the field of motion pictures led to the discovery of films which have been made in private laboratories and which, because of their specialized content, have not been made widely available for distribution. The individuals who provided information on this type of motion picture were: Francis W. Davis, Department of Photography, The Ohio State University, Columbus, Ohio; Dr. Edgar Dale, Department of Education, The Ohio State University, Columbus, Ohio; Arch Mercey, United States Film Service, Washington, D. C.; H. A. Gray, Erpi Classroom Films, New York; C. T. Brues, Biological Laboratories, Harvard University, Cambridge, Massachusetts; Thomas Ward, Eastman Kodak Company, Rochester, New York; Robert Chambers, New York University, New York, N. Y.; William Crocker, Boyce Thompson Institute for Plant Research, Yonkers, New York; Owen Cattell, American Association for the Advancement of Science, New York, N. Y.

The attendance at the "Motion Pictures in Science" program ranged from a few people at the showing of some films to an overcrowded room at the showing of others. Approximately 2,000 persons attended the program at some time during the Exhibition. Eight hundred programs, listing the films shown, were distributed to the persons attending the showings.*

* Most of the films may be purchased or rented from the organization listed with the name of the film. Specific information in regard to the booking of these films may be secured by writing directly to the organization whose name appears with the name of the picture. A copy of the program will be sent by the Bureau of Educational Research, upon request.

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Visual Instruction at East High

(Concluded from page 230)

clarify two things. In the first place, one often hears that good films for such and such a use are not available. This is quite often true but the remedy for the situation is not always so apparent. Producers of teaching films are frequently far removed from the atmosphere of the classroom and their point of view as to what a film should stress is apt to be quite different from the teacher's idea. Then the films are made with rather broad implications so as to fit many situations over the country. This problem has been recognized and the Motion Picture Project of the American Council on Education is working toward a solution. The plan in brief is to secure teacher evaluations on a large number of 16mm teaching films. This information will enable producers to modify and correct their work, which should finally result in more unity of effort in the case of classroom teachers and film producers.

The second idea involves the student's evaluation of a given teaching film and from the standpoint of being practical is very important. Student evaluation of films may be written or oral, the former are more formal and definite and tend to create the feeling that the process is valuable. It is probably a good idea to start by using a rather simple evaluation form to be worked out by the class. As experience grows, variations and other possibilities present themselves. The points involved in a suggested form are as follows:

1. Title of the film
2. Producer
3. What in your opinion is the fundamental purpose of the film?
4. Does it accomplish this purpose? How?
5. Was this film the best way of learning about this subject? Why?
6. How does the film relate to what the class has been studying?
7. Would you suggest any changes in the film? Explain.
8. How would you rate the film in regard to sound (if a sound print), photography, etc.?
9. State any other reactions not covered in the above questions.

The study guide for the documentary film "The Plow That Broke the Plains" includes a twenty-five point multiple choice test. It is factual and is a very excellent way of determining just what per cent of information the film imparted.

(The titles of all films used, both silent and sound, and of film-strips constitute a formidable list too long to be included here. During the year 215 sound films, 179 silent films, and some 70 film-strip subjects were used, but the total number of showings would be far in excess of these numbers. An average number of showings for most of the films would be above five, many being used in more than one subject-matter area.)

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In and for the Classroom

Conducted by **Wilber Emmert**

Director Visual Education, State Teachers College, Indiana, Pa.

A Combined Social Studies and Science Project

DONALD A. BOYER

Skokie Jr. High School
Winnetka, Illinois

WE HAVE recently had an interesting experience in our school in applying the much-talked-of principle of integration of subject-matter fields. Teacher and pupil demonstrations, a movie showing, and a radio program helped to make the little experiment effective.

Children in three social studies classes were working on "cooperation in modern society." These classes were all to be ready to break up into short-time, project study groups a few weeks after this general problem was decided upon. In my two science classes we had been studying such topics as air pressure and displacement, heat conduction, convection currents, etc. After consultation with our director of audio-visual education as to what aids might be made available for our

use, we decided to use a movie, *Weather Forecasting* (silent, 15 minutes) and also a radio program, *Men Against the Weather* (30 minutes, one of the American School of The Air series).

We then proceeded with general plans to present the idea of "cooperation and the weather" as a possible topic for volunteer groups from social studies and science classes to work upon. In the science room I made ready weather maps, books, and physical instruments. The five social studies and science classes responded to the teachers' suggestions on this topic to the extent of forming a project group of 30-odd children, to be left to my guidance for the 5 or 6 days at our disposal. I led the opening half-hour of discussion, giving a few elementary demonstrations. Broader questions of instrument building and use, weather reporting technique, weather in daily life and related social values were hinted at, briefly. Several children from the science classes asked to be permitted to give other demonstrations on instruments, for the following day's meeting. At the close, I asked that each child try to decide as soon as possible what special phase of weather study he might wish to concentrate upon.

The next day we had a lively discussion following demonstrations by two of the children. One was on "How winds start to blow" (convection box with cold-smoke); the other, "How to make a mercury barometer." The children were then asked to hand in on paper, statements of their special interests for study, if they had yet decided. Eleven of the 29 children present expressed a definite interest. Then I took 15 minutes to prepare them specifically for the more difficult features of the movie, scheduled for showing the following day.

The movie showing was followed by a lengthy discussion. Again I asked for statements from those who had chosen their field of interest. The response was general; there was an apparent "lift" in enthusiasm, although one cannot entirely separate the effect of the movie from that of the effect of the 24-hour period of adumbration allowed since the first statements were called for.

The radio program heard two days later received a very good response. Three one to two page papers came in the last day; also many map studies and three weather instruments were started in the laboratory.

As to general outcomes, social studies teachers noted from discussion of the radio program a good depth of understanding, especially of a previously un-plumbed realization of (1) the "science-and-rapid judgment" factor in this type of expert work (weather); and of (2) the importance of both expert and lay cooperation

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35 mm Imperial for Auditoriums.

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in making proper use of a modern institution like weather reporting.

In the science classes, there was organized a school "weather bureau" which, up to two months after the integration project, had maintained the faithful interest of its nine members.

Summer Courses in Visual and Audio-Visual Instruction, 1940

(Supplementing April and May listings)

Arizona

State Teachers College, Flagstaff June 10-Aug. 16
Visual and Auditory Aids (3) David Laird

Canada

University of British Columbia, Vancouver July 29-Aug. 9
Motion Pictures in Education Melvin Brodshaug

Kansas

State Teachers College, Emporia June 3-July 31
Visual Education (2) Winston Cram

Louisiana

Louisiana State University, University June 8-Aug. 8
Educ. 151 Visual-Auditory Aids in Teaching (3)
Dr. E. B. Robert

Massachusetts

Boston University, Boston July 1-Aug. 10
S106 The Use and Management of Visual Aids in
Education (2) and S107 The Collection, Preparation
and Projection of Teaching Aids (2) B. H. Buckingham
James Barclay

New York

St. Lawrence University, Canton July 1-Aug. 9
Education 90-S and 92-S (2 each) Everett Priest,
Evelyn S. Brown

Ohio

Ohio State University, College of Agriculture, Columbus
June 18-July 24; July 8-July 24
Visual Aids C. S. Hutchison

Pennsylvania

Elizabethtown College, Elizabethtown June 17-July 27
Visual Education (3) Dr. Bowman
Gettysburg College, Gettysburg June 20-July 31
Visual Instruction (3) Lester O. Johnson
State Teachers College, Millersville June 17-July 27
Visual Education (1, 2, or 3) Milton H. Steinhauer

Virginia

University of Virginia, University
June 17-July 27; July 29-Aug. 31
SB5-III Visual Aids to Curriculum Activities (2)
John A. Rorer

Washington

Eastern Washington College of Education, Cheney
June 12-July 12; July 15-Aug. 14
162a Audio and Visual Aids (2)
(first term) Margaret McGrath
162b Audio and Visual Aids (2½) Dr. R. F. Hawk

Wisconsin

The Stout Institute, Menomonie June 24-Aug. 2
Visual Education (2) Paul C. Nelson
Courses will be offered also at the following institutions, but we do not have complete data on them; College of Puget Sound, Tacoma, Pacific Lutheran College, Parkland, and Western Washington College of Education, Bellingham, Wash.

Correction: In the May list of courses, the address of the Indian Service Summer School, where Mr. Donald Cawelti of Winnetka, Illinois, is to conduct a course, is given as Chemawa, Alaska. It should be Chemawa, Oregon.

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"Your Life Work" Films are entirely new teaching aids—a complete Guidance Course consisting of sound films, teachers' guides, manual of information, a booklet "Selecting An Occupation" and accompanying Practice Book by Dr. C. A. Prosser and R. H. Palmer, also occupational analysis form, correlated for use with the Films.

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The Literature in Visual Instruction

(Continued from page 243)

The Teacher Selects Her Visual Aid—

Mary Ann Dale—Akin and Bagshaw, Inc., 1425 Williams St., Denver, Colo. 1940 50c 19pp.

This brief overview of the modern curriculum and its dependence upon enrichment tools is recommended as required reading for all administrators. Although it reviews the problems faced by teachers and gives specific suggestions for meeting those problems, its contents is much more strange to administrators who are prone to insist upon the use of one type of material to the exclusion of others, or who regard the use of films as entertainment for all.

The author summarizes the responsibility of the teacher in planning for a varied and enriched school program. With a study of China and her modern problems as an illustration, the types of materials which a teacher would bring into the classroom are enumerated and their peculiar contributions noted. The teacher is further urged to make a self-check of the extent to which her pupils are being given opportunity for creative development. This might be done by answering questions such as those given on a check list, or by carrying on brief field studies in which different teaching procedures are compared, using comparable groups of classes.

The most costly part of our entire school procedure, then, is not the maintenance of plants or the purchase of materials, no matter how elaborate they may be. Rather it is the perfunctory, unquestioned and unproductive practices of its teachers who may be teaching, not as they know best how to teach, but as they were taught.

School Journeys

Method of Procedure for an Excursion

—Ivan C. Diehl, Frostburg, Maryland Teachers College—*Journal of Geography*, 39:78-80, February, 1940

A detailed outline to be followed in planning and following up school excursions is the result of many years of experience in the training of teachers. It has been tried and tested by teachers, critic teachers, supervisors and the author. The reader is referred to the original article for complete details. Some might question the desirability of testing and writing of essays at the end of each excursion, as the outline implies.

The Excursion as an Avenue to Learning—Minnie D. Bean, State elementary supervisor—*Idaho Journal of Education*, 21:172, March, 1940

An account of a discussion by a rural school principal, of the plan for living which existed throughout the school. The school belonged to the children and was conducted by them in an effort to foster their development.

Library and Visual Aids

Libraries and Educational Films—Mary U. Rothrock—*A. L. A. Bulletin*, 34: 169-173, 217 March, 1940.

This article by the Chairman of the Visual Methods Committee of the American Library Association is primarily for public librarians, but all persons interested in the use of educational films will find it significant. After a summary of the development of the use of motion pictures in education in schools and colleges, and the way in which libraries of these institutions have responded, Miss Rothrock turns to point out the lack of interest that public libraries have shown in educational films. In the Spring of 1939, the Visual Methods Committee took a poll of 251 libraries known to be interested in adult education to learn to what extent they were using films and what they thought of the possibilities of using them. Questionnaires were returned from 119 librarians, but only four reported owning and lending films, while ten reported showing films or sponsoring their showing in connection with adult education programs. From an analysis of the facts and opinions expressed by the group, the "conclusion is inescapable that libraries do not view films as instruments which can contribute significantly to the preservation and diffusion of ideas." Miss Rothrock goes on to say, however, that "the Visual Methods Committee believes that librarians have a great opportunity and a grave responsibility for helping to provide this service," and the article ends with encouragement to public librarians to begin film service with the simple requirements which are stated here.

MARY E. TOWNES

Library and Related Films—Francis H. Henshaw, A.L.A. Film on Libraries Committee. 5 pp. mimeo. Reprinted from *A.L.A. Bulletin*, March, 1940. Available free from the American Library Association Public Relations Division, 520 North Michigan Avenue, Chicago.

A fine reference list for librarians, teachers, and others interested in films showing the activities, services and use of libraries, bookbinding, bookmaking, newspaper production. Twenty-six films are described in all, with information given on each in the following order: title, number of reels, size (silent or sound), distributor, rental cost, subject.

Audio-visual Aids and the Library—

M. L. Shane—*College and Research Libraries* (A.L.A. publication) 1:143 March 1940

In answer to the question, "why should librarians concern themselves with audio-visual aids, "the writer states that such aids are a special type of book and thinks the librarian is the logical person to service them. Libraries which offer an audio-visual service are really stimulating the wider use of books. In recent years a few libraries have undertaken this service. The Library School

of George Peabody College is requiring all of its students to take a general course in audio-visual aids. In the Demonstration School a library-centered visual program has been in process of development during the past two years. The administrative principles and procedure of this service is briefly described. It should offer a number of points of interest to the college or university librarian who is considering the servicing of audio-visual aids.

The Place of Microphotography in Research and Library Work—A. F. Kuhlman, Nashville, Tenn. — *Peabody Journal of Education*, 17:223, January, 1940

A survey of the values and procedures of using microphotography to preserve books, papers and manuscripts. Specific helps with respect to equipment, costs and current projects in the field are included in this article, which is a transcript of a lecture given at the library School of George Peabody College, April 25, 1939.

School-Made Visual Aids

Motion Pictures and the Commencement Program—Thomas S. O'Neill, Principal, High School, Brookston, Minn.—*Secondary Education*, 9:89 March, 1940

A film used at commencement included scenes of each member of the graduating class in action. As the film unreels, each student came to the front, the projector was stopped, and a short talk given on the student's own mental growth in high school. The same procedure was used when group and extra-curricular activities were shown. This type of commencement program is highly recommended by the author, as a public relations technique.

Movies and the Public Speaking Classes

—Glenn M. Kready, Paola, Kan. *Secondary Education*, 9:91 March, 1940

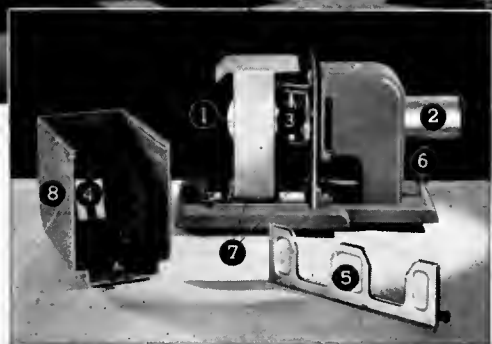
The public-speaking class made use of camera equipment owned by the school to film a domestic comedy. The group experience of writing the scenario, staging the scenes, photographing, editing and titling was climaxed by a demonstration in the auditorium on the night of the all-school plays of make-up and photographing for one scene. The completed film was also shown at that time. The film was later used by the public speaking class for self-analysis and criticism, as a basis for improvement in public speaking.

Visual Aids and Amateur Photography—Ellis C. Persing—*Science Education*, 24:139 March, 1940

Take a Camera and Find Out—Willard Van Dyke—*Scholastic* 14-T May 20, 1940

Class-Made Charts as Permanent Visual Aids—William S. Vincent—*Virginia Journal of Education*, 33:301 April, 1940

(Concluded on page 265)



New

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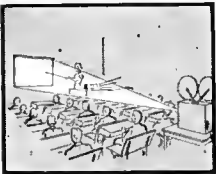
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SCHOOL BUDGET

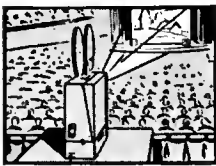
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New York to Hold Visual Conference

The first New York State Conference on Visual Education will be held at Syracuse University on Thursday, July 18. Because most visual education problems are related to the use of motion pictures, the conference theme is *The Function and Use of Motion Pictures in the Schools of New York State*.

Three important questions are to be explored in the morning and afternoon sessions of the conference: (1) What are the motion picture opportunities available to schools today? (2) Are the schools of New York State making most effective use of motion pictures in instruction? (3) How should films be used in the classroom?

It is hoped that discussion of these problems by teachers and school administrators attending the conference will lead to practicable means of finding solutions. Among those taking an active part are Dr. J. E. Hansen, Chief, Bureau of Visual Instruction, University of Wisconsin; Paul C. Reed, Director, Department of Visual and Radio Education, Rochester Public Schools; Dr. Ward C. Bowen, Chief, Bureau of Radio and Visual Aids, New York State Education Department; Dr. Leon H. Westfall, Supervising Principal, New Hartford, New York; Dr. V. C. Arnsperger, Erpi Classroom Films, Inc.; and Dr. Russell T. Gregg, Syracuse University.

Chicago Buys More Projectors and Films

The Chicago Board of Education has purchased 40 additional sound and silent film projectors, which brings the number of projectors in the Chicago schools up to 500. Eight thousand dollars worth of educational films was purchased at the same time from Eastman, Electrical Research Products, Inc., and the Yale University

Traffic Safety Film Project

School production of traffic safety films is being sponsored by the Bureau of Educational Research at Ohio State University and the Highway Education Board. A conference of representatives of the schools participating in the project was held recently at Columbus, presided over by Edgar Dale. Screening and discussion of safety films was followed by the actual filming of a brief safety scenario. The project is designed to discover (1) whether a school production project itself is of value in the school program, (2) whether school groups can turn out a finished product which will meet the standards of quality desired in teaching materials.

Schools which have completed, or are producing safety films, are: Upper Arlington Junior High School, Columbus, where the film project has become a part of the Civics work of an eighth grade class; Oakvale (W. Va.) Schools, filming "Rural Safety" problems; Dover (Ohio) High School, where the entire school is involved in a film on bicycle safety; and Galion (Ohio) High School, the project there being carried out by the dramatics and journalism classes and Photography Club.

Notes

A News Bulletin is published at intervals during the project to keep the schools informed as to the progress of other schools in production activities, and to consider information and problems of interest to the group as a whole.

South Carolina Activity

The Audio-Visual Aids Bureau of the University of South Carolina's Extension Division, established in the fall of 1938, has proved to be one of the most active of the Division's agencies, reports Charles S. James, newly appointed director of the Bureau. The film library contains more than 200 films, which are available for rental to the schools of the state at nominal fees. The Bureau also furnishes sets of colored lantern slides, illustrating great works of art, and through the courtesy of the Committee on Scientific Aids to Learning, has placed 75 sets of science recordings in high schools of the state.

The Extension Division conducts an annual conference on Audio-Visual Education, the meeting taking place at the University this year in April. It also offers audio-visual courses, both on the university campus and at extension centers over the state. The Division is anxious to expand its service as rapidly as development in the field will permit.

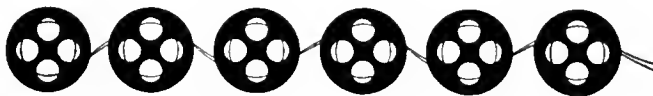
Ohio State Questionnaire

To find out what progress has been made in the nation's schools in the teaching of discrimination regarding the movies, the radio and the press, the Bureau of Educational Research of Ohio State University has issued a 14-page printed questionnaire, entitled "Movies—Radio—Press—An Inquiry," by Edgar Dale. The purpose of the inquiry is two-fold: to find out what is happening in these fields; and to make available a list of suggested techniques.

Television Broadcasts Films

Regular television broadcasts of industrial as well as other motion picture subjects are now being made with live broadcasts on a regular schedule from the Don Lee Broadcasting Company in Los Angeles. Typical industrial films transmitted recently by the use of 16 millimeter sound prints are: "Helpful Henry", a comedy from the International Harvester Company, "Hawaiian Harvest", a thirty minute educational film from the California and Hawaiian Sugar Refining Corporation, and "Trees and Men", a forty minute picture from the Weyerhaeuser Timber Company, these being pictures produced by Dowling and Brownell, of Hollywood.

Approximately 800 television sets are in use in the thirty mile radius of territory now being reached from the Don Lee station. Programs are sent out on a regular schedule, six days a week, with motion pictures being used every day and with live broadcasts being used three days a week.



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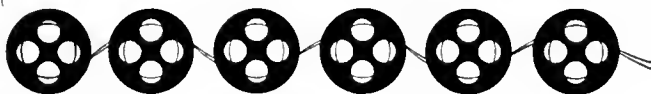
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Government Equipment Survey

The Motion Picture Division of the Bureau of Foreign and Domestic Commerce, Department of Commerce, headed by Nathan D. Golden, is making a survey of motion picture projection facilities in colleges and high schools—private, public and parochial—throughout the country. The questionnaire is in the simple form of a double postal card and asks for data on the number of motion picture projectors—16mm and 35mm, silent and sound—and the number of slide film projectors—silent and sound—owned, borrowed or rented by the schools.

The survey meets with the approval of Commissioner J. W. Studebaker, U. S. Office of Education, the American Council of Education, and the Association of School Film Libraries.

Upon completion of the survey, the distributors of educational films will be in a position to advise the Visual Education Department of the schools just what type of films they offer and so provide a much wider range of subjects for the schools to choose from.

Metropolitan Motion Picture Council Annual Meeting

The Fifth Annual Conference of the Metropolitan Motion Picture Council took place on Thursday evening, April 25, in the Auditorium of the School of Education, New York University. The program, arranged through the auspices of the Production Committee under the chairmanship of Miss Eleanor D. Child of Greenwich Public Schools, Connecticut, covered three phases of film production by amateurs: school-made films, filming as a hobby, and community films.

The Sentinel, produced by the students at New Haven High School, was shown by Donald A. Eldridge, head of the Department of Audio Visual Education in New Haven; *The Making of Canadian Home-spun*, by Duncan MacD. Little, sponsor of eleven Annual International Shows of Amateur Motion Pictures and, after an address on "Community Films" by Robert F. Gowen of Gowen Laboratories, a film presenting the history of St. Mary's church in Ossining, produced by its members, was projected.

Allied Non-Theatrical Film Association

The annual convention of this Association, held on April 26th in New York City, attracted twice as many

members and guests this year as were present last year. Membership showed an increase of 150%. Bertram Willoughby of Chicago was reelected President; Harry Kapit, New York City, 1st Vice President; William Hedwig, New York City, 2nd Vice President; Harry Post, New York, Treasurer; and Thomas Brandon, New York, Secretary. Elected to the Board of Directors were Horace Jones of the Victor Animatograph Corporation, New York Office, George Cole of New York, Laurence Saltzman, of Bloomfield, New Jersey, and H. Threlkeld Edwards of New York.

Atlanta Churches Form Religious Film Cooperative

Atlanta churches are blazing a new trail in the education field through the formation of the Religious Film Cooperative. The purpose of the new organization is the establishment in Atlanta of a library of religious and educational films for the use of churches and other groups in this section of the country. Memberships are open to all religious and/or educational groups for a \$2.00 membership fee, and savings above normal operating costs will be returned at regular intervals to members on the basis of business done with the Cooperative. It is a non-profit-making, non-denominational organization.

Through the courtesy of Emory University, the library and offices of the organization have been placed at Emory in the School of Theology. Also cooperating with the library in its work have been the Harmon Foundation of New York City, and the Distributors' Group of Atlanta. Films from the libraries of both of these organizations may be rented through the Film Cooperative. Arrangements have also been made with other film libraries throughout the country whereby the Cooperative can act as an agent for its members.

While other sections of the country have had extensive libraries of religious films, Southern churches have had to pay transportation charges from rather far distances. The savings in this way alone justify the action of the churches in establishing their own library. No less important is the cooperative feature of the library, whereby churches will make additional savings through cooperative bookings and purchase of films.

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"Belongs with Robert Flaherty's 'Nanook of the North' and among pictures that are looked at year after year till they get to be called classics."—NATIONAL

BOARD OF REVIEW

Tender charming, gently humorous. The raccoons, armadillos, deer and birds are as cute as any of Disney's animals. If it is not the best animal picture ever made, we hope some one will tell us where to look for its equal. Should receive a special award."—NEW YORK TIMES

Running time: 58 min. — 16mm. Sound

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PICTORIAL FILMS, INC., 1650 Broadway, New York City

Field Course on South America

The Geography department of Indiana, Pa., State Teachers College, will offer a Field Course in the Geography of South America in the post session of the coming summer school. Sailing from New York July 20, the route leads via Cristobal, Colon, the Panama Canal, Guayaquil, Callao, Lima, Arica, and Antofagasta to Valparaiso and Santiago where ten days will be spent studying the geography of the Chilean Valleys.

State Department officials, educators in South American countries, Dr. Studebaker, U. S. Commissioner of Education, and officials of the Pan-American Union are cooperating with the Geography department staff in planning a course unique in opportunities for educational enrichment.

Does it pay to use lanterns and slides?

The Hosmer School in Watertown, Mass., has four first grades. Each year, in November, pupils who are considered by their teachers as possible failures are selected and given a battery of tests. From these possible failures, eighteen or twenty of those rating lowest on the tests are given special help four afternoons a week.

Beginning in the school year 1933-34 and for the next two years, the special help pupils were taught by means of lantern and slides. For those three years, every pupil in the special group was conditionally promoted to the second grade. Each following fall they received extra help until the new group of first graders was selected. During the three years, while the special group had the benefit of lantern and slide work, every pupil made good in the second grade, and the special help group ranked in the middle third of the second graders. Only one pupil of those groups even had his promotion to the third grade questioned.

After three years of this work a new reading system was installed throughout the city. The representative of the reading system suggested that the children of the special help groups might make better progress if the lantern work were discontinued and those children given additional work, using the regular reading system.

Beginning in the school year 1936-37 that was done. In that year, eighteen children made up the special help group. Twelve were promoted and six had to repeat the first grade. In 1937-38, there were again eighteen children, twelve promoted, six repeated first grade. In 1938-39, there were again eighteen in the group. Ten were promoted and eight are now repeating first grade.

We find this "publicity" a delightful example of seemingly unconscious humor and absurd anticlimax. It leaves us wondering just how long evidence must be piled up to rouse educational authority to make an obvious move. What, in the name of the rising generation, can produce action by a School Board if the above facts cannot?
N.L.G.

School-made Motion Pictures

(Concluded from page 249)

A publicity film on campus life and activities which includes the campus band, football, winter and spring sports, fraternities and sororities, and class activities is being produced at State Teachers College, Indiana. Wilber Emmert, visual education director is in charge of the production. (about 1600 feet, color.)

The West Chester Public School system owns two films showing a hockey demonstration. The construction of a new \$300,000 building is featured in another production (400 feet).

Texas

The Douglas Junior High School, San Antonio, has made a film, *A Day at Douglas*. It shows the everyday activities at the school. S. H. Gates is the principal. (500 feet.)

Virginia

Growing through Movies, a 400-foot film made by the Meadowbrook School, Norfolk, shows the activities which first grade children develop from the use of an educational sound film. Miss Ruth Livermon is the principal of the school.

Wisconsin

One of the most unusual films reported this month is *The Making of a Play*, a production of the Shorewood High School, Milwaukee. (900 feet) Following is a quotation describing the film: "Our Senior Dramatic Club was presenting Moliere's 'Make Believe Gentleman' last fall. We filmed the work of the club from choice of play, through try-outs, making of costumes, stage make-up, business, dress rehearsals, and parts of the finished product. Color and black and white film were combined." Miss Dorothy Knoelk was the teacher in charge of the production, Miss Lena Foley reports.

Color films showing work of the departments of Boys' Technical High School, Milwaukee, have been made under the direction of J. K. Jacobson of the school's faculty. Titles are: *The Plumbing Department* and *From Drawing to Drilling*. (400 feet each.) A black and white film on the activities of the school's Forestry Club has also been completed. (400 feet.)

The Federal Film

(Concluded from page 251)

The F. H. A. films *Miracles Of Modernization* and *Homes Of Today* are still being shown in theatres, and will not be available for educational use for some time.

Notes on Requesting Films

Soldiers Of the Sea must be requested from the Marine Corps in Philadelphia, Pennsylvania, and not from Washington.

Requests for War Department films listed in the Film Service Directory should be addressed to Washington, D. C.

In conformity with the National Youth Administration's distribution policy, all requests for their films should be addressed to the State Administrator.

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Current Film News

■ **CASTLE FILMS, INC.**, RCA Building, New York City, have just released another revealing and effective reel in 16mm sound on Europe's wars.

Bombs over Europe is the title. Edited, titled and narrated with restraint, the film succeeds to a marked degree in accomplishing several objectives. One of these is graphic visualization of naval action and of water transport of troops in the face of danger from mine fields. Another is the indescribable plight of civilian refugees, forced to flee their homes and to become wanderers along the nearest road.

Historically, this picture is invaluable. It bridges the span of events from the end of the Russo-Finnish war right to the latter weeks of May. Beginning with the sudden German invasion of Norway, the film proceeds chronologically by showing Nazi transports and supply ships en route through mine-lain Skaggerak waters, escaping tremendous explosions of Allied mines and naval guns. Oslo is reached and taken, as are all of Norway's few developed airports. The British navy is shown, ploughing through mountainous seas northward in the North Sea toward Narvik. Nazi planes are shown harassing the men o' war, and British anti-aircraft guns account for several of them in the battle. Scenes of



A scene from "Bombs Over Europe"

the Battle of Narvik harbor present what probably is the world's first major naval engagement ever caught by movie cameras. Broadships roar in the wintry, snow-filled air, and the battle's end at Narvik and along the rest of the Norwegian coast finds one third of Germany's naval strength sunk, beached or battered into uselessness by super-English gunnery. German air strafing of Namsos and other open cities is seen. Then, with equal swiftness, Holland and Belgium are invaded. The Lowlands are opened to the sea by the breaking of dikes as a protective measure; but invading hordes swarm from the air and over all obstacles in a powerful mechanized attack. Brussels is seen aflame from air bombings, and streams of refugees, aged and young, make their hopeless way into the country. British and French reinforcements rush quickly to the front, and there are actual battle scenes, showing tanks and heavy artillery in action.

■ **FILMS INCORPORATED**, 330 W. 42nd Street, New York City, in keeping with the policy of adding new "major" productions to the *School List* of feature pictures, announces that nine additions have been made during the past sixty days. Among these are:

Spawn of the North—Starring George Raft and Henry Fonda—a drama of the salmon fishing industry in Alaskan waters.

Stolen Heaven—Starring Lewis Stone and Olympe Bradna—a story of a classical concert master's shattered career.

To the Victor—Based on the greatest of dog stories, "Bob, Son of Battle" and recommended by Professor William Phelps of Yale as "magnificent, exciting, deeply affecting without false sentiment."

Also in the group are *Boo-oo*, *Lady Vanishes*, *Professor Beware*, *Sons of the Legion* and *The Texans*. The third edition of Films Incorporated's *School List* will be announced in a descriptive folder to be issued in August.

■ **GARRISON FILM DISTRIBUTORS, INC.**, 1600 Broadway, New York City, announce the release this month of the first film in a new series of instructional films dealing with art techniques, namely,

Technique of the Silk Screen Process—1 reel, 16mm silent—designed expressly for teaching purposes. The series is being produced by Contemporary Films under the direction of Julian Roffman, who recently completed work on *The Disinherited* for the Children's Aid Society of New York, and on *And So They Live* for the Educational Film Institute of New York University. The production of this first subject was supervised by Harry Gottlieb, an eminent exponent of the use of the silk screen process.

Other subjects in the series will be: *Lithography*, *Etching*, *Woodblock Work*, *Mural Design and Painting*, and *Sculpture*.

■ **NU-ART FILMS, INC.**, 145 West 45th Street, New York City, has secured exclusive 16mm rights to a series of two-reel sound comedies with stars of major importance. The first six, to be released at two weeks intervals beginning June 1st, are: *A Quiet Fourth* (with Betty Grable), *Melody in May* (with Ruth Etting), *How to Break Ninety at Croquet* (with Robert Benchley), *Lalapallosa* (with Buddy Doyle), *Salesmanship Ahoy* (with Walter Catlett), *Sleepy Time* (with Ruth Etting).

Carefully selected, all of the releases are suitable for general use. Especial care was exercised to weed out material which might be regarded as objectionable to schools and churches. The films include comedies with musical interludes, as well as those in which plot is emphasized.

■ **NONTHEATRICAL PICTURES CORPORATION**, 165 West 46th Street, New York City, has obtained exclusive 16 mm distribution rights to a number of outstanding features from major studios, among them the following notable productions:

The Count of Monte Cristo—starring Robert Donat.

The Last of the Mohicans—starring Randolph Scott.

Other releases feature such top-ranking stars as Claudette Colbert, Jack Benny, Robert Young, Barbara Stanwyck, Virginia Bruce, Lupe Velez, and others of equal rank. A number of action features, musical westerns and assorted short subjects are also offered. All films are in sound. They are available for lease or sale. They can be rented by film users from various film libraries through-



Robert Donat as the Count of Monte Cristo

out the country. NonTheatrical Pictures will be glad to supply the name of the nearest local licensee to any one interested.

■ **BELL & HOWELL's** Filmsound Library, 1801 Larchmont Avenue, Chicago, announces for immediate rental or sale the first two of a series of "symphonic featurettes," featuring the full orchestra and choir of the National Philharmonic Symphony Orchestra, Inc., under the direction of Dr. Frederick Feher.

Aida—The first release in the series, with an orchestra of 122 men and a chorus of 100 voices, offers a musical experience long to be treasured.

Rosamunde—Franz Schubert's classic, is also ready and is equally impressive. Titles soon to come include *Bridal Chorus* (Lohengrin), *Capriccio Espagnol*, *Second Rhapsody* (Liszt), *Tales from the Vienna Woods* (featuring a special zither choir), *Stephen Foster Songs* (Symphonic arrangement with mixed chorus), *Negro Spirituals* (with chorus). Altogether some forty single reels are planned for the series.

■ **ERPI CLASSROOM FILMS, Inc.**, 35-11 35th Avenue, Long Island City New York, are offering three new instructional 16mm sound films, with accompanying Handbooks containing supplementary study materials and suggestions for using the films. These new subjects are:

Furniture Craftsmen—Describes the roles of the designer and skilled craftsmen in making custom-built furniture. Pattern-making, laying out, hand sawing, power planing, joining, lathe turning, grooving, gluing, carving, and finishing stages are studied in detail. The interrelation of hand and machine-tool operations and skills required for precision wood-working is demonstrated throughout.

The Modern Lithographer—Portrays techniques of lithography, and the roles of the commercial photographer and modern printing press in the mass production of attractive art prints and advertising materials. The relation of commercial art to problems of present-day living is indicated.

The Literature in Visual Instruction

(Concluded from page 256)

Photoplay Appreciation

Hollywood Hokum — The English Teacher's Responsibility — Seerley Reid, Ohio State University—*English Journal* (High School Edition) 29:211-18, March, 1940

Some techniques suggested for English classes in studying the theatrical film output with a view to developing movie discrimination. Another important objective of literature teachers is that of developing insights and understandings of human problems and relationships and of social issues and values. These result from reading books or magazines, from listening to the radio and from seeing movies. Often films which have not been given much publicity are far more worthy of discussion than some of the epics." Problems to be raised in this connection are: Do the movies present honest interpretations of people's lives and problems? What of Hollywood's 'gods and goddesses'? Is censorship or regulation justifiable? How do movies reflect current social problems? As boys and girls become sensitized to the inadequacies and suppressions in films, they can begin to voice their protest, form discussion groups, publish movie reviews, boycott inferior or vicious films, read books and magazines to 'balance' their weekly dosage of movie propaganda and in that way develop social intelligence and an appreciation of the movies.

Study Guides—Sponsored by the Committee on Motion Pictures of the Department of Secondary Teachers of the National Education Association, and published by Educational and Recreational Guides, Inc., 1501 Broadway, New York City.

Frank K. Reid, of the Wichita pub-

lic schools, has just completed a guide to the discussion of the film version of W. R. Burnett's novel, *The Dark Command*. Winifred H. Nash of Memorial High School, Roxbury, Mass., is the author of a study guide to *The House of Seven Gables*. Other guides recently published by Educational and Recreational Guides include the following photoplays: *Northwest Passage*, prepared by Alice P. Sterner, Barringer High School, Newark; *Gone With the Wind*, by Virginia Ballard and Adelaide Cunningham of Commercial High School, Atlanta; *Seventeen*, by Carolyn Harrow, Julia Richman High School, New York; *Abe Lincoln in Illinois*, by John T. Greenan, Scott High School, East Orange; *The Blue Bird*, by Lenore Vaughn-Eames, State Teachers College, Newark; *Pinocchio*, prepared by Dorothy McCuskey, State Teachers College, New Haven; *Harvest*, by Max Lieberman, secretary, New York City Association of French Teachers.

Book Review

Visual Education—Committee on Visual Education, Harry H. Haw, Chairman. Department of Elementary School Principals, N.E.A., Washington, D. C. mimeographed 94pp. 50c to non-members. 1940

This is the best and most timely volume in our field to appear this year. It is a compilation of the experiences of elementary school principals, supervisors and teachers in the use of visual aids. All articles contained in this concise little bulletin are written with a view to giving practical guidance.

The bulletin was designed for the modern curriculum. The authors have found authority for using motion pictures, filmstrips and other aids in the statements of Kilpatrick, Dewey, and other eminent philosophers. Contributors to the volume have been drawn from the membership of the Elementary School Principals' group, but many of them have been affiliated with the visual education movement. They include Harry Haw, Eugene Herrington, Fred Orth, Ruth Livermon, Marion Evans, John E. Hansen, William G. Hart and others.

Problems of equipment have been described in language for the layman. A remarkable innovation is previewed on page 22. It is the forthcoming Jope Motion Picture Cabinet by which method the screen and projection equipment will be combined in a compact unit for short-range daylight projection. The reviewer has already seen such a cabinet designed as a special job in a home. It appeared to be very practical and has every promise of being the cause of "the cinema millennium" as the Committee terms it, if the price and design are found practical.

Many leads are furnished in VISUAL EDUCATION for pupil participation in handling equipment, in making and in using visual aids. Source lists of films

for primary grades and for teacher training are appended, as are bibliographies and addresses of dealers. Classes in visual education this summer should find this book quite helpful. —E. S.

Source Materials

Directory of Training Films—Second Edition—Compiled by Personnel Group, National Retail Dry Goods Association, 101 West 31st Street, New York City. mimeo. 21 pp plus supplements. Free to members, 50c to non members.

Lists motion pictures and talking slidefilms under three main classifications: Merchandise, Salesmanship, Health. The Merchandise group contains over half the 62 films in the directory. These are further classified under cotton, foods, lamps, rayon, silk, wool, etc.

Complete data is given on each film, and sources and conditions of distribution indicated.

Bibliography of Enomonic and Social Study Material—Available through the National Association of Manufacturers, 14 W. 49th Street, New York City. 22 pp.

The booklets and other informational material—motion pictures and sound-slide films—listed in this pamphlet are made available as a part of the Public Information Program, the purpose of which is to place facts about industry and the industrial viewpoint before the American public. Most of the material is available free of charge.

Description of the contents of each pamphlet and visual aid indicates their usefulness in many fields of study as background and reference material. A topical index helps further in determining the suitability of materials for specific groups.

Silent and Sound Films for Use in Industrial Arts—George H. Mohr, Washington, Iowa — *Industrial Arts and Vocational Education*, 29:62, February, 1940

A "partial" list of films suitable for use in industrial education, with information as to cost of rental or sale and distributor. Sub-topics listed are: Wood area, related and industrial fields, electrical area, metal area and finishing area. No effort at evaluation.

Visual Aids Bulletin—New Jersey Visual Education Association—March 15, 1940

A mimeographed bulletin with excellent photographic reproduction. The article by Gerald T. Hankin on the World's Fair as an instrument of visual education is stimulating and inspirational. News notes and sources of materials comprise the balance of the bulletin.

Consumer Education: Monthly Newsletter. Institute for Consumer Education, Stephens College, Columbia, Missouri. 25c subscription. "At the Movies" monthly review of film helpful for consumer education.

The Film Estimates

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

(A) Discriminating Adults (Y) Youth (C) Children

Date Estimate was made is shown on each film.

- Alias the Deacon** (Bob Burns, Auer) (Universal) Card-sharper run out of one town, disguises as deacon in next and by fair means and foul —mostly foul—saves hotel from avaricious old banker and aids in reuniting young lovers. Much elementary humor. For Burns fans. 5-28-40
(A) Depends on taste (Y) No Value (C) No
- Angel from Texas** (Jane Wyman, Ronald Reagan, Rosemary Lane) (First National) Fast moving little farce comedy. Two innocents from Texas are taken in by wise-cracking, debt-ridden producer, buy show, and by stupid acting transform ridiculous drama into successful comedy. Ludicrous but fairly entertaining. 5-14-40
(A) Perhaps (Y) & (C) Amusing
- Assassin of Youth** (Albert Dezel) Reporter in small town tracking down marijuana smugglers, saves young heiress from cousin who distributes drug. Some bawdy scenes and obvious sensationalism, but sincerity of mother, heroine, reporter, and bits of humor good. 4-30-40
(A) Depends on taste (Y) Unsavory (C) No
- Biscuit Eater, The** (Billy Lee, Richard Lane) (Para) Dog-trainer's sensitive little son and negro pal train ill-starred "runt" bird dog to compete with father's entry in Georgia hunting meet. Strong drama of dog's checkered career to tragic death. Human, humorous, pathetic, sometimes weird, tense and heartrending. 5-28-40
(A) & (Y) Fine of kind (C) Very emotional
- Crooked Road, The** (Lowe, Irene Harvey) (Republic) Mediocre crime yarn. Fiancee and lawyer friend of wealthy business man gradually unravel murder case, details of which audience knows, till evidence leads to him. Fairly credible story but incompetent acting. 6-4-40
(A) Mediocre (Y) Perhaps (C) No
- Danger on Wheels** (Arlen, Devine) (Universal) Valueless racing picture. Cocky daredevil driver does trick stunts and tests cars, wins races and proves worth of oil-burning car. Elementary humor offered by Devine and slight romantic interest. Thin story centering around obnoxious character. 6-4-40
(A) Mediocre (Y) Perhaps (C) No
- Dark Command, The** (Trevor, Wayne, Pidgeon) (Republic) Western adventure thriller of Kansas, 1860. Beaten in election by unlearned Texas cowboy, ambition-crazed school teacher becomes violent leader of outlaws by night. Fast action and elaborate settings divert attention from poor acting and bad ethics. 5-14-40
(A) & (Y) Fair of kind (C) No
- Doctor Takes a Wife, The** (Young, Milland) (Columbia) Breezy, sophisticated comedy. Farce of phony marriage of career-woman and young medical professor continued for interests of both parties. Insane and inane complications result. Artificial plot and situations glorify artificial, super-casual personalities. 5-21-40
(A) Depends on taste (Y) Better not (C) No
- Edison, the Man** (Tracy, Johnson) (MGM) Splendid biographical interpretation by Tracy in brilliant role, revealing Wizard of Menlo Park as deeply human, fine personality as well as inventive genius. His early struggles culminate in invention of electric light. Notable in every detail. 5-28-40
(A) & (Y) Excellent (C) Fine, if it interests
- Enemy Agent** (Cromwell, Vinson) (Universal) Another espionage film. Young draftsman suffers for loss of valuable airplane plans, and attractive, seemingly unscrupulous lady steals evidence of his innocence and plots with criminals. Many obvious devices but some interesting turns to plot. 5-28-40
(A) Fair (Y) Probably good (C) Perhaps
- Farmer's Daughter, The** (Raye, Ruggles) (Para) Musical comedy director's woes in staging production starring disagreeable, temperamental actress. Of course she walks out and the farmer's comic, large-mouthed daughter walks in. Thin, trite plot contrives to be somewhat diverting. 5-14-40
(A) Hardly (Y) Harmless (C) Perhaps
- First Film Concert** (French) Interesting but disappointing attempt in new and promising field. Beauty of program music presented by fine artists marred by inferior sound reproduction, supposedly atmosphere-producing pantomime and dancing, tasteless photographic tricks, and poor continuity. 5-21-40
(A) (Y) Fair (C) Little interest
- Forty Little Mothers** (Cantor, Anderson) (MGM) Sentimentalized, glamorized, Cantorized Hollywood version of charming French film. Gentle humor and pathos replaced by over-drawn, sentimental "comedy." Lonely bachelor keeps foudling concealed in room. Harassed by students till secret is discovered and their sympathetic cooperation enlisted. 6-4-40
(A) Depends on taste (Y) (C) Prob. amusing
- Ghost Comes Home, The** (Morgan, Burke) (MGM) Able cast in thin story. Brow-beaten do-nothing husband, supposedly lost at sea, returns to family and ludicrous complications ensue, but he eventually dominates family and town. Some clever satirical scenes. Largely amusing for Morgan fans. 5-21-40
(A) Good of kind (Y) & (C) Amusing
- Grandpa Goes to Town** (Gleasons, Davenport) (Republic) Higgins Family series. They buy "ghost town" hotel, gold strike rumor draws trade, and resultant crazy complications are solved by Grandpa's scheming. Usual riotous mixture of gags, gangsters, movie crew, prize fighters—thoroughly implausible and ethics a bit feeble. 5-21-40
(A) Depds. on taste (Y) Probly. amus. (C) Perhaps
- If I Had My Way** (Gloria Jean, Crosby, Winninger) (Univ) After father's death, friends bring child to pretentious, selfish relatives and warm-hearted, penniless uncle. Bing succeeds with "gay 90's" club and all ends happily. Some "dated" vaudeville, but many pleasant amusing scenes. Thin plot but wholesome fun. 5-21-40
(A) Diverting (Y) & (C) Entertaining
- In Old Missouri** (Weaver Bros., Elviry) (Republic) Serious subject inappropriately treated for supposed comic effect. Sharecroppers approach harried landowner for assistance and are given land. Series of artificial, hokum situations result, but even the landowner lives happily ever after. 5-28-40
(A) Inane (Y) Valueless (C) No
- Irene** (Neagle, Milland, Young, Robson, Burke) (RKO) Gay, extravagant, lightsome Cinderella musical romance. Straightforward charming young Irish girl becomes glamorous model for exclusive establishment, masquerading as distinguished visitor from Ireland, and is courted by two friends. Fine cast. Much delightful comedy. 6-4-40
(A) & (Y) Entertaining (C) Probably good
- It All Came True** (Bogart, Sheridan, Lynn) (Warner) Humor predominates in gangster drama. First exasperated, then softened by attention of women in his boarding-house hide-out, gangster saves house from foreclosure, and finally gives himself up. Good characterizations and comedy scenes but some unethical situations. 5-14-40
(A) Entertaining (Y) Doubtful (C) No
- Life of Giuseppe Verdi, The** (Gigli) (Italian-English titles) Brief glimpses of Verdi's operatic triumphs and failures interwoven with story of his personal life and loves. Human and convincing characterization of composer set against interesting early 19th century background. Sound recording a bit thin. 6-4-40
(A) & (Y) Fine of kind (C) Too mature
- Lights Out in Europe** (Mayer-Burstyn) Vivid films taken in Britain, Poland, Danzig and France welded effectively together into dramatic, deeply moving war-documentary leading up to England's entrance into war. Dispassionate restrained dialogue accompanies tragically eloquent and sometimes gruesome scenes. 5-28-40
(A) Excellent (Y) Mature (C) No
- Lillian Russell** (Faye, Ameche, Fonda) (Fox) Life and love story of famous, beautiful and gracious singer convincingly and sympathetically presented. Lavish production recreates with nostalgic charm era of affluence, famous names and places. Fine cast and competent acting. 6-4-40
(A) & (Y) Thoroughly entertaining (C) Perhaps
- Man With Nine Lives, The** (Karloff, Pryor) (Columbia) Pseudo-scientific horror film. Doctor revived after ten years frozen sleep recovers formula for the process by experimenting on people trapped in underground chambers. Dull in spots and thoroughly implausible. Interest poorly sustained. 5-21-40
(A) Hardly (Y) Valueless (C) No
- Men Without Souls** (John Litel, Barton MacLane) (Columbia) Prison melodrama featuring two prison breaks and much shooting. New chaplain attempts to improve conditions and help prisoners, in spite of jeers. Saves young boy prisoner, sentenced to death for tough prison-gang leader's crime. Acting satisfactory. 5-14-40
(A) Mediocre (Y) Hardly (C) No
- My Son, My Son** (Madeleine Carroll, Louis Hayward, Aherne) (United Artists) Howard Spring's best-seller ably screened. Hero, spoiled by dotting father, becomes thorough cad, provides unsavoury complications, but heroic death on battlefield softens book's grim tragedy into Hollywood ending. Chiefly interesting as character study finely drawn. 6-11-40
(A) Very good of kind (Y) Unwholesome (C) No
- Mysterious Mr. Reeder** (Will Fyffe) (Monogram) Entertaining Scotland Yard detective yarn, English-made. Fyffe excellent as little old shrewd, likeable sleuth who tracks down counterfeiting band. Details of excellent, logically constructed plot unfold naturally. Interest and suspense well-sustained. 5-21-40
(A) & (Y) Very good of kind (C) Possibly
- Olympia** (German Release—English comment) Pageantry of Olympic games rather effectively photographed and accompanied with music. Complete and detailed shots of field events and races. Of real interest to athletes and sport fans, perhaps tedious to others. English commentary little more than identifies stars. 5-28-40
(A) & (Y) Good of kind (C) If it interests
- Over the Moon** (Oberon) (London—United Artists) Gay, sophisticated burlesque of English society. Provincial girl is left fortune, deserted by doctor fiance, goes berserk over spendings, is befriended by society scavengers and titled gigolos, but recovers fiance. Lavish technicolor. Diffuse, but witty and amusing. 5-28-40
(A) Diverting (Y) Sophisticated (C) No
- Port of Shadows** (French-English titles) Sombre, intense, pictorially beautiful film. Love of army-deserter and young girl, fleeing from lecherous and criminal guardian, ends in tragedy and murder. Ominous sense of doom throughout. Fine acting and excellent photography. 5-21-40
(A) Fine of kind (Y) & (C) No
- Saturday's Children** (Garfield, Shirley, Rains) (Warner Bros.) Real and moving story of struggle of young couple against poverty. Misfortune after misfortune pursues them. Film ends on note of hope but with no solution. Human and sympathetic characterizations. 6-4-40
(A) Fine of kind (Y) Too sombre (C) No
- Till We Meet Again** (Oberon, Brent, O'Brien, Fitzgerald) (Warner) Refining of "One Way Passage" handsomely, honestly, artistically done. Tender, poignant shipboard romance of two lovers, each differently doomed to die after brief interlude of happiness. No compromise with reality. Moves to sad and logical ending. Excellent cast. 5-14-40
(A) Interesting (Y) Mature (C) No
- Twenty Mule Team** (Beery, Carrillo, Rambeau) (MGM) Entertaining adventures in Death Valley. Typical Beery role of blundering, assertive, parasitic, goatearded fugitive from justice, involved in illegal land claims with shady character who is wooing young girl. Credible, humorous story ending happily. 5-14-40
(A) & (Y) Entertaining (C) NO
- 21 Days Together** (Leigh, Olivier, Banks) (Columbia) Sombre, tense, melodramatic story (British production, 1938) of prominent lawyer's wastrel brother who murders his fiancée's blackmailing ex-husband. Twenty-one happy days of marriage before he must confess to save innocent man. Happy ending. 6-11-40
(A) Good of kind (Y) Too mature (C) No
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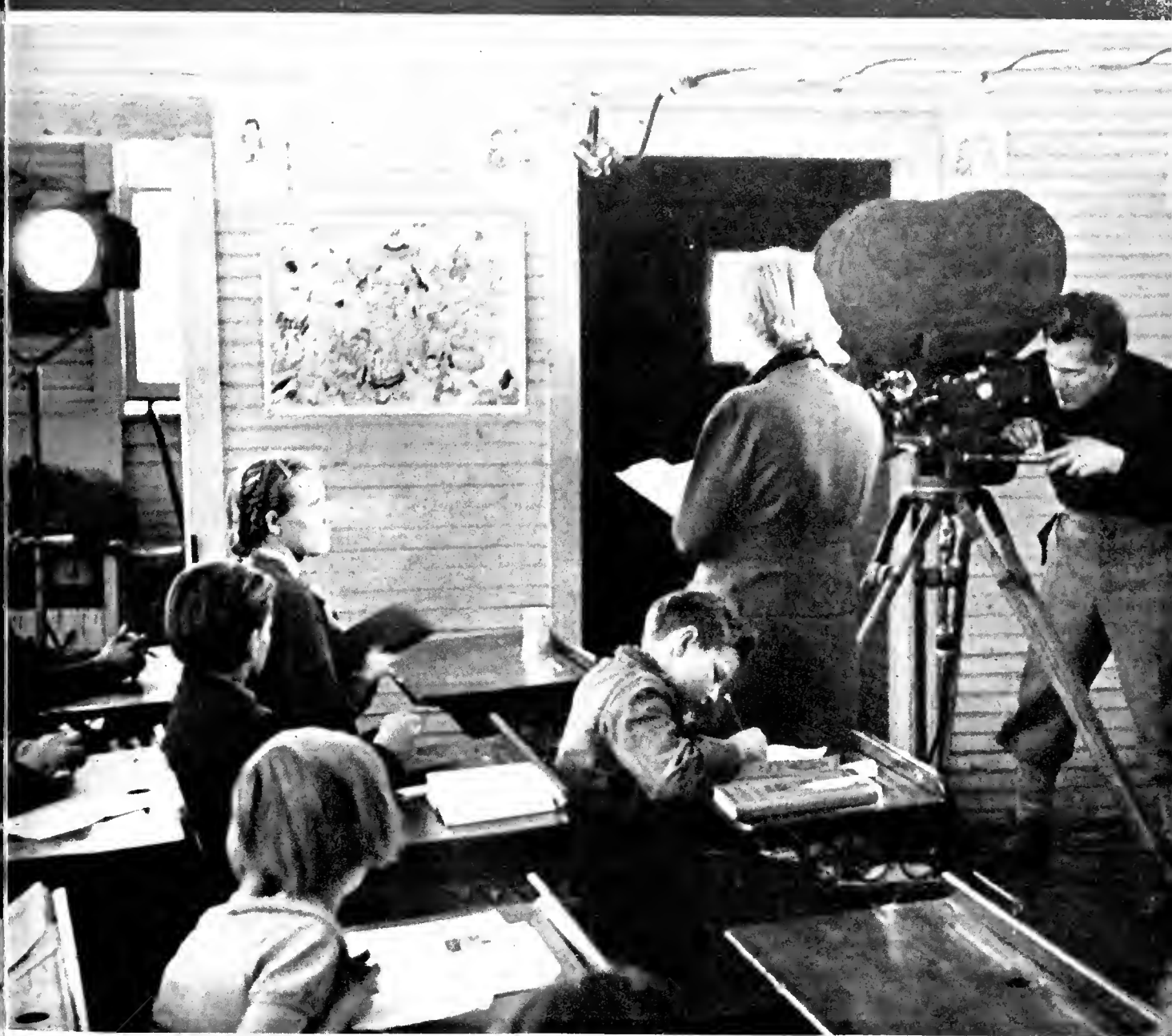
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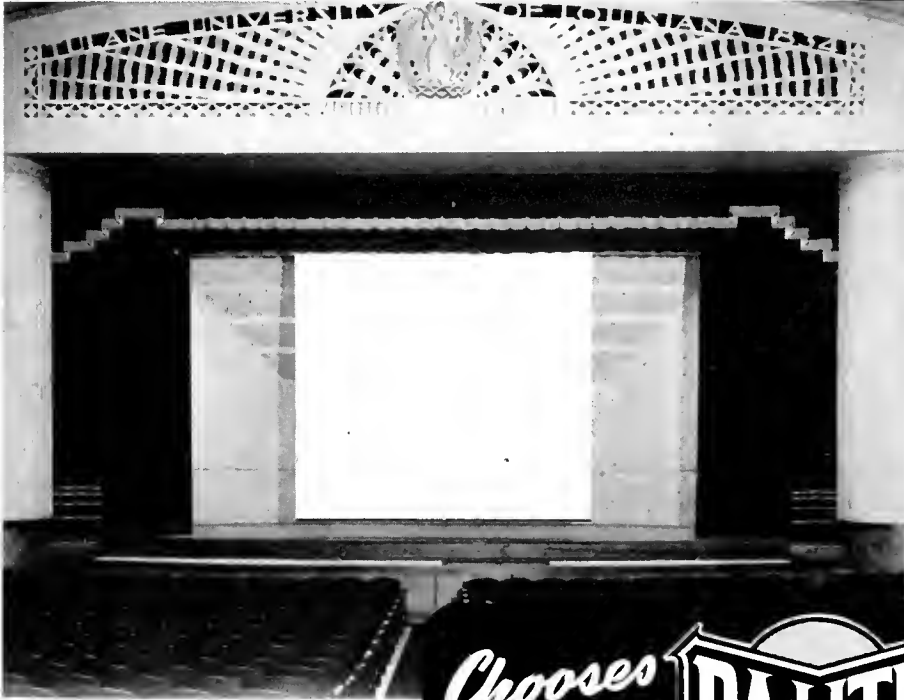
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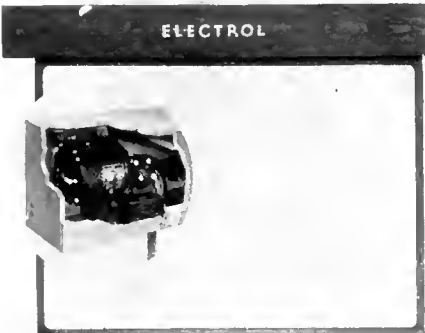
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SEPTEMBER, 1940

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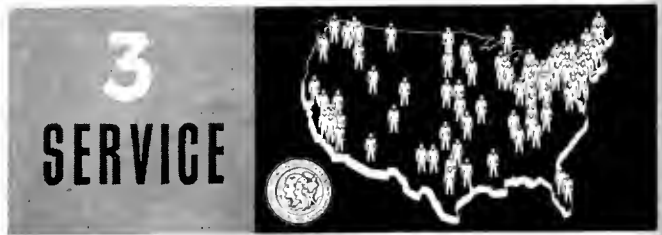
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The D.V.I. and the Coming Year

THE outlook for real progress this year by the Department of Visual Instruction is highly auspicious. With the marked elan achieved under President Hansen's regime just passed, and with his extraordinarily prompt transfer of documents and records to the next incumbent, the new President, Paul C. Reed, is off to a flying start with a minimum of the lost motion which is so generally incurred by yearly change of administration. Mid-summer activity (!) by a new regime is both refreshing and significant. Early action means earlier momentum for the new ideas and plans afoot. There should be real strides made before and at the annual business meeting next June. Read President Reed's letter in this issue and watch Charles Hoban's "Among Ourselves" in October.

A New "Department" in October

WE are greatly pleased to announce the beginning in our next issue of a new department entitled "New Films of the Month—As They Look to a Teacher-Committee" which we believe will be valuable to the entire field. It will be conducted by Donald White of the University System of Georgia, at Atlanta, who will act as chairman of the Teacher-Committee and as editor of the material for the monthly department in our pages. Detailed reviews of new releases will be offered, with full description and critical comments on content, presentation, and technical qualities of the film. Outstanding productions will be given extended treatment, with brief reviews on other films, and remaining space may be devoted to notes on production activities and forthcoming releases pertinent to the department.

In no case will a film be reviewed in this Department until actually viewed by the Teacher-Committee. We therefore issue a most cordial invitation to all producers in the educational film field to send a copy of each new subject to Mr. Donald White, University System of Georgia, 223 Walton St., N. W., Atlanta, Ga., for viewing and reviewing by the Teacher-Committee. This will be done and the film returned with all possible promptness. We would urge sending of these new films at the earliest moment that a finished print can be had. This may often make the difference of an entire month in the appearance of the review in the magazine. Obviously the Committee must hew to a "deadline" like the rest of us. A "day late" can mean a "month late" and thus a whole month's costless publicity may be needlessly lost for the new production. (The new department is offered merely as service to the field. There is no resultant revenue possible for either the magazine or the Committee. We must therefore ask the producer to assume transportation charges, but nothing more.)

The "First Evaluation Supplement"

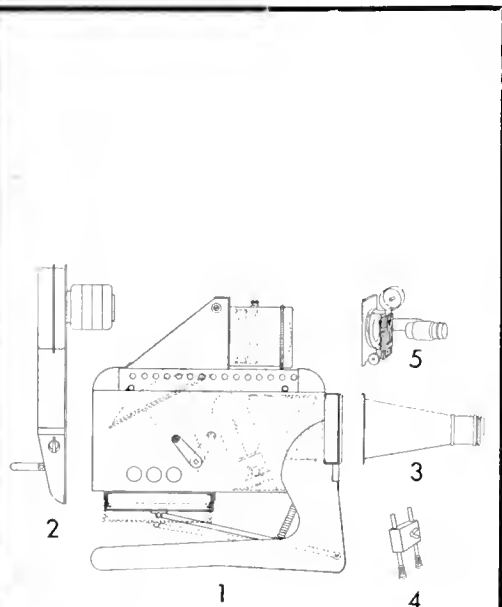
THE Annual Edition (16th) of "1000 and One Films" will shortly make its appearance, as usual. What is not "usual" will be the appearance of the "First Evaluation Supplement to 1000 and One Films" shortly thereafter. This forthcoming edition of "1000 and One" will indicate those films which are to be found evaluated in the Supplement. The Supplement will be sold at approximate cost (25 cents, postpaid) *but only to those who have the current edition of "1000 and One."*

This "First Supplement" will carry some fifty films on each of which not less than 15 Score Cards have been received from the National Judging Committee. Following Supplements will include films as they reach or pass 15 cards each in the national file. For each film will be given—in addition to the usual data on size, reels, distributor, etc.—a complete 100- to 200-word continuity on the contents of the picture, the number of judges evaluating that film, a separate rating by letters (ABCD) for each question (4 to 11 inclusive) averaged from all cards on that film, the percentile Average in figures for the film as a whole, and finally the percentile Mean in figures which will stand as the film's rating on the basis of present returns. If further returns change this figure, the film will reappear in a later Supplement with its Mean corrected. Further, the Supplement will carry concise summaries of further data yielded by the score cards on each film as regards subjects, grades, purpose, classroom or auditorium use, etc.; a reproduction of the standard Score Card; a page of explanation of the Project, the judging procedure, etc.; and a list of the individual judges from the Committee of 500 who supplied one or more cards on these particular films. The "First Evaluation Supplement" will not bulk large, but it will be recognized, we believe, as telling evidence of future possibilities for the National Film Evaluation Project.

To the Judging Committee of the National Film Evaluation Project

WE feel certain you will be pleased to have given your fine cooperation on the big Project when you see the first results appearing as described above. The future possibilities of the service will be so evident that you can hardly resist the urge to continue on the Judging Committee.

Of the "acceptance cards" mailed to you all (over 600) just before the close of school last June, an amazing number were back before the end of the month, marked "Count Me In." There were less than a dozen "Count Me Outs," and half of these were changing their work or their schools. If you are one who has not yet replied, send us your "Count Me In" at once. If the card has been lost in the chaos of summer vacation, tell us the good news on a mere Government postal. We expect, within 30 days, to address a communication to the then active Judging Committee, including a complimentary copy of the new "First Evaluation Supplement to 1001 Films."



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The Need For Audio-Visual Aids Directors*

A comprehensive resume of the functions which demand a Director of Audio-Visual Aids in every school.

W. GAYLE STARNES

University of Kentucky, Lexington

WHENEVER the need for something is understood and appreciated, there is good reason for optimism concerning its accomplishment; however, when there is no awareness of the existing need, there is cause for serious consideration. Such a condition exists in approximately 99 per cent of our schools today. Only about one school in each hundred attempting to use audio-visual teaching materials has an audio-visual aids director; and a vast majority of these schools do not realize that it is next to impossible to have an effective visual program without having a qualified person in charge of it.

One of the chief reasons a school should have a visual director is the fact that teachers and administrators generally do not understand the possibilities, limitations and techniques of use of these materials. Many educators' conception of the field is limited to projection aids, and in some instances to only one or two of these. Some teachers attempt to use too many aids; some, too few. Many use them without consideration of necessary pupil preparation and follow-up. Often these materials are used without carefully planned correlation with the curriculum and with other teaching aids. Of course, a director of audio-visual aids, regardless of his qualifications, cannot wave a magic wand and correct all of these difficulties. He can, however, by various diplomatic means cause the teachers to realize their mistakes, which is prerequisite to an efficient program; and in time he will be able to cause most of them to employ correct techniques of use.

In schools that do not have visual directors, considerable confusion is likely to occur. The writer has had numerous experiences of several teachers from the same school sending separate orders to a state library for the same film for use on the same date. Conflicts in the use of equipment are an inevitable result of the lack of proper supervision.

Schools that are guided in the purchase of equipment and materials by qualified directors will in many instances effect considerable financial savings. It is reported that innocent, unsuspecting superintendents are still being sold 35mm motion picture projectors for classroom use. Some schools are buying \$1,200 16mm projectors when two \$400 projectors would be more than twice as effective in a visual program. In some cases schools with limited finances are "putting all their eggs in one basket" in the purchase of equipment when it would be much wiser to spread the appropriation over several less expensive aids.

Much unnecessary duplication can be avoided when the purchasing for a school or school system is done through the director's office. One school bought several hundred dollars worth of slides. It was later learned

that in a previous order another school in the same system had already received about half of these subjects, and in this case the duplication was not justified. The superintendent or business agent should not be too severely censured for not checking all of the eight hundred slides in each order.

Equipment and materials require care. When the responsibility for this care is centered in one person, economy results.

Records are an essential part of an audio-visual aids program. A person well versed in the proper use and administration of audio-visual aids should have charge of maintaining and interpreting these records. When teachers find certain aids particularly effective in given situations, this information should be recorded for the benefit of others. At present teachers spend much of their time running films that do not help them accomplish their teaching objectives. When proper records are kept on these films, they can be eliminated from the next year's schedule. A usable cataloging system must be maintained. This can be done only by one who has sufficient time and interest to devote many hours of hard work to this task. Experience has shown that unless a schedule of equipment, materials and excursions is maintained, the resulting confusion soon kills interest in the program.

Maintaining a continuous program of in-service teacher education is one of the important duties of the director of audio-visual aids. This requires a considerable amount of time and study. He must try to keep abreast of the very rapid developments in the field and pass this information on to his teachers. He must hold departmental and school faculty meetings. He must prepare and distribute bulletins. He must hold individual conferences. And, in all of this, he has to be careful that his program is kept alive and challenging.

The director of audio-visual aids, in order to execute properly the duties of his position, must have certain definite qualifications. These qualifications are often overlooked by superintendents in employing directors. The superintendent of a large system once told the writer that he thought one of his automobile mechanics teachers would make a good visual director because he had a thorough knowledge of machinery. An understanding of the equipment is necessary, but this is probably the least important of the qualifications of a good director.

He must, first of all, be a good school teacher. He not only needs to *tell* his teachers how to use the aids effectively, but he must also be able to *show* them. This means he must have had several years of successful classroom experience. Such experience gives him an understanding of many problems encountered by the classroom teacher.

* The seventh in the series of monthly articles by members of our Editorial Advisory Board.

The Motion Picture "Feature" as a Visual Aid

MYRON R. GOLDIN

Principal P. S. 176, Brooklyn New York

Pointing out some definite educational possibilities for school use of selected feature length films.

VISUAL instruction in the classroom has long since become a welcome and accepted medium in the teaching technique. Today, visual aids are being used on an ever widening scale. Slides, still films, film strips, and 16mm films are valuable additions to that original family of blackboard, map, chart, graph, diagram, poster, print, etc.

To these forms of visual aids we now add the full length feature film. At first glance, it might appear that these full length films, primarily made for entertainment purposes, have scant possibilities for the classroom from an educational standpoint. However, a more careful study of selected full length features reveals rich, varied, and genuine educational possibilities.

The author undertook the examination of the educational value of a very large number of selected full length feature films. He had always felt that these major productions had an untold wealth of material to offer to the classroom teacher and to the pupils. He felt that this material was valuable for curriculum enrichment. The results of his study may be summed up thus:

1. Many a feature film has a geographical or historical background, or both. This background, reproduced in the film with remarkable fidelity and accuracy, lends itself admirably to a study of the geography and history of the locale depicted in the film.

2. In feature films the development or deterioration of the characters is often a major part of the story. This makes available for classroom use a consideration of ethics, morals, character study and human relationships. The reaction of character upon character, the effect of the actions of a character upon the course of his life, the impulses producing certain actions, all these lend themselves to classroom discussion and to the direct and indirect teaching of conduct and behavior.

3. In many feature films, certain phases of the action tie up with science and nature study. Thus, an aviation picture lends itself admirably to a study of aeronautics and the science of flying. A picture like *Little America*



A shot from the movie "Little America."

has much material for classroom use in science and in nature study.

4. Feature films often afford rich opportunities for social studies. The history of communication, the story of transportation, the development of armies and navies, the story of armor, the development of the railroad, the opening of our West—these are but a few of the social studies topics the author found.

5. The possibilities for arts and crafts, for handwork and for things to make and do were found inherent in many films.

6. In each film, the author found ample and varied material for topics in composition, in English, in spelling, and in vocabulary building.

7. Some films afford remarkable opportunities for research and for units of activity. The wealth of this material in a single film may be such as to provide sufficient units of research and activity for an entire term.

8. The writer frequently found excellent material for other classroom courses of study such as music, art appreciation, health education, sewing, domestic science, picture study, and literature.

The result of the study of these selected feature length films convinced the author that these films had much to offer to the teacher in making an educational adventure out of an entertainment feature. Experimentation with some of these films on a small scale in a few classrooms, found teachers and pupils greatly interested. However, it was found that the work in the classroom had to be guided and directed, otherwise teachers and pupils tended to go off on tangents. The result of the attempts to guide and direct the classroom work crystallized in what is now known as study guides for feature films. These guides are being issued as rapidly as possible for a large selected list of feature films.

1. What is a Study Guide?

a—A study guide is an aid to the teacher indicating the educational values inherent in full length feature films.

b—A study guide shows the teacher how to make use of the historical and geographical backgrounds of these films.

c—A study guide shows the teacher how to use in the classroom the valuable lessons in ethics, morals, character study and human relationships found in each selected film.

d—A study guide shows how the implications for science, social studies, nature study, music, literature, etc. that are found in the selected films may be used by teacher and pupils.

As specific examples, let us examine the contents in more detail of three of the full length features for which the author has written study guides, to show the educational possibilities inherent in these films.

Wings In The Dark

The story concerns an aviator who is blinded on the eve of the completion of an important experiment. With the aid of a "Seeing Eye" dog, he regains his self-respect and self-confidence, and demonstrates the value to aviation of his experiment. The study guide contains the following material for classroom use:

A detailed story of the film.

A note to the teacher on methodology.

History—Articles on "The Conquest of the Air."

Social Studies—Articles on transportation and communication.

Science—Articles on radio, fog, smoke screens.

Domestic Science—Article on food and food values.

Nature Study—Article on the dog.

List of suggested topics in composition, research, units of activity.

Spelling and Vocabulary—a list of words and phrases occurring in the film with suggestions for their use in the classroom.

Character Study and Human Relationships—a list of topics to create discussion.

Art Appreciation—a list of striking scenes and suggestions for discussion.

Detailed film study.

Music—a list of songs appropriate to the film.

Literature—a list of excellent books appropriate to the film.

Philately—a list of countries issuing stamps that relate to the film.

Bibliography for further study and research.

Little America

This is the epic story of Admiral Byrd's second Antarctic expedition. The film is a "natural" for classroom use. The guide contains:

The story for supplementary reading and paraphrasing.



A scene from "The Texans"

A note to the teacher on methodology.

Biography—the life of Admiral Byrd.

Geography—an article on Antarctica.

History—articles on Polar exploration, the story of the airplane especially as used for Polar exploration.

Social Studies—Articles on transportation and communication in Antarctica.

Science—Articles on radio, broadcasting, the weather.

Nature Study—Articles on the Eskimo dog, penguins, ice and icebergs, snow and blizzards.

Arts and Crafts—suggestions for things to do and things to make.

Spelling and Vocabulary Building material.

Topics in composition, English, research and units of activity.

Topics for character study and human relationships.

Detailed film study.

Music—a list of appropriate songs.

Philately—A list of appropriate stamps and how to use them in the classroom.

Literature—A list of good books to read.

Bibliography—A fairly comprehensive bibliography for further study and research.

The Texans

This is the stirring story of a trek through Texas with a herd of cattle during the Reconstruction Period of our history. Nature interposes a variety of obstacles. Complications are furnished by a band of Comanches who attack the party and set fire to the prairie grass. The study guide contains this material:

Detailed story of the film.

A word to the teacher on techniques and methodology.

Geography and History of Texas.

History—The Civil War, the Reconstruction Period, the Carpetbagger.

Social Studies—Articles on the cavalry, on the railroad.

(Concluded on page 299)

Proceedings of the Summer Meeting of the Department of Visual Instruction of the National Education Association*

(Held in Milwaukee, July 1-3, 1940)

Lantern Slides in the Classroom

ADELA M. LOSCH
Miles School, Cleveland, Ohio

IN THE Journal of the National Education Association, April 1940, I read a story told by Superintendent Langworthy of Gloversville, New York, which is as follows:

"About 1900 in the University of Iowa a teacher took a hen into the classroom and, while this was a good deal of an innovation, it was simply a hen. About 1910 this hen had become a 'problem'. About 1915 it had become a 'project'. About 1919 this hen was a 'unit of work'. About 1925 it was an 'activity'. In 1930 it had become a basis of 'an integrated program'. And lo! in 1936 it had become a 'frame of reference'."

During these years in all branches of education, including visual education, the fundamental principles of education have changed little but educators have been busy developing new materials and methods that would improve instruction on the part of the teacher and learning on the part of the pupil.

Much modern experiment, investigation and research has confirmed the facts that most perceptual learning comes through the eyes, and that more pupils are "eye minded" than "ear minded". Yet most of the work in the classroom is of such nature that pupils are expected to use their ears more than their eyes! Teachers who are anxious to improve the work in their classrooms have merely to reduce the amount of talking they do and increase the use of all types of visual aids such as posters, graphs, charts, excursions, demonstrations, pictures of all kinds, maps, globes, cartoons, specimens and all objects useful in developing educational objectives. Each of these types of visual aids has some advantage over the others, and no one type of material should be used to the exclusion of all others. It is the teacher's problem to select the type of visual aid best suited to help pupils clarify concepts which would otherwise be difficult for them.

Selecting the right type of visual aid is not always enough. For example, a 4B class in geography was trying to understand vineyards, orchards and groves. Pupils took time to look these words up in their dictionaries. They spent some time discussing vines planted in rows in vineyards and trees planted in rows in orchards. Then they were

shown a slide in which they see a boy standing with a basket of fruit on his head. The father is picking fruit from the tree. Those of us who have had experiences with orchards might infer from the picture that it was probably taken in an orchard but, the pupils who had had no experience with orchards were not helped to the concept of an orchard by seeing this picture. A better slide was found. In this picture pupils see large areas planted with row upon row of trees as orchards generally are. This was a case where the teacher had decided upon the right type of visual aid but the particular picture selected wasn't very helpful in aiding pupils with the concept to be developed. *Unless pictures possess a distinct value for developing a desired concept they are merely time consuming.*

Sometimes an entire period may be spent with a single picture. One picture was selected to illustrate a wharf. During the lesson these ideas were stressed:

A wharf is a landing boat for boats and their cargoes.

Goods are transported to and from the wharf by rail.

The small boats suggest that goods may be transported to and from the wharf by water also.

Warehouses are used to store goods awaiting shipment.

Machinery is used to lift goods from one place to another.

The pupils were next directed to a picture in the text that illustrated piers because this word had been mentioned in the discussion. No study was made of this picture. When the period was over the pupils had looked at two pictures and studied one. From these two pictures they were able to gain a meaningful concept of wharf. Through careful questioning this teacher *not only had pupils observe what was in the picture but also to form judgments based upon their observations.*

An art appreciation lesson may require but one slide. There was a time when our art course of study listed certain pictures for study in each grade. The pupils were supplied with miniature prints about 2" x 4". Generally these pictures came in sets of twenty so pupils were required to sit together during the lesson in order that all might have a picture to look at. No doubt twenty of these small prints were cheaper than one good

slide but I'm convinced I could have done more for pupils with one good slide than I could with those twenty tiny prints. Today many of these sets of pictures are in storerooms covered with dust just because teachers find them inadequate. *One good slide would make it possible for all pupils in the class to see a picture large enough to permit the study of the essential details.* It is also much easier to care for one slide than twenty mounted prints.

There are times when it is desirable to have pupils make comparisons. It simplifies matters if the items for comparison can be put on a single slide. This slide (Fig. 1) was made for a science lesson where the various types of bird bills were to be studied. By preparing this slide the teacher made one slide serve for ten. *Pupils find it easier to make comparisons when the items to be compared are viewed at the same time.*

However, sometimes comparisons are made and two slides will be necessary, as for example two slides are needed to show two different methods of plowing. First one slide is projected and then the other. The alternate showing of these two slides will probably be repeated several times before the study is completed.

Some concepts to be developed are of such nature that a series of slides is needed. The story of postal service is a good example, selected from a series intended for use in the primary grades (Keystone Social Studies Unit Public Helpers).

No. 15 Shows the mailman leaving letters at a home. This scene is typical of what most young pupils know about postal service.

No. 16 The letter has been written and starts on its journey.

No. 17 Along comes the mailman to collect.

No. 18 Stamping by hand mail that will not go through machines.

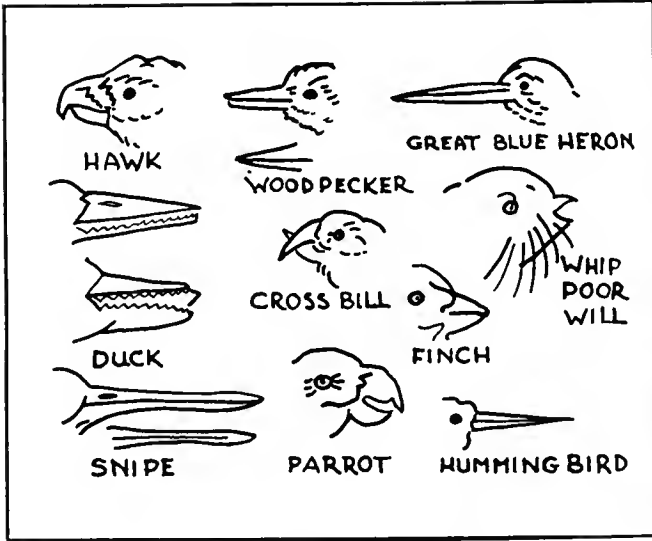
No. 19 Sorting the mail according to delivery routes.

No. 20 Mailman ready to leave the post office and make deliveries.

No. 15 Mail being left at the house.

This is just a very simple story. The pupils' concept of postal service may be further developed by adding slides to this series which show how trains and airplanes help with the mail.

This series of slides may be used when the study of the unit is begun. Pupils will hear, and see through pictures what happens to letters from the



Slide No. 1. Various types of bird bills.



Slide No. 2. Carrying live coals to cabins.

time they are posted until they are delivered. Then the class may be taken to the local post office for more concrete observation and study. Returning to school the slides may again be used to clarify pupils' ideas and aid them in seeing pictures as representative of actual experiences. Some teachers prefer to have pupils visit the post office first and then use the slides with the class discussion which follows. I prefer the first procedure because it better prepares pupils for what they are to see than any other method I know of, and, *what pupils get out of an experience is pretty generally in direct proportion to what they bring to the experience.*

A slide is the best means to use with a class when studying a single picture. A good print may be used providing an opaque projector is available. However, to get good results with opaque pictures the room must be totally dark and the lantern quite close to the screen. The glass slide can be exposed longer to the heat of the lantern bulb than can motion picture film or opaque pictures unless you are fortunate to have one of the new projectors equipped with fan to keep the picture cooled. *The longer exposures offer better opportunity for making detailed observations, analytical study and prolonging the experience for pupils to meet the needs of the group.*

Because lantern slides are such a valuable teaching aid care should be exercised when making selections to see that they meet certain acceptable standards. Standards for slides correlate well with acceptable principles of education and can be found in most any book on visual education that includes a discussion on lantern slides. I want to touch on just a few of these. First is "technical quality". The two slides I am about to show you were made from the same negative, the first was made by an amateur and the second by a professional. The first one you see is hazy, indistinct, not clear. The second is clear, has sharp lines, details stand out, no doubt as what is to be seen. (Two pictures of a tepee)

The familiar saying, "We get what we pay for", is still true today. Lantern slide plates are graded for use according to the quality of the negative just as photographic papers are. The quality of the slide depends much upon the selecting the right plate. Firms that do a first class job have a wide selection of lantern slide plates while firms that do cheaper work cannot afford such a wide selection.

Another thing to consider is the "recency" of the picture. Some subjects hold good almost forever while others must be kept up to date. The picture of the Jack-in-the-Pulpit has been good for years and will continue to be satisfactory, for it is not likely that this flower will make such decided change as to require a new picture. But other pictures for obvious reasons, particularly the style of clothing, should be replaced by more recent prints. Too often teachers are asked to use slides of this type because they are in good condition. These slides are as worn out as any text book that was printed at the same time this picture was made.

There is a tendency to substitute cartoons and drawings for real photographs in order to cut the cost of lantern slides. But, if we remember that pictures are used in order to give pupils correct ideas it stands to reason that the pictures used should be accurate and a photograph is the most accurate picture and should therefore be used in preference to drawings and cartoons.

Like the hen, the fundamental principles of teaching change very little, but better and newer materials and methods are being devised. Teachers should be alert and eager to try these in order that they may judge for themselves the relative merits of each. Some teachers have found the following materials and methods helpful. I pass them on to you to try, and hope they stimulate your thinking so that you will devise some of our own that will prove to be even better.

If you are a teacher of primary pupils you know how much time and en-

ergy is spent in directing pupil's work. One teacher found that by making slides of the type of work she wished to present and then projecting these slides on the blackboard pupils could be given enough demonstration and practice to insure independent and accurate work when similar exercises were used for seat work.

Draw a line under the right answer.

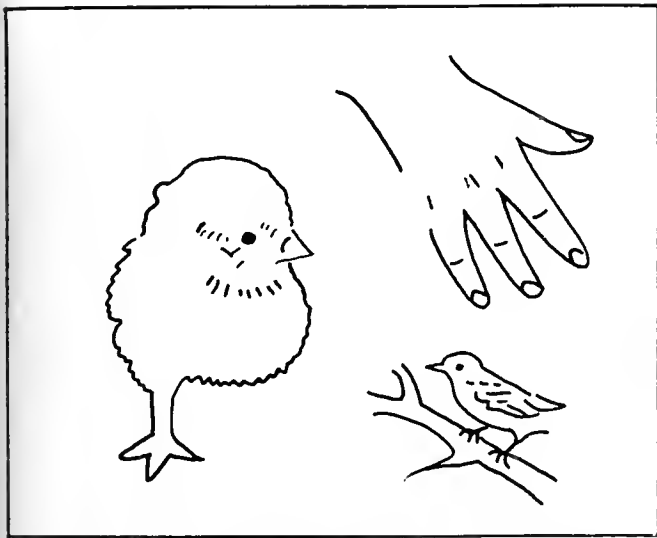
- | | | |
|-------------------------|-----|----|
| 1. Do cats swim? | Yes | No |
| 2. Can dogs read? | Yes | No |
| 3. Are you a boy? | Yes | No |
| 4. Are you a girl? | Yes | No |
| 5. Can you sing? | Yes | No |
| 6. Do birds fly? | Yes | No |
| 7. Can rabbits bark? | Yes | No |
| 8. Do you go to school? | Yes | No |

When this slide (typewritten on cellophane) is projected on the blackboard pupils can underline "Yes" or "No" with chalk. The markings can be erased and the exercise can be used over again with the same or a different group of pupils. Having slides like this prepared ready for drill saves a lot of time during the class period. The time pupils waiting for the teacher to write the sentences on the blackboard can be used for actual work on the part of the pupils.

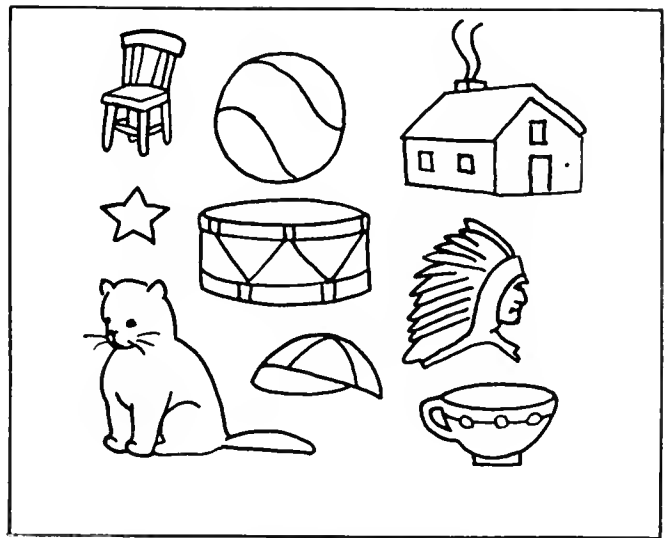
will	wall	will	bill	mill
she	she	see	he	she
up	us	cup	up	up
can	cat	can	ran	come
they	the	they	there	they
down	down	how	town	now
he	be	he	her	bee
sit	wit	hit	sit	lit
ran	can	fan	tan	ran

In this exercise the teacher points as she explains that the words in the first column are key words. "Look at the first key word. Now see if in the first line you can find another word just like it. Draw a circle around it." The same procedure is used for each of the following lines and continued until pupils are familiar with the form.

Another way to prepare hand made



Slide No. 3. On which pupils draw missing parts.



Slide No. 4. Used for three different purposes.

lantern slides was described by Grant Patterson in the October 1939 issue of EDUCATIONAL SCREEN, called "Diethylphthalate For Hand Made Lantern Slides." I, myself, have not been able to make slides by this method that I consider satisfactory. But I'm going to keep on trying until I'm convinced that these are the best I can get. I'm going to send one of these to Mr. Patterson along with the paper I used and ask him to see if he can get better results. Perhaps he'll be kind enough to make a really good slide by this method for me so that I may have a standard for judging my own work. The process is really very simple and I believe would be of great value to teachers if the slides could be made to show more contrast.

The next two slides (Figs. 3 and 4) are samples of materials used with pupils in the pre-reading class. The pictures are drawn with pencil on etched glass. When projected on the blackboard pupils are able to draw with chalk the missing parts. Slide No. 4 was used for three different purposes,

- a. Identifying and naming objects.
- b. Color testing (pupils were asked to color objects with color crayon).
- c. With older pupils to drill beginning consonants or blends. (pupil wrote h under house, b under ball, etc.)

Time spent with slides that provided drill or practice for each new type of test before asking pupils to work with the test independently was time well spent for there were practically no errors due to a lack of understanding of directions.

Consonant Test -I

—all	—at	—ater
—ay	—aby	—ister
—ay	—ouse	—ing
—ill	—oy	—lay
—able	—ame	—ook
—og	—ug	—ook
—e	—ead	—ee

This slide was prepared as a Consonant Test in phonics. The teacher says,

"Make the first word say ball. "The pupil writes b on the blank line before all. "Make the next word say hay." The pupil writes h before ay. The teacher says the word the pupils supply the missing initial consonant. Pupils must hear correctly, they must know the correct symbol for the sound, and they must be able to make the correct symbol. When pupils are given tests of this sort teachers have a much more accurate knowledge of what each pupil knows or does not know.

Every class has one or two artists in it. Pupils with definite art ability can prepare slides, such as a series of bird pictures in color. This series was made to use in testing a class on their ability to identify in pictures the common birds they had been studying in their nature class. As each slide was shown the pupils were given time to write the name of the bird. Some third grade pupils made simple sketches to illustrate a social studies unit on Early Cleveland. (See Slide No. 2).

A fourth grade teacher found the map in the geography inadequate so she made one of her own. A simple outline with pencil on etched glass, a little coloring with crayon and she had what she needed for her class.

Mother said, "Come, Baby."
 "Come, Baby," said Mother.
 "Baby, come."
 Mother said, "Baby, come."
 Baby said, "Come, Mother."
 "Come" said Baby.
 "Come, Mother."
 "Come, Mother," said Baby.
 "Come, Baby," said Mother.
 "Come", said Baby.

Reading exercises for extra drill for slow pupils are easily prepared and the results justify the time and effort spent in preparing them. Just four words were used here. But slow learners need the extra drill not provided in the text. Exercises like this one, prepared before the lesson begins prevent the loss

of time on the part of the pupil while waiting for the teacher to write during the lesson.

Preparing slides to illustrate talks is one of the most profitable exercises pupils can engage in. Pupils write with a definite purpose in mind and develop poise and confidence in speaking to an audience. The following paragraph is an example of a description to match a slide made by a pupil who had been studying the settling of the west.

Moving To The West

This slide shows the people moving to their new home in the west. In the picture they are traveling in covered wagon so they cannot take much with them. They could only take bedding, pots and pans, guns, food and clothing. The rest had to be left behind. The roads at this time were not so good. Sometimes the wagons would get stuck and it would take a day to get out of the mud. Later if they wanted their furniture they would have a wagon train bring it to them.

For years geography teachers have been asking for simpler maps to use with younger pupils. Almost universally the same maps that are used in college are also used with fourth grade pupils. The cry for simpler maps for use with younger pupils must not cease. Why shouldn't maps be graded according to difficulties and the needs of the pupils as readers, arithmetics and spellers are? Teachers who are looking for simpler maps should examine these made by Keystone View Co., Meadville, Penn. and the Berry Map Slides put out by the Rand McNally Map Co.

The Flashmeter, a new attachment that operates on the same principle of a camera shutter and can be attached to your projector, has recently been put out by Keystone View Co. Pictures, words, phrases or lines may be exposed for either a short or longer period of time as the teacher wishes. Its chief purpose is to train eye movements, recog-

niton span, eye fixations, to eliminate regressions and develop good habits of concentration. This new device and method should be of interest to all teachers of reading and especially to teachers of remedial reading classes.

Lantern slides are not to be discarded for motion pictures. Both are necessary to carry on a good program in Visual Education. A slide projector is much more simple to operate than is a motion picture projector. Slides cost less than film, therefore, it is economical to use them whenever motion is not a necessary factor. Regardless how good a print may be it is seldom large enough to permit detailed study by the class. A slide picture can be enlarged so that all members of the group may see it at the same time, and, through careful questioning, pupils can develop their ability to form judgments based upon their observations. This is one of our objectives in education. Slides will do much to help check verbalism in the classroom. A fourth grade class in reading came across the word "vat". The teacher asked the pupils what a vat was. No one seemed to know so she tried to help as follows:

"No one knows what a vat is? Well, you know what a kettle is. Think of the largest kettle your mother has. A great big kettle. Well, that's a vat." Every pupil in that class had a different conception of vat depending upon the largest sized kettle his mother had, and I venture to guess that none of these pupils had the right conception. This is an example of where one picture would have done more than a thousand words. While concrete experience is desirable it is not always possible or practical. It is not always possible to take pupils to a farm but farm experiences can be given pupils vicariously through good pictures. The local shop keepers will be glad to have an occasional class come to visit him but don't try it too often. Pictures are a good substitute for school journeys when these are not possible or practical.

Pupils can talk about and understand many things in the world long before they can read about them. This is particularly true in the primary grades. With the aid of lantern slides new meanings, ideas or concepts can be developed without reading. These can later become the basis for reading. I think we have been too anxious to have pupils get their ideas from print in the lower grades. We as adults learn much from other sources besides reading—so does the child. Reading that follows good discussion is another good objective in education.

Last week I read an article in our local newspaper announcing that *New Slide Films Present Ads In Three Dimensions*. The article went on to say that the first commercial slide film producing third dimension effects was being exhibited as a pioneer venture, capable of wide application. Perhaps we may soon have something like this in the classroom. Watch for new ideas. If possible try them out. And always remember *The More A Teacher Can Objectify Her Words The Better Her Teaching*.

Materials and Equipment for Opaque Projection

JAMES HENRY WHITE
International Visual Education
Service, Berrien Springs, Mich.

TODAY we are living in a Picture Age. Every important event is being accurately recorded by the camera. Photographers in every land are photographing strange peoples, unfamiliar customs, interesting life, beautiful scenery, marvels of nature and exciting events. The choicest of these are selected by editorial specialists, and appear in our daily, weekly and monthly journals. This material is fresh, beautiful and economical. By this means we can see history in the making, and in a fast changing world, old methods must give way to new. Maps must be revised weekly in times like these. Much of this change is being vividly pictured in our news journals. How can we present successfully this up-to-the-minute material before our classes?

I believe the Opaque Projector is the answer.* No reproduction process is necessary. With no wasted time and no expense beautiful news maps, color plates, and other pictures can be thrown on the screen, which under proper room conditions, will show just as clearly and beautifully as the colored slide. The clarified reflector recently added to standard make opaque projectors and the cooling fan have added much to the efficiency of this type of projection. Our demonstration will prove this point.

Now I want to outline briefly a plan to enhance the use of the beautiful material found in the *National Geographic Magazine*. This magazine, above all others, has become a part of our educational and national life. Its articles and illustrations serve almost every department of our school program. Classes in Geography, History, Home Economics, Drama, Art, Literature, Modern Languages, as well as Botany and Zoology, go to its pages for help.

Within recent years a most interesting project has been developed by Mr. Henry Skadsheim, of Berrien Springs, Michigan. His work has created tremendous interest throughout the land. May I briefly outline the evolution of an idea.

Idea No. 1. Mr. Skadsheim became deeply impressed with the value of the material found in the *Geographic* and began to salvage copies of the magazine from waste paper dealers, paper mills, the Salvation Army, etc. Tons of magazines were gathered and sorted and filed.

Unfortunately much of this priceless material is either being destroyed or lies unused in basements and attics of American Homes. This material could and should be salvaged and put into active service in our schools. Even in schools one often finds the material hidden in cupboards or piled on shelves with little or no organization that would make it conveniently accessible to busy teachers. Some schools, chiefly Secondary, have chronologically bound files of the *National Geographic Magazine*. These are fine for library reference, but their use is limited, and the volumes are cumbersome, and not suited for projection or classroom study.

Idea No. 2. As an aid to busy teachers a small pamphlet was prepared listing the articles through a period of 20 years, and grouping them under 50 general subjects. It was called the Skadsheim Topical Index, and six editions

*Manufacturers of opaque projectors are: Bausch and Lomb Optical Company, Rochester, N. Y., and Spencer Lens Company, Buffalo, N. Y.



Garden of the Gods, South Chekiang, China.

have been purchased by librarians and teachers.

Idea No. 3. Educators suggested compiling the articles as listed in the Index into Topical Volumes, giving teachers a Handbook of Information on each subject or country. A 20-year file made fifty beautiful volumes. Nine covered Natural Science, ten covered General Material, and thirty-one covered the world in Geography.

Idea No. 4 came from Dr. J. E. Hansen with the suggestion that we break down the material and bind each article separately, but keep the same organization as the Topical Volumes. This produced a sturdy, attractive picture booklet that could be stored along with related articles classified in cloth-bound boxes. This unit of pamphlets could be used by individual students on Project work or projected on the screen in the Opaque Projector. It was found that a 20-year file produced 1000 booklets, many of them containing color plates of unsurpassed beauty.

Idea No. 5. To help librarians, teachers and students locate special information on each topic with minimum effort, the Index was expanded to include an Analytical Division, which is a two-way charting of information on each article appearing since 1925. An Alphabetical Index covering the Natural Science Subjects was also included. This has proved immensely popular.

This Analytical Section covers material from 1925 and is a two-way charting of References on general topics such as Religions, Social Institutions, Dwellings, Customs, Inhabitants, Physical Features, Flora, Fauna, Agriculture, Communication, Industry, Fine Arts, and History for every region of the world. The Natural Science Units are covered by an Alphabetical Section which lists the names and gives both illustration and text references to any Plant, Bird, Fish, Insect or Animal pictured or mentioned in the Geographic.

Idea No. 6. From many Supervisors and Social Studies Experts came the suggestion to prepare picture studies suited to various age levels. Experts in various lines are being contacted, and one booklet has just come from the press, on China, written by Mrs. Margaret R. White who spent eight years in North China in educational work. Two books on Birds are in process, one for Primary and one for Intermediate grades.

Idea No. 7. It was found that many school systems were sponsoring local binding projects which could readily work up files of Geographies into the Picture Booklets. To meet this situation the International Visual Education Service is cooperating with such systems in supplying the materials, for the making of these pamphlets in local communities. This plan promises to enlarge the possibilities of the program many hundred per cent. Thousands of schools with small budgets can provide themselves



Topical Index

Topical Volumes

Pamphlets in Bo

with visual materials of unquestioned authenticity and beauty by following this unique plan. This would make an organized, classified file of 40,000 pictures through the 20 year period, made increasingly valuable by the Special In-

dexing Service and the Picture Study Booklets.

We appreciate and crave your continued interest and cooperation in the development of new ideas for broadening this educational project.

Producing Learning Aids on a State-wide Basis

JOSEPH ROHR, JR.
State Supervisor Works Projects
Administration of Wisconsin
State-wide Visual Aids Project

ALL of you are interested in learning-aids (or visual-aids) and the many fine techniques that can be achieved by the use of the various types of aids. I, too, am interested in all types of those aids and their proper application in the classroom. I, too, am fully aware of the necessity of the employment of all types of aids to learning, rather than particular emphasis on the use of one type of aid in the teaching process.

As you all realize, there are two principal problems that confront anyone who is associated with this field of breaking down the abstract and cultivating the concrete significance of the written symbol. One of those problems is in-service and pre-service training for those interested in this particular field, and the other is the lack of available sources for, and the production of learning-aids. This discussion will deal principally with the production of learning-aids on a state-wide basis.

The State Department of Public Instruction and the Bureau of Visual Instruction of the University of Wisconsin are sponsoring a State-wide Visual Aids Project which is designed to distribute learning-aids to all of the tax-supported educational institutions in the State for the non-labor costs involved in the production of those aids.

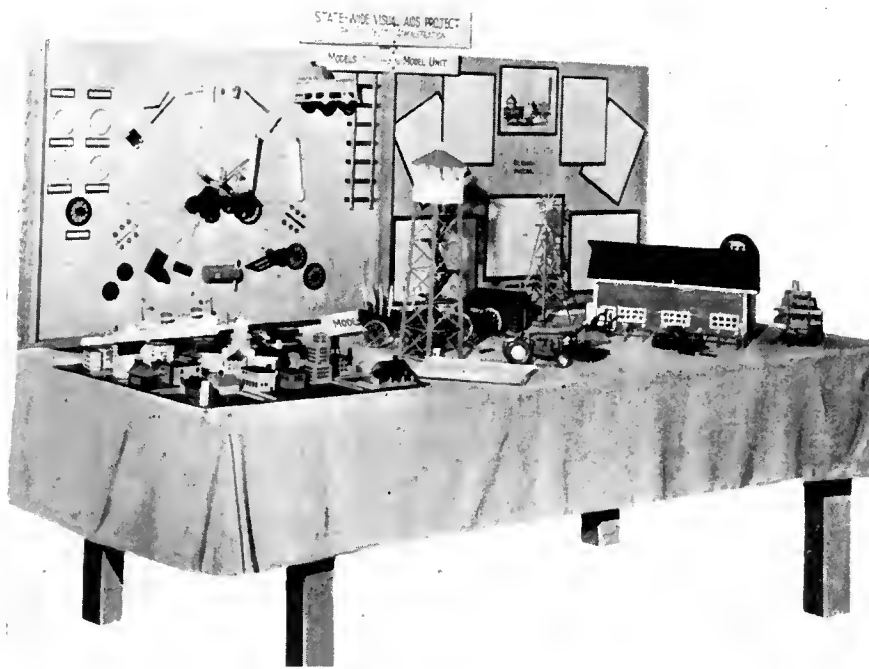
You might be interested to know that

the present visual aids project is an outgrowth of another state-wide project that was set up to service the 25 schools for the deaf in the State with various types of special teaching aids. That work has been finished, and our field has, as of February, this year, been enlarged to include all of the public schools and tax-supported institutions in the State.

The producing units of the project have been placed in sections of the State where the particular skills in that area were advantageous to the type of work to be done by the unit. To illustrate, our model making unit, which is producing models of transportation vehicles, farm machinery and buildings, a forest ranger station, and a model village, is located in the city of Oshkosh, which was formerly, so it is claimed, the woodworking center of the State, and the sash and door capital of the United States. There we have discovered people on the W. P. A. rolls who have spent their lives working with wood and the woodworking tools. It is needless to say that, from a humanitarian standpoint, that unit has been a joy for those people. In addition, the grade of work that is being turned out proves the value of such project placement.

May I explain the aims of this State-wide project? They are two-fold: *First*, to produce aids that have curriculum value.

One of the first premises that we set down when we started on this work was that we would produce only those aids that were authoritative and would prove valuable to the school system that was



WPA models exhibit at N.E.A. Convention in Milwaukee.

going to use the material. Naturally, as you know, such an undertaking is one that commands patience and thoroughness. I should like to tell you about some of the preliminary work that we have done in order to produce transportation models that are historically accurate. Please remember that we have been collecting material for the construction of 14 land transportation models, 8 water transportation models, and 7 air transportation models. A total of 29 models. Some of the following figures may give you an impression of the tremendous amount of time that has to be spent with such work. The research unit has sent out letters to 11 libraries, 28 museums, 10 government agencies, 8 historical agencies, 36 commercial enterprises, 6 publishing companies, and two commercial photographers, such as Ewing Galloway. A total of 101 letters. We have received a total of 77 replies. We had corresponded with three foreign countries. We have absolutely authoritative information and photographs on 9 transportation vehicles, and the research work on 8 additional vehicles is nearly finished, except for further verification. Remember that those figures are concerned with correspondence alone. Some 130 books have actually been checked out from libraries in Wisconsin, five from libraries in Chicago, and other information has been secured from the New York Public Library, but, of course, that does not tell the complete story. In addition to those books, there were several hundred checked at libraries which did not yield sufficient information, or could not be taken from the library.

You who are acquainted with text books and books on special subjects, such as transportation, are aware that there are discrepancies in many published works. There are even inaccurate models located in museums. May I mention a

case that may be enlightening. A curator of one of the outstanding museums in the country told me personally that they felt that their models on one particular phase of transportation were as accurate as possible. I asked him if he would be able to give me authoritative sources from which dimensions and other information were taken in order to construct an accurate copy of the original machine. The curator explained that the old gentleman who had made the models had long since passed away and had left no information as to where he had located the data he used in producing the models.

But, let me outline to you the specific and interesting steps involved in locating data for a particular Egyptian Chariot that is on exhibit at a museum in Florence, Italy. When we started on our quest for information regarding that vehicle, the first valuable source gave an illustration of this Egyptian Chariot, but the photograph was not clear enough to obtain the necessary construction details. The second source gave the general information on the materials used in the construction. The fourth and fifth sources just gave general information on the construction of Egyptian Chariots. A photograph borrowed from the New York Public Library showed the actual details of construction. To illustrate the discrepancies that one has to guard against, the commercial company that took the picture of this chariot had labelled it as a Roman Chariot. Now, we began to locate verification. The seventh effort uncovered a source that verified information given by source number 3. Further information now had to be discovered that would verify the photograph from the New York Public Library. A private library in Chicago loaned us a book that had been published in Germany in 1817, but after a great deal of effort, we found that

this source did not help us. We finally secured a source that verified the photograph from the New York Library, and also gave the exact location of the chariot and the exact description of the materials used in construction. It is interesting to note that previous publications had stated that this chariot was located in the Florentine Museum, Italy. We discovered that is a general term for museums in Florence and not a particular museum in that city. Also, this last source precisely places the chariot in the year 1350 B. C. instead of the year 300 B. C. as was indicated by other authors. Before we were sure enough of our information, we had checked through all available sources in the New York Public Library, the John Crerar Library and Public Library in Chicago, the Milwaukee Public Library, the Madison Free and Madison Public Libraries, and the most reliable books dealing with chariots.

Some may ask why we did not accept the average history text as a source of information. As previously indicated, we found discrepancies of a thousand years, Egyptian Chariots labelled Roman, and too many illustrations without any accurate descriptive information. We were anxious not only that our chariot should be a reliable copy of the original chariot, but that it should be in proper proportion and an imitation of the same material used as in the original. In addition, we hope to provide an accurate description of the time, place of use, important dimensions and materials used and other pertinent facts. No wonder that we are proud of our results and feel certain that our models will prove valuable to the schools.

Now, I should like to tell you about a bit of the work that will be done this summer previous to the production of sets of 8 x 10 mounted photographs. We shall make up sets of these mounted photographs illustrating approximately 20 different subjects, such as: "Historical Wisconsin," "Industries," "Conservation Problems," "The Story of Light," "Time Telling," "Animals and Their Homes," "Our Clothing—Past and Present," and others. In order to produce sets that have identical pictures for the same subject, we are going to make use of approximately 40 thousand negatives that will be available to us. A curriculum specialist will do the necessary developing of outlines and with these outlines he will then select the negatives from which the prints will be made for the sets of pictures. Each of the 20 topics will be illustrated by approximately 30 pictures. The prints will then be made in large numbers and distributed to the mounting projects. On the back of each mounted photograph will appear a legend outline and a description of the particular subject represented.

The Second aim of this Project is distribution to public schools and tax-supported institutions in Wisconsin, including schools in this State that are not financially able to have such aids in any other way. Rural electrification has done much to enable many rural schools

to teach with the aid of a film strip or a movie, but there still are many in this State that can not afford such equipment, or else do not yet have the power lines leading to the school building. In addition, considering all schools, each type of learning aid has its own advantages and many schools in Wisconsin need and want the models and mounted photographs that I have described.

I mentioned previously that one of the problems of such a program is in-service and pre-service training. There is no one who is more conscious of the necessity of the teacher being prepared to use properly the aids that will be made available to her by the State-wide Visual Aids Project, by the State-wide Museum Project, and by the State-wide Art Project of Wisconsin, than I am. You and I are aware that a learning-aid is valueless, unless it is properly used. We hope the day may come when every teacher in every teachers college will be required to take courses in the use of the movie, the slide, the strip film, the mounted picture, the relief map, the flat map, the chart, the school journey, and the others. It is just as important that they be given training in those arts as it is that they be trained how to teach a poem, how to work a problem, or how to use the dictionary.

At this time, I should like to propose the use of a new term. It is felt that "visual aid" is, too often, thought of in terms of movies and slides. We were interested in a broader concept of learning than this. Consideration was given to the use of the term "sensory aid" as this term would include those commonly called visual, in addition to tactile aids which would be of service to the blind and partially sighted child. But after some consideration, we decided to use the term *Non-Reading Aids* as preferable to either "visual" or "sensory."



Roman spout lamp. (From "The Story of Light" set.)

The Work Projects Administration of Wisconsin will shortly have ready for distribution a pamphlet describing the many types of non-reading aids that are produced by the State-wide Visual Aids Project, the State-wide Museum Project, and the State-wide Art Project. Mrs. Clark, State Supervisor of the Art Project, Dr. Edwards, Director of the State-wide Museum Project, and I have been working very closely in the production of this catalogue. We all realize the importance of our coordinating our efforts in such a program, and I personally feel that, through the services of these three projects, the schools of Wisconsin will be greatly benefited.

It was obvious that all of you would better understand the production of non-reading aids on a state-wide basis if you could view a movie that told the complete story of the production of those aids, and that the whole process would be

much more interesting if you could actually see those aids being used in the classroom. Therefore, during the latter part of May we started to construct the preliminary plans for such a movie. The Movie, "Learning by Sight" that you will shortly see shows the Relief Map being made by the State-wide Museum Project, the process used by the State-wide Art Project in making its Legend Map, the production of one of the models by the model unit, and the mounting of photographs by the photographic unit of the State-wide Visual Aids Project. After each process, you will see the aid actually being used by the teacher and children in a classroom.

We have made this movie not only to help you understand what the Work Projects Administration is doing, but also to have it used by various school administrators in the State to explain to their teachers the complete story of procedure and use of non-reading aids. We feel that by telling the story with a non-reading aid, the effect will be much more interesting and clear to those teachers who view it.

Before we show you the movie, I should like to explain briefly the process used. The usual method is to shoot a reversal film, which is then sent to the manufacturer's laboratory for complete processing. In that case, the film comes back reversed, or is a positive, which can be projected; that is that the film which is exposed in the camera is the identical film that is projected. In order to eliminate the loss of time necessitated by sending the exposed film to an outside laboratory, and to cut down the cost of film stock, it seemed advisable to study the reversal process and devise means whereby work formerly sent out could be done on the project location. Considerable time was spent in developing the reversal process and still more time will have to be spent in smoothing out the texture. We know that we have not perfected our technique, but we do feel proud of the technique as far as it has been developed by this particular project, in cooperation with the sponsor.



Children looking at rocket locomotive. (Still from movie—"Seeing by Sight.")

MOTION PICTURES— NOT FOR THEATRES

By ARTHUR EDWIN KROWS

IN SHARP contrast with the opportunist in the business, is the producer who has production thrust upon him. He is the person who has attained headline status in the news, and consequently has a large potential audience interested in what he thinks, says and does. He is therefore quickly surrounded by persons who wish to exploit this advantage to their own profit; and sometimes, instead of permitting them to do it, he does it himself. In either case, a new producer usually appears in the field for the single occasion. At the time, of course, the aim is at the theatres, but the subjects almost always fall naturally under the heading of educationals.

In 1915 the eminent Viennese psychologist, Sigmund Freud, thus capitulated to his followers and permitted them to announce a picture called "The Mystery of the Soul." I am not sure whether or not the film was ever made. In November, 1920, the Austrian State Department, stirred by worldwide interest in a certain Viennese method of gland-grafting, itself undertook to film essential steps in Steinach's process of alleged youth renewal. Here in America, in that same year, William Jennings Bryan arranged to star in a screen allegory depicting Righteousness triumphing over Demon Rum; but the scheme failed for want of funds—the same obstacle, I believe, which prevented materialization of his dream of a teetotaler film which was to show, partly through microscopy, the infinite beauty of the Divine Plan in a drop of water.

Margaret Sanger, tireless proponent of birth control, became a producer in 1916 of a picture on her favorite subject, with herself starred. The film became a showman's piece on the basis of its sex interest; and B. S. Moss booked it through his theatres, engaging the little lady to lecture with it. I believe that the inevitable and expected trouble with local authorities which she had during the tour was reflected very favorably (as also had been expected), in the box-offices of the chain.

The Bryan and Sanger instances especially describe the non-theatrical producer who appears not primarily in response to popular demand, but because of the opportunity to spread propaganda. Surely having the proverbial ax to grind has brought many a small non-theatrical company into the field, to function briefly with a single subject and then to vanish into the limbo of forgotten enterprises. One of the strangest examples in my memory was the "newsreel" film made of the auction of the Russell Sage estate in New York in 1920 to combat the

growing interest in Bolshevism by proving that large private properties ultimately revert to the people. For that matter, Mrs. Madeleine Brandeis, the Californian writer of juvenile stories who filmed the children of various nations so pleasantly for many years—she also made the once celebrated picture "Not One to Spare"—belonged to the propagandist class, for it was her avowed aim to promote world peace by convincing the American young that they have much in common with the rising generations in England, France, Italy, Germany and others—including the Scandinavian. Of course, obviously, Mrs. Brandeis was not just a "one-time" producer.

The Occasionals

Which brings up the case of the non-theatrical producers who become active after long, irregular periods of hibernation. The typical person in this group has no film office and no regular studio or laboratory affiliation. He does his producing in time wrested from evenings ordinarily spent at home, and as a kind of escape from the dull routine of some small job in an ordinary business office. He scrapes, saves and connives to make his dream come true, with all the patience of a village seamstress planning a *wanderjahre*; and on a given day he has his little season of spiritual fulfillment.

An interesting case of this fitful sort is that of Allen Eaton, a middle-aged plain man with a meek manner, long employed in the division of exhibits at the Russell Sage Foundation in the City of New York. He came originally from the historic Willamette country in Oregon, where he had been connected with a college faculty. In the First World War time, it is said, he was a distressed center of violent local criticism for pa-

Installment Nineteen of the first detailed history of non-theatrical films tells of the launching of the visual education movement twenty years ago when schoolmen first banded together to study and promote the new cause.

cifist opinion. But Eaton was not a coward. He was courageous enough, suffering at the time probably just because he held stubbornly to convictions formed at an earlier time when peace was popular. He had the same consistency, the same tenacity of purpose when he set out to produce a picture.

In the summer of 1921 his work at the Foundation brought him quite close to the bustling preparations for "America's Making", the pageant to be presented a few months later at the 71st Regiment Armory in New York. The project, conceived by the late Franklin K. Lane and involving members of thirty-three immigrant races, was filled with splendid sentiments of world brotherhood appealing especially to Eaton. His own enthusiasm for it was enhanced when celebrities hailed the event, the press praised it and other cities sought to take it over. This time, at least, he was on the side of the consensus. He conceived that its influence could be vastly multiplied if it were recorded in films, so he ventured part of his savings for a cameraman and necessary equipment to photograph the principal numbers on the program. The result betrayed the meagerness of his motion picture resources, but it was decidedly effective in spirit; and a few showings later before international groups not only returned him his original costs but earned him a profit.

Daily contacts with art problems at the Foundation inspired Eaton with the subject of his next picture, a film to show the literal process of making a statue. Careful, soothing approach was made to the well known artist, A. Phimister Proctor, who was then beginning work on an equestrian bronze of Theodore Roosevelt. Impressed with the opportunity to render public service, Proctor consented to be photographed at various illustrative stages; and once more Eaton picked coins thriftily from his purse to supply the camera part. The record, entitled "The Making of a Bronze Statue", was ultimately purchased from Eaton by the Metropolitan Museum of Art for its extension educational service.

Eaton's next adventure was inspired by the environment of his youth. It was all brought back vividly to him when he fell into the company of Ezra Meeker, nonagenarian pioneer of the Oregon Trail. The old gentleman was then quite agog over the James Cruze screen production of Emerson Hough's story *The Covered Wagon*; but he was certain that he had a truer narrative which might be

Author's Note — The manifest impracticability of reviewing a huge mass of research—accumulated over many years and requiring more than 20,000 index cards to catalogue it — means that the Editors of Educational Screen have accepted the manuscript of this long history mainly on faith. In the circumstances, the Author assumes full responsibility for all statements of fact and expressions of opinion herein, at the same time that he invites corrections and emendations for the betterment of the record when it is published eventually in book form.



Ezra Meeker, veteran of the Oregon Trail, dreamed an epic of the westward expansion of America which was begun but never came to fruition

made much more stirring in the films. He had spent many of his later years persuading local groups to erect markers along the old trail; and he was sure that these same folk would gladly subscribe sufficient money to produce this important historical item.

Eaton listened attentively. He decided that the plan was feasible, and took immediate steps to be prominently in the intended organization. He knew, however, that the money-raising could not be done offhand, and that Meeker himself, who was then about ninety-four, might suddenly die. So he planned a sort of motion picture frame of the ultimate history, in which Meeker, the authentic, picturesque, much-publicized old pioneer, would start telling the story to an interested typical family group, and then, after the historical scenes had passed, would be left alone in the armchair by the fire to fall asleep for a fade-out. This "frame" Eaton personally could pay for; so he proceeded to make it. I believe that John Holbrook was the cameraman who worked with him. And a very creditable piece of film it turned out to be. I happened to see and admire the picture in the Eastern Film projection room one afternoon without knowing whose it was, and without suspecting that later circumstances were to draw me into it.

Prominent among those enlisted to form Eaton's parent corporation, called the Pioneers of America, was George D. Pratt, trustee of the Metropolitan Museum of Art. Pratt had been chosen partly to assure the preliminary financing. However, he also was a slow-moving man, and it was the late spring of 1923 before the Pioneers decided their course. The next immediate step, they concluded, should be to have somebody write a detailed outline of the historical filling for Eaton's frame; and through Bill Brotherhood, whose little projection room in the neighborhood of the Sage Foundation had proved convenient for Eaton, I was approached to do the work.

The main reason was that I had just completed a heavy saturation in American history. Eaton explained his own circumstances, and offered me a nominal amount for a story which would be, in effect, a selling prospectus for Meeker to take on the road for his money-raising campaign. I accepted the terms.

In this preliminary labor I was obliged to confer with the aged Meeker at a small hotel near Madison Square, where he had been temporarily installed by the Pioneers. He was about as active as three ants and four honey-bees, but nearing the century mark, he had reached that stage where his teeming recollections of personal experience had become slightly confused with achievements of which he had only read and heard. I therefore had considerable difficulty in properly distributing credit also to Thomas Jefferson, Lewis and Clark, Jason Lee, Marcus Whitman, John McLoughlin and the other noble figures in the national panorama. The Pioneers'

executive committee sympathized, and arranged to approve my story whenever their vacillating star even seemed willing to agree with them that the script was satisfactory. With that protection I was able to complete my labors, although not to end unappointed visits and phone calls from the man who went over the Oregon Trail in 1852 and in 1923 had constant afterthoughts and misgivings.

However, at last Meeker took the script and went on the road to find the money. Unhappily for him the enthusiasm which had put up the markers did not extend to the making of his proposed epic in celluloid. Somewhat later he left on a more mysterious, grander trail. That chapter has now been closed—and yet, knowing Eaton, I can suppose that somehow, somewhere, he will resurrect those pleasant scenes made for him by Holbrook mainly in the churchyard of old St. Paul's, and convert them to his own profit.

Chapter VI—The Movie Goes to School

IT IS asking too much of human nature to expect a pioneer to live harmoniously with those who have followed him. Being a strong individualist he naturally dislikes crowds; and the crowds, finding him dissatisfied with them as well as freakish in his tastes, cannot long endure his company. The mighty Daniel Boone was like that. Whenever the settlers began to pass the cabin which he had built in the wilderness, a feeling of suffocation obliged him to move further westward for relief. But this is thinking really of Alfred H. Saunders. He, while not the first to realize the potentialities of motion pictures in education, was surely one of the earliest in this country to call attention authoritatively to them. However, when strangers about him hailed the vision, too, he usually denied that they saw anything important, and drew away.

In 1910, while Saunders was editing the *Motion Picture News*, he used to tilt frequently and bitterly in this manner with Tom Bedding, one of the editors of the *Moving Picture World*, who previously had conducted a lantern trade paper in England; and Bedding, indulging heavily in personal insult, commonly found the better support in popular feeling. But Saunders did not invite sympathy. He had no patience with those who, in addition to hearing the truth, required before they accepted it that they might keep also all of their old preconceptions. So, although he was well in the vanguard during the first decade of the century, he did not appear conspicuously in leadership in the ensuing years.

His principal break with the more deliberate educators came in Boston July 5, 1922. The anniversary celebration of the birth of American independence was still echoing then, when he chose this "Country School Day" of the N. E. A.

convention, for a declaration of his own freedom, blasting the amiable opinions of teachers who had found existing pictures helpful in their classrooms. Addressing representatives of the Department of Instruction, he asserted that there were not twelve truly educational films on the market. Most of those so termed, he said in effect, merely illustrated some phase of industry or advertising. Moreover, he found the outlook for an increase very drab indeed, because, he said, producers who could make no money from school films, would not provide them.

This violent arrest to kindly feeling distressed the educators only overnight, for the next convention day, July 6, they were told by a master pacifier, Will H. Hays, that the leading theatrical producers and distributors, represented by himself, would gladly join them, not only to study the demand for pedagogical pictures and the way and means of meeting it, but to make available a "hundred million dollars' worth of facilities" to realize the great educational experiment.

If Saunders thus had attained the character of the bad little boy who spoiled the party, he nevertheless had publicly presented some very proper food for thought. Perhaps he had not made due allowance for the "well-organized visual education departments maintained by many States" upon which the *New York Times* editorialized in discussing the situation about a week later, but he surely had indicated important avenues of investigation. In 1922, however, as the *Times* hinted, there were avenues over which many eager feet already had begun to pass, for by then the great American movement for visual education was two or three whole years under way.

Indeed, the impulses from which that movement grew were older by almost a score of years. Saunders himself doubt-

less had given force to some as far back as the days of his trade paper editorship. But there had to be a great many before they could overcome the inertia of the mass and give the necessary, pervading momentum which did not come until about 1919. Until the developing individual factors were present in combination, until they had answered the roll-call, so to speak, none had much educational significance. In other words, discussion of whether a picture was or was not fitted to a curriculum was merely abstract, as long as there was in the school no means of showing it, or means even to procure it for exhibition. At the same time, each of those items had a future importance, and obviously required practical development if it was ultimately to serve. So there is point in describing them here.

One might trace the educational theory backward to the first uses of pictures of any sort for illustrative purposes, perhaps even beyond the medieval service of frescoes and mosaics in the great cathedrals, which were used in those days to assist religious instruction. Examples are extant in the celebrated "painted churches" of Rumania. Less remote, but still fairly in the olden time, was the instance provided by the Comtesse de Genlis, Stephanie-Félicité du Crest de Saint-Aubin, French writer and educator who lived at the turn of the eighteenth century into the nineteenth and taught history with magic lantern slides. Or one may refer to circumstances in the latter half of the nineteenth century when profusely illustrated magazines arose, and elaborate opinions grew around the relative functions of pictures and their accompanying texts—whether or not the illustration should supplement the story, should or should not carry the reader as part of the continuity, and whether or not it should betray the plot in advance of perusal. But surely that would be driving the search for origins much further than need be for the practical purposes of this book.

The Edison Idea

MANY solitary educators in addition to Saunders, may have observed, without saying so publicly, that the first films ever proposed for classroom use were unsuitable because they could not be integrated into given curricula as textbooks might be; but that fact was not brought strikingly to general attention until Thomas A. Edison unwittingly made an issue of it by expressing his layman's idea of the place of his kinoscope in schools. His fame caused him then to be widely quoted, and correspondingly, to be widely answered. This made the conclusion common property. Many other, lesser persons made more reckless claims than he did, but his prominence diverted the censure due them, to himself.

Unhappily, that he was wrong is all which has survived concerning his position. That he earnestly endeavored, with his theatrical motion picture com-

pany, his precious personal supervision and the force of his great name, to supply American schools with some of the first allegedly educational films made available, together with projectors with which to show them, is quite overlooked. His expressed opinions, instead of being accredited with stirring important, constructive discussion, have been condemned as the reason for most of the exaggerated claims for visual education which followed. Such disapproval has been commonest from outraged educators. But Edison, unlike most of his critics, did more than just talk. From about 1910 until well into wartime, he produced "educational" films steadily—on history, natural science and physics. George Kleine was releasing some of them certainly as late as 1923, when the tide of



In a period of pedagogical doubt Dr. J. Berg Esenwein had decided courage in giving one of the earliest authoritative endorsements to films as an important factor in visual education.

the visual education movement was already flowing swiftly.

It was about 1913 that Edison noticeably began, in his interviews, to show the extravagances of a fond parent for his remarkable invention. Here is one such statement printed in the *New York Dramatic Mirror* July 9 of that year; "Books will soon be obsolete in the schools. Scholars will soon be instructed through the eye. It is possible to teach every branch of human knowledge with the motion picture. Our school system will be completely changed in ten years." He continued to utter these convictions in various other publications, for a long time. In 1916 he predicted that films would completely supplant textbooks within a decade.

As late as February 1919, a sensational expression of his view of the matter appeared in the *Educational Film Magazine*. There he said:

"Film teaching will be done without any books whatsoever. The only textbooks needed will be for the teacher's own use. The films will serve as guide-posts to the teacher in instruction books, not the books as guides to the film. The pupil will learn everything there is to learn in every grade, from the lowest to the highest.

The long years now spent in cramming indigestible knowledge down unwilling young throats and in examining young minds on subjects which they never can learn under the present system, will be cut down marvelously. . . . I'd like to be a boy again when film teaching becomes universal."

Indeed, he dealt conspicuously with the matter in *Collier's Weekly* toward the close of 1924.

One evening in May, 1923, at the Authors' Club in New York, Dr. Henry Van Dyke ridiculed Edison's statement that films could be more effective than textbooks, declaring that language is essential to thought, that "you cannot think without language." But this psychological point, whether it may be sustained or not, was not altogether what had aroused the educators; they were more indignant at what they felt to be the inventor's implication that the film would some day supplant the teacher. Edison apparently had started from the premise that learning until then had resided in books. The books, he felt, had limitations requiring the aid of teachers to bring out what they contained, while the picture, being so much like reality, understandable through the eye without language, would need no particular "third party" interpretation.

As far as I have been able to discover, Edison offered no such direct depreciation of school teachers as has been attributed to him; but throughout his much-publicized career he had amply demonstrated his belief that useful knowledge is not imparted as much as it is gained through actual experience—and the film, in his estimation, could provide experience vicariously. In his basic viewpoint, that knowledge is doing, he might have found many eminent educators to agree with him; and he would have found, had he lived, an even larger number of qualified supporters in that fundamental sense today.

Considering the instant responsiveness of his own active, comprehending mind, it is not surprising that Edison attached little importance to the fact that knowledge results from more than just seeing. But literally millions of persons *see* fresh bids to human understanding every hour without having either the wit or the inclination to learn from them. Teachers are necessary to direct attention, if for nothing else; and they surely have place in showing those who manifestly need such instruction, how to coordinate, reflect and apply. The pencil, the pen, the textbook, the blackboard (and the pedagogical film), all are just instruments in the twofold process of making learning and teaching easier; and each, in its place, has a proper function to perform.

As there are dull learners, so there are mediocre teachers. There are more mediocre teachers than inspired ones on the self-evident basis that exceptional persons are in the minority everywhere in this world in all the professions. Therefore, a multiplicity of classroom aids should necessarily be of great public benefit by compensating for unusual teacher

and pupil shortcomings. Nor should clever teachers be denied such aids, for the aids mean the fuller exercise of their rare powers, although it is a fact that the person referred to as "the born teacher" could teach even if all the aids were gone.

Progress With Handicaps

It is because a good teacher can both use gratefully and do without ingeniously, that "educational" pictures, produced for other purposes and obviously not conforming closely with school requirements, were nevertheless employed in classrooms almost from the start of the film industry. As George Zehrung, himself trained as a teacher, said in the *National Board of Review Magazine* in 1931, after long experience with non-theatrical subjects of all sorts, "Many successful experiments have convinced us that it is not so much a matter of content as it is appropriate application." In support of this significant remark the field offers many interesting instances. During the first World War period the Y. M. C. A. secretaries thus used old theatrical films with success to teach English to foreigners, reels in no wise intended for that purpose, just as they gratifyingly applied hundreds of very ordinary industrial subjects in vocational training of veterans returned to civil life.

Occasional stories are told about the resourceful teachers who believed in the pedagogical powers of films, and lacking the ideal materials, bent to their service any pictures whatever which came to their hands. There was that young woman who had been entrusted with the apparently hopeless task of taming a class of incorrigible boys, and brought them to useful life when all other teachers who had tried it had failed. Called upon to explain her wonder-work, she astounded her colleagues with the story of a daring experiment.

She had begun one of the morning sessions each week with a "wild and woolly Western", filled with bad men, Indians, hard riding and much shooting, obtained from a nearby theatrical exchange. During the show she permitted her difficult pupils to stamp, cheer and yell their partisan reactions. "I reasoned the situation this way," she said: "The boys were unmanageable merely because they had so much energy pent up in them. They were like steaming teakettles with the spouts stopped up. So I gave them this opportunity to let off the steam—and after that I had no trouble in teaching them geography, history, arithmetic or anything else."

Nor have the resourceful film users in the non-theatrical field been exclusively school teachers. Many a church pastor has used an ordinary industrial film which he could have for the asking, to lend force to his Sunday sermon. I knew of one who thus screened for his Sabbath congregation a carpet company's drab portrayal of its factory process, and based upon it a really stimulating discourse on "the warp and woof of life".

It surely is a grave mistake to dis-

miss these isolated, original souls as insurgent and unimportant just because their methods have not yet been approved by the powers. Or rather, perhaps, say that it might be worthwhile to wink at their excesses now and then, despite the fact that one "should never, never, endanger the tender, formative minds of children by untested ways." But error of judgment or whatever else it may be, it has long been common in most departments of the field.

The better attitude toward these things may be acquired by example in a visit to any sizeable modern research laboratory, such as is maintained nowadays by some large industrial corporation for its own improvement. In a place of that sort it will be discovered that the most important scientists on staff are those who provide original hypotheses for the army of others to prove or disprove in their tedious, exhaustive tests. The humbler pioneers indicated as so important in the constructive development of educational motion pictures, are akin to these master scientists, for they have set up the likely new hypotheses which are worth testing. It is a fact that nearly every important step in world progress has been preceded by the tinkering, tentative guesses of such cut-and-try dreamers.

Dr. Joseph Berg Esenwein, author, editor and these many years head of the writers' division of the Home Correspondence Schools, was among the first educators in this country to avow a belief in the screen as a teaching instrument. In his friendly introduction to Robert Grau's *The Theatre of Science*, published in 1914, when he was editor of *Lippincott's*, he reiterated his plea which had appeared in print five years before, for complete motion picture projection equipment in every large school, adding:

"True educational films are not wanting, at least to some extent. But the next great step forward will be this: some large producing concern will gather a corps of experts to prepare several series of films, suited to the various grades, teaching the subject of geography from start to finish. Next, they will provide a series of printed lectures, clear and fascinatingly simple, to be read by the teacher while the films are showing day by day. Finally, clear and brief textbooks or syllabi will be prepared for the pupils, so that they may have before them the gist of the statements which they have heard in the lectures and seen attractively and truthfully represented on the screen."

The Visual Education Movement

THE widespread enthusiasm for visual education which was to bring about the condition which Dr. Esenwein had foreseen in such detail, was not concerned exclusively with motion pictures. Occasionally called "object teaching" it involved also the use of lantern slides, maps, charts, models, actual specimens and field expeditions. At the same time, the popularity of the film unquestionably made it the most important accelerating factor in the movement. The actual springs of the movement in America

probably were those swift advances in material progress, represented by the automobile, the telephone, the incandescent lamp, the motion picture itself, and other epochal inventions, which threw attention on the externals of life. Outward contemplation thus predominating, the eye became the most constantly used medium of sense impression. In the world of education proper, the inevitable change and adaptation of method already impeded in numerous specialized developments of the strongly visual principles of Pestalozzi and Froebel. Probably no age since that of Pericles had been more outstandingly visual than this. Why shouldn't the films have flourished?

In 1919, when the American visual education movement merged the preliminary factors and overcame its first inertia, films had gained an especial dominance in the trend through their successful uses in rehabilitating World War veterans, and through discussions of what had been accomplished and learned by those educators who had served on the editorial boards of the Bray "Pictograph" and the "Ford Educational Weekly". The forces were at work also, as already related, to bring about the Government's distribution of its embarrassing stock of educational films to the thirty-five regional centers.

The actual launching of the movement may be closely dated as bridging two years, 1919 and 1920, when several educator groups announced their respective, organized intentions to guide it. The first seems to have been the National Academy for Visual Instruction, incorporated at Washington, D. C., October, 1919, which proved abortive and quickly died. In the City of New York, also in October, 1919, the American Educational Motion Picture Association was named as promoting an active study of college, university and elementary school requirements. Allen S. Williams, director of the Reptile Study Society, was president, and A. D. V. Storey was executive secretary. On major investigating committees were Dolph Eastman, editor of *Educational Film Magazine*; Rowland Rogers; J. P. Brand, managing editor of *Reel and Slide*; Margaret I. McDonald; Dr. Maximilian P. E. Groszmann, educational director of the National Association for the Study and Education of the Exceptional Child; Lloyd Van Doren, chemical department of John Hopkins University; H. H. Casselman, director of the graphic department of the Interchurch World Movement; George Zehrung; and T. J. Kemper, of the extension organization of the Catholic Church.

The following month in Chicago, came the vastly important Society for Visual Education. The New Year brought with it another Washington incorporation, the National Visual Education Association.

(To be continued)

Among Ourselves

Notes from and by the

Department of Visual Instruction of the National Education Association.

Conducted by **CHARLES F. HOBAN, JR.**

Chairman, Editorial Committee, D.V.I., Washington, D. C.

To the Members of the Department of Visual Instruction:

I WANT you to know that the confidence you have shown in me by electing me as President of your Department for the coming year will be sincerely respected. Your action is a commanding challenge for me to work cooperatively with all of you to achieve our common objective of realizing the full potentiality of visual aids as the vitally significant force in education we believe they should be.

W. Gayle Starnes of the University of Kentucky and Mrs. Camilla Best of the New Orleans public schools and last year's capable Secretary-Treasurer of the Department, were elected by you to serve as First and Second Vice-Presidents respectively. It will be stimulating to work with them and their wise counsel based upon long experience in the visual field will be depended upon in the conduct of the affairs of the Department.

Your Executive Committee is truly a nationally representative group of visual leaders and is one that you can be proud of. U. S. Burt of the Oregon State System of Higher Education, Corvallis, Oregon, and Charles Milner who is Head of the Bureau of Visual Education at the University of North Carolina, begin three year terms as elected members of the Committee replacing Charles F. Hoban, Jr. and Grace Fisher Ramsey. J. E. Hansen as retiring President takes his place as a member of the Committee for one year. Other members of the Committee are Edgar Dale and Nelson Greene whose terms expire next June, and E. Winifred Crawford, and F. Dean McClusky whose terms expire in 1942. The Committee will be completed by a member to be elected by each of the Branches of the Department in accordance with the provisions of our Constitution.

Already I have been impressed with the genuine need for a full time employed Executive Secretary for the Department. Only with such a continuing officer can there be the smooth uninterrupted handling of the Department's affairs necessary for most efficient management. With a new group of officers elected each year some time must be consumed in learning from the experience of others and determining the point from which to "carry on". Last year's officers, however, have been extremely helpful in this transition period. I spent a whole day with Hansen in July, and the foot-high pile of Department correspondence from last year which he sent me a few days later was a bit overwhelming. A thorough study of this correspondence has given me a valuable view of departmental activities.

A recommendation has been sent to the Executive Committee for their appointment of a Secretary-Treasurer.

Consideration has been given to the appointments that must be made to standing committees and other committees that are to function in the interests of the Department. At least one person has been doing some preliminary worrying about the Department's winter meeting in Atlantic City and next summer's meeting. In other words, a start has been made during the vacation period on the 1940-41 program of the Department.

It is apparent and clear that there are problems to be solved and definite jobs to be done by the Department during the coming year. I believe that best results will come from the efforts of the entire membership. Without attempting to be conclusive or exhaustive these questions are submitted for your consideration:

1. How can we increase the membership of our Department to give it the strength and stability it deserves?
2. What action shall be taken by the Department on the "zonal plan" which was discussed editorially in the December 1939 and June 1940 issues of the EDUCATIONAL SCREEN? At the Milwaukee meeting a committee report which included the necessary changes in the Constitution to implement the "zonal plan" was accepted for final action at the 1941 meeting.
3. What plans shall be made for the February and July meetings next year to make these meetings most significant and useful? Your suggestions and recommendations are needed.
4. Can we evolve a definite program of action for this year and for the next several years that will guide the Department progressively toward the achievement of well defined goals?
5. Shall we seek closer affiliation with the National Education Association?
6. Membership in the Department has carried with it a subscription to the EDUCATIONAL SCREEN and the right to receive "all bulletins or reports published by the Department". What shall be done about these other publications?

The answers that are decided upon by you who are the Department of Visual Instruction for these and other questions that face us are going to determine the kind of Department we are to have and its significance to education. Your ideas as individual members should be expressed. Your active cooperation and continued interest in the affairs of the Department is earnestly solicited.

Yours respectfully,
(signed) PAUL C. REED
President, Department of
Visual Instruction, N. E. A.
Board of Education, Rochester, N. Y.

Resolution at Milwaukee

Because only one resolution was presented at the annual meeting of the Department at Milwaukee on July 2, interest focuses upon that resolution. It was submitted by C. A. Lindstrom of the U. S. Department of Agriculture who had been instructed at a previous meeting "to investigate the possibility of securing better parcel post service on films." The following resolution was approved as read:

WHEREAS, the educational motion picture, having been proven by exhaustive tests to be one of the most effective educational media developed in recent times, is being used by educators to an increasing extent; and

WHEREAS, film libraries have been established throughout the country to serve the needs of education by acquiring such films and by sending specific films by parcel post to schools at such time as the course of study requires the film requested; and

WHEREAS, this service and thereby the use of films for educational purposes is seriously inter-

fered with by any failure of postal service to deliver such parcel post shipments promptly at the time required;

NOW, THEREFORE, BE IT RESOLVED, that the Secretary of the Department of Visual Instruction of the National Education Association be directed to request the Postmaster General of the United States of America to issue instructions to Postmasters throughout the country to give preferential handling to such film shipments to schools so as to insure their inclusion in the first delivery after receipt in the sending and receiving postoffices.

BE IT RESOLVED ALSO that, viewing with appreciation the special postal rates established on books, the Postmaster General be requested to establish similar rates for parcel post shipment of educational motion pictures.

Dated July 2, 1940.

This resolution, representing the will of the Department in a matter which directly affects the effective distribution of educational films, should have immediate consideration leading to action by the new officers of the Department.

New England Film Library Association

JOHN A. FOX

First Corps Area, U.S. Army

ANOTHER major step in the organization of school film resources has been taken by several institutions in New England through the recent formation of the New England Educational Film Library Association. Preliminary meetings of interested school officials were held at Dartmouth College on May 25 and at Boston University a few days later. The announcement of the formation of the Association was made early in June. The Board of Directors of the new association consists of the following officials:

R. Haven Falconer, Dartmouth College, Chairman; James R. Brewster, Harvard University; Abraham Krasner, Boston University; John A. Fox, U. S. Army (CCC); Donald W. Smith, University of New Hampshire; James A. Moyer, Massachusetts Dept. of Education.

For the past several years all the institutions represented have been operating independent film libraries. The Association combines all these independent libraries into a vast organization of visual resources which will not only be mutually used but which will be at the disposal of many other educational institutions of the New England States. Membership in the association is open only to non-profit educational institutions in New England having a film library from which they are willing to rent films which may be listed in the general consolidated catalogue. There are no dues, registration fees, or assessments. Applications for membership should be addressed to R. Haven Falconer, Director of Audio-Visual Instruction, Dartmouth College, Hanover, New Hampshire.

The cooperative library will supply its films, records, transcriptions and other teaching aids to any responsible organization or individual on a rental basis. Other than the standardized rental charges which will be as

low as possible, there will be no dues or other assessments. Any or all of the various teaching aids listed in the consolidated catalogue may be booked by any one of the member libraries.

The Association will be a boon to the smaller educational institutions of New England for many reasons. It should make it possible for a rapid and thorough extension of visual education throughout the educational world of New England. The association, in effect, offers the following advantages:

1. A single, consolidated catalogue of a large list of teaching aids.
2. Uniform rental charges and standardized practices.
3. A clearing house for visual information.
4. A large library of teaching aids already in existence and carefully selected to integrate with New England courses of study.
5. The Association will purchase teaching aids not now in its library but which are recommended by teachers as being worthwhile additions.
6. By avoiding duplicate purchases by the member libraries, the same amount of money will be spent to increase the general library.
7. News of developments, evaluations of specific aids, and other matters of interest to New England schools in this general field.

The use of visual aids in New England schools which have studied their potentialities has increased several hundred per cent during the past five years. The First Corps Area Film Library alone, which services a total of 80 CCC camps and other public institutions has a weekly circulation of over 300 films and film slides. The demands upon this library have grown in the space of a single year to a point where the personnel of the library has been tripled in order of handle the volume and the detail of the service. The new combination of film resources in New England affords to all who use the service an almost unlimited selection of subjects.

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The Count of Monte Cristo.

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The Pearls of the Crown
The Miracle of Faith
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Mayerling
Volga Boatman
Escape from Yesterday
A Nous La Liberte
Life of Pasteur
Marseillaise
Crime and Punishment
Grand Illusion

German

The Girl from the Reeperbahn
Concert in Tyrol
An Orphan Boy of Vienna
Cobbler Captain of Koepenek
Making of a King
Emil Und Die Detektive

Spanish

La Llorona
El Heroe De Nacozari
Jalisco Hunca Pierde
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Dos Mujeres Y Un Don Juan
La Zandunga
Una Luz En Mi Camino
The Adventures of Chico

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Airmail
April Romance
Barefoot Boy
Battle of Greed
Before the White Man Came
Beyond Bengal
Big Cage
Boy of the Streets
Breakup
Brides of Sulu
Bring 'Em Back Alive
Broken Melody
Buried Alive
Calling of Dan Matthews
Carol of the Mountains
Cavalcade of Civilization
Come on Tarzan
County Fair
Counsellor-at-Law

Count of Monte Cristo
Crime of Dr. Crespi
Crusader
Czar to Lenin
Dark Sands
Dead Men Tell No Tales
Diamond Jim
Don Quixote
Drake the Pirate
Eat 'Em Alive
Europe at War
Explorers of the World
Found Alive
Freshman Year
Girl of the Limberlost
God's Country and the Man
Good Fairy
Great Impersonation
Harmony Lane
Healer, The
Hitler—Beast of Berlin

A few selections from our four, three and two-reel subjects for sch

4 REELS:

France (Color)
Bonnie Scotland Calls
Atoms and Molecules
The Voice of India

3 REELS:

The Negro Farmer
Hell Below Zero
Death Drums of New Guinea
History of Aviation
Rio Roosevelt
Land of Giants
Fish from Hell
Itchy-Scratchy
Five Faces
Child of Mother India
The Devil's Play Ground
Tragedy of Mt. Everest

Evolution
North Sea
Cavalcade of America
Kamet Conquered
Surface Chemistry
Robinson Crusoe
This is China
Trailing the Jaguar

2 REELS:

Louis Pasteur
Puritans of Massachusetts
Colony
Cuba Beyond Havana
Conquest of the Alps
Washington
Inca — Cuzo
Theodore Roosevelt
Sea Killers

Our Wild Life Resou
Sugar in the Evergl
Manchukuo
Grass
With China at the F
Land of Shalimar
Earthquakes
Fingers and Thumbs
Mites and Monsters
Zoo Babies
Cover to Cover
Highway Mania
Sea of Strife
Study in Infant Beha
Story of the Sponge
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Schoolmaster
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The Jungle
The Court
The Bees
The Sea
The Sierras
The Lake
The Jobs
The Pompeii
The Mohicans
The Mandans
The Agains
The Introduction

Life and Loves of Beethoven
Life Returns
Little Red Schoolhouse
Lost in the Stratosphere
Mad About Music
Magnificent Obsession
Make a Wish
Man's Best Friend
Marines are Coming
Matto Grosso
Men of Ireland
Mercy Plane
Mine with the Iron Door
My Man Godfrey
My Old Kentucky Home
My Pal, the King
Nagana
Newsboy's Home
Old Curiosity Shop
Old Homestead
Old Louisiana

Oliver Twist
Paradise Isle
Raw Timber
Red Salute
Renfrew of the Royal Mounted
Road Back
Romance of the Limberlost
Samarang
Secret of Stamboul
She Shall Have Music
Skull and Crown
Sudan
Sutter's Gold
Three Kids and a Queen
Tundra
Wandering Jew
Wedding of Palo
When Knights Were Bold
Where the Buffalo Roam
William Tell
With Williamson Beneath the Sea

THE STARS THEY INCLUDE

JOHN BARRYMORE
FRANK O'BRIEN
HAROLD ARNOLD
FRANK ARTHUR
ROBERT MARSHALL
POLPHE MENJOU
JAMES CAGNEY
AUDETTE COLBERT
MARLIE McCARTHY
GAR BERGEN

VICTOR McLAGLEN
WILLIAM POWELL
CAROLE LOMBARD
ROBERT TAYLOR
IRENE DUNNE
MICKEY ROONEY
DEANNA DURBIN
CONSTANCE BENNET
VIRGINIA BRUCE
MARGARET SULLIVAN



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SCHOOL MADE MOTION PICTURES

Conducted by **HARDY R. FINCH**

Head of English

High School, Greenwich, Conn.

Member Committee on Standards for Motion Pictures and Newspapers of the National Council of Teachers of English

THE ANNUAL "Make Your Own Movies" contest, sponsored by the National Association of 4-Star Clubs of the National Board of Review of Motion Pictures, has announced awards for school-made films. First prize was received by the Greenwich (Conn.) High School Photoplay Club for its all color film, *Our Water Supply*, which shows how the community receives its supply of water and uses it. Honorable mentions were awarded to the Evander Childs High School Motion Picture Club of New York City for its production, *They All Go to Evander*; and to the East Side High School Photo Patrons Club, Newark, New Jersey, for its film, *World's Fair*.

The "Make Your Own Movies" contest closes each year on April 15. The contest judges are staff members of the Amateur Cinema League who decide on the winning films and comment on the good and bad points of each film submitted. These comments are sent to the clubs that have made the films. The first prize is a silver engraved cup which is awarded at the annual spring conference of the 4-Star Clubs in New York City. Schools that are interested in submitting films for the 1941 judging should write to Miss Helen A. Cahill, Director, 4-Star Clubs, 70th Fifth Avenue, New York City.

▼ ▼

You Can Make Your Own Movies is the title of a series of films which would help any school in the production of its own films. The films are 16mm and are silent. Each reel deals with a different phase of production technique. The four now available are: *How to Use Your Camera*, *Common Mistakes and Their Correction*, *Film Editing*, and *Exposure and Exposure Meters*. Rental is two dollars per reel for each showing. For further information address the Harmon Foundation, 140 Nassau Street, New York, N. Y.

California

Roosevelt High School, Oakland, lists eight films, most of them of the activity type: *School Activities* (100 feet); *Photography Club* (50 feet), the beginning of a series on student hobbies; *L10 Science Class* (50), showing a Christmas party where students brought food for a poor family; *H10 Social Living* (50), showing the ways that people walk; *Gardening Demonstration* (50); *Students' Fair Parade* (150) *Clean Up* (100), in vicinity of school; *Gardening Demonstration and Red Cross Flower Show* (50). Ruth A. Wood, biology teacher, is in charge of film production at the school.

Living and Learning in the San Diego Schools, a 900 foot color film, follows a day's visit to the schools by the parents of four pupils—one each in the primary,

intermediate grades, junior high school, and senior high school, Ivan A. Booker, Associate Director of the Research Division of the N.E.A., states.

Think, a bicycle safety film, (700 feet) has been released by the Lowell Junior High School, Long Beach. Made by boys and girls—ages 11 to 14—the film shows all negative situations by means of cartoons. All photographed scenes are positive situations. Dr. Helen Rees Clifford is the film's sponsor. (See page 208, May 1940, EDUCATIONAL SCREEN, for a picture of her group in action.)

Michigan

A safety film, *Safety in the Home*, (350 feet) has been produced in the Central Junior High School, Muskegon. A group of students wrote the script. The mother and father of one girl in the cast took part in the action and permitted the film group to use their home. Louise Parrish was the director of the production.

New Hampshire

Nine films, showing the activities of the University of New Hampshire, have been made by the university students, according to Donald W. Smith, General Extension Service, Durham, N. H. They are: *So You're Going to College*, depicting typical fraternity life on 400 feet of color film; *Winter's Highlight—Carnival*, (400) picturing a week end of winter carnival activities in color: skating, skiing, ski-jumping, broadcasting, and snow sculpturing; *Science Serves the Farmer*, (400) illustrating the work of the university's agricultural experiment station; *May Day Pageant*, (800) color; *A Day at University of New Hampshire Forestry Camp*, (800) color; *Isle of Shoals*, (300) presenting the marine biological laboratories of the university; *Horse Show*, (800) color; *Development of the Town Forest in New Hampshire*, (200) color; *For the State and Nation*, celebrating the school's seventy-fifth anniversary with campus scenes and activities on 1200 feet of color film. All films are available for loan to organizations.

Ohio

Clyde K. Miller, director of Visual Education at Dover High School, has directed a bicycle safety film entitled *Jack Finds a Way* (400 feet). In the film Jack is a daredevil bicycle rider. He cripples his little brother, has a serious accident; then he reforms and finds a way to make bicycle riding safe for children. The bicycle court is the solution presented by the picture.

A 400-foot safety film dealing with the subject of



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A stirring film by Jean Renoir (creator of GRAND ILLUSION). This French dialogue film with English subtitles is an epic of the French Revolution portraying the fight of the people of France against the forces of tyranny and oppression in 1789. It is a fine film as background for a better understanding of France's present plight. Should be seen by students as an aid in history, current events, and French language classes.

Send for Catalog of Entertainment and Educational Films

AUDIO-FILM LIBRARIES

661 Bloomfield Avenue

Bloomfield, N. J.

patrol protection is being completed by the Fourth Street School, Columbus. According to Charles A. Vance, principal, the film shows organization of the school patrol and encourages the pupils to play safe.

Reports on School-Made Films

Production of the rural safety film, *Life's Too Short*, (1 reel, 16mm Kodachrome), by the Senior Class of Oakvale High School, Oakvale, West Virginia, under the direction of Godfrey Elliott, is the result of an invitation to participate in the film production project on traffic safety conducted by the Bureau of Educational Research of Ohio State University and the Highway Education Board. (See EDUCATIONAL SCREEN, JUNE '40 p. 258.)

A 19-page mimeographed report on this student-made production, entitled "We Make a Movie," has been prepared to provide a means of answering some of the anticipated questions about local activities in connection with the project. Steps in the film's production are presented, including an informative section on the planning of the film's contents. Equipment and materials, outcomes of the project, and use of the film, are discussed. A brief synopsis of the story and reproduction of the scenario (50 scenes) complete the report. The film shows the hazards to rural students transported in school buses and the manner in which Oakvale students went about solving their safety problems.

A limited number of copies of the booklet are available for 50c each, from Godfrey Elliott, Principal, Oakvale Schools, Oakvale, W. Va.

A thirty-eight page booklet describing the making of a school film, *The Lady of the Lake*, has been received by your editor. Its title is "Living Literature, a Project in Motivated Education." Costs, procedures, student and adult reactions to the film—all are included in its pages. The J. C. Murphy Junior High School, Atlanta, Georgia, is responsible for this informative report, which unfortunately is no longer available for distribution by the school. However, copies of the report, may be obtained by the first persons who send requests to me with return postage.



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The Literature in Visual Instruction

A Monthly Digest

Conducted by Etta Schneider

Teacher-Training

A Study of the Status of Visual Educational Courses in Teacher-Training Institutions—E. Winifred Crawford, Montclair, N. J.—*Secondary Education* 9:161-70. May, 1940

A questionnaire was sent to 150 institutions which prepare secondary-school teachers by a subcommittee on educational films of the General Committee on Motion Pictures, Department of Secondary Education, N.E.A. Of the 76 returns, 42 colleges reported offering 92 courses. The other 34 indicated no offerings. Most of these courses are new to the college curriculum. It is usually called Visual Education, but terminology varies. Many were given during the regular academic year, one half being given in summer and one-sixth in extension. Almost all were sponsored by the education department.

Teachers of these courses held either masters' degrees or doctors' degrees. First in order of frequency for rank was the title of professor, then associate and assistant professors. Most professors were in the education department, a few being from the science and social studies departments.

One-half of the institutions had an especially equipped room for visual education. Less than one-fourth had an equipped laboratory for students. Most courses had access to a darkroom for photographic work.

From these and other statements found in the replies, the investigator makes some valuable suggestions: a) that institutions training secondary school teachers give at least one course on the use of audio-visual aids; b) that such a course be required of all graduates; c) that laboratory facilities be provided; d) that more systematic work in motion picture appreciation be taught; e) that more attention be given to research in the use of films and radio; f) that student teachers and their professors make use of audio-visual aids in their teaching; g) that educational films be made at teacher-training institutions; h) that institutions serve as a clearing house of information for teachers; i) that such institutions as need to, establish a visual aids library; and j) that there be greater cooperation between institutions and visual education groups.

Opportunities for the Preparation of Teachers in the Use of Visual Aids in Instruction—Katherine M. Cook and Florence E. Reynolds. Pamphlet No. 89. U. S. Office of Education, Federal Security Agency, Washing-

ton, D. C. 1940. 5c (For sale by the Superintendent of Documents, Washington, D. C.)

Teacher-Education—W. Gayle Starnes—*The Phi Delta Kappan*, 22:427-29. May, 1940.

A summary of the trends in teacher-training with recommendations; a) that courses be given during the regular school year, not only in summer; b) graduate school of education should give opportunity for training for leadership; c) the use of audio-visual aids in other courses at college should supplement the general course; d) extension courses should be offered; e) local, state and national conferences on audio-visual aids should be encouraged for promotional work; f) in-service training may be offered by local directors through demonstrations, conferences, courses and bulletins. (See also Jan. 1938 issue of EDUCATIONAL SCREEN.)

Photography and Film Production

The Production of 16mm. Motion Picture Films—C. Harold Stone, W. L. Valentine and Walter Miles—*Psychological Bulletin*, 37:29-59 Reprint available from Publications Office, Ohio State University, Columbus, O. 25c.

This report was prepared under the auspices of the Committee on the Use of Motion Pictures and Sound Recording Devices of the American Psychological Association.

A summary of information needed for the production of 16mm. films includes discussion of the camera, lens equipment, film, camera operation, exposure, focusing, lighting, etc. A research film, in which actual situations are photographed indiscriminately, must be clearly distinguished from an instructional film in which much planning has been done to make clear the meaning and significance of research. Pre-planning, editing, splicing, titling techniques are described.

A review of common errors in the production of films is then given. The method of producing sound on film is described. A good lesson in consumer education is the section, "How to Test a Used Camera." Acknowledgment has been given for the advice of many leaders in visual education.

Future Farmers in the Movies—*Agricultural Educational Magazine*, 12:137, January, 1940

A film based on the novel, "The Green Hand" by Paul W. Chapman, Dean of the Agricultural College in Athens,

Georgia is nearly completed. It is being produced by the Agricultural Foundation of Sears, Roebuck and Co. to be shown in every county in the South, and possibly other sections of the nation. Its purpose is to encourage farm youth and to further promote the Future Farmers of America and vocational education in agriculture.

Photography: Its Value in the Curriculum—Worthington Prince, Vacaville Union High School, California—*Sierra Educational News*, June, 1940 p. 38

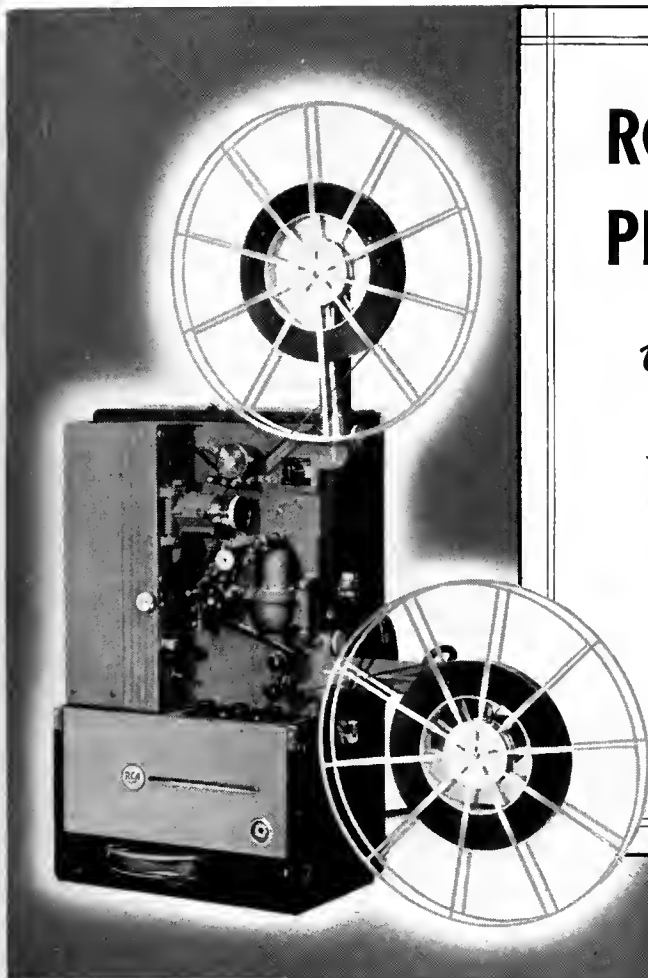
A course for high school students in photography should include such understandings and skills as: the taking, developing, printing and enlarging of a picture; the construction, operation and care of cameras and other equipment; the fundamentals of simple optics; mixing of chemicals; simple chemical reactions; preparation of simple equipment; and desire to work out problems of photography. These skills are closely allied with other phases of science teaching.

Additional values to be achieved by a course in photography are an understanding of art principles involved in composition, lighting, mounting and displaying prints; the ability to use pictures to describe social problems; ability to evaluate pictures appearing in press and advertising photography; the use of pictures for school-community relations and for the preparation of visual aids to serve teachers throughout the school.

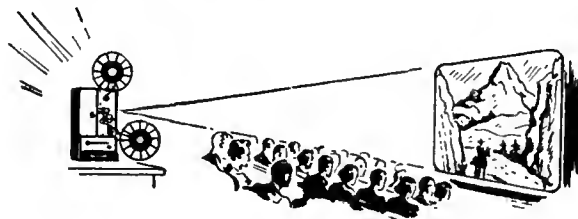
Evaluation

Report on Classroom Films—Joseph V. Sullivan, N.Y.C. teacher, chairman of Committee on Classroom Films, Dept. of Secondary Education, N. E. A.—*Secondary Education*, 9:171-80 May, 1940

Concise reviews of 44 new educational film releases, including free, rental and purchase films. Each review represents the consensus of opinion of the reviewing committee, which meets twice monthly in N.Y.C. Criteria for evaluation are not given, but it appears from the comments that the reviewer is to make suggestions for improvement of films not acceptable in their present form. Although other reviewers may not always agree with all of the judgments, this service should be very helpful in weeding out the undesirable, especially those films which are technically and in principle unsatisfactory for education. On the reviewing committee are: Helen Eagle, Wendell Brown, Grace Fisher Ramsey, Donald A. Eldridge, William



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Television and Sound

Television in Education—Gilbert Seldes, Columbia Broadcasting System—*Education*, 60:653 June, 1940

This may be the first article in a new classification for our files—that of educational telecasting. Mr. Seldes states that this extension of sight and sound will probably improve upon what movies and radio have already started, but it will not revolutionize education. He concedes the value of creatively made sound films of the documentary type, as well as that of radio broadcasting where the artful use of words can make visualization unnecessary. But he recognizes some need for combining images with broadcasting of certain types of experiences. The element most persistent in television will be the sense of actuality.

Sound Recording Equipment for Schools; Central Sound Systems for Schools—Reports by The Committee on Scientific Aids to Learning, 41 East 42nd Street, New York City, Irvin Stewart, Director, April 1940. Single copies free to school teachers and administrators upon request.

The Foreword of *Sound Recording Equipment for Schools* states that this report (prepared by Professor Karl S. Van Dyke of Wesleyan University) is not concerned with the ways in which the pedagogical value of recording equipment can be established or improved, but with pointing out to schools what the recording art has now ready for their use, and with helping school administrators to select the equipment best suited for their particular purposes. The cost of equipment, its applications and inherent limitations and the difficulties of operation are considered. Suggestions are offered also as to possible trends for future development and applications.

The first chapter, "The Functions of Central Sound Systems in Schools," of the second report, *Central Sound Systems for Schools*, was written by Paul C. Reed, Director of Visual and Radio Education of Rochester, New York, public schools, and suggests some of the advantages and disadvantages of using a central sound system. The remainder of the report, prepared by Professor W. M. Hall of Massachusetts Institute of Technology, describes the facilities provided by sound systems, discusses the technical aspects and suggests some sample specifications.

Periodicals

Audio-Visual Aids Number—*The Phi Delta Kappan*, 22: May, 1940 25c

The reader is referred directly to this bulletin, for stimulating articles on distribution, teacher-training and classroom use, as well as a summary of research to date. Special editors for the May issue were: Edgar Dale, F. Dean McClusky and W. Gayle Starnes.

Sight and Sound, vol. 9, Summer, 1940

Examine a copy of this periodical for a glimpse of visual education in a war-torn world. An advertisement for a film projector announces, "Of special interest to those in charge of evacuated children: The Kodascope can be used as readily for entertainment as for instruction. . . ."

Here is how motion pictures are being urged for use in the British national crisis: The Ministry of Information Films Division may set up a central film library which will act as the pool of films from which non-theatrical distribution will be supplied. . . . Mobile vans will put on in villages and elsewhere a single feature programme in which the supporting material will be war-effort films. . . . In addition to the purely propaganda films from the Ministry of Information and other government departments, educational films will also be included. . . . Should the scheme come into operation, it can only be hoped that at least the educational side is not allowed to lapse after the war. . . . (p.19)

A special educational campaign was undertaken last March by the British Film Institute at the suggestion of the Board of Education and financed by a grant from the Sunday Cinematograph Fund of the Privy Council. The four organizers were able to visit all the directors and many of the projector owning schools in their areas. They gave a number of demonstrations to members of Education Committees who had never seen an educational film before and had never realized its potentialities, to teachers to explain the method and technique of using films, while they also managed to visit a number of training colleges, most of whom strangely enough make no attempt to use films. . . . (p.20)

"Crisis in Production", by William Hunter, is a forceful summary of the educational film sources in England, with proposals for production in 16mm. Special attention should be given to "classroom films", based on the course of study and adapted to different grade levels. An exchange of services with other educational film producers would make possible an authentic library of films dealing with foreign lands. The author also proposes a film-editing project of existing materials now only partly educational.

Building America—Society for Curriculum Study.

Building America is a series of pictorial unit studies on modern American problems designed primarily for high school students. Since its first issue 40 studies have been published each of which discusses one problem that is crucial to America. Eight more units will be published during the current academic year. The first entitled *We Americans* will discuss the problem of immigration, both historically and in the light of the current domestic and foreign situation.

The Society for Curriculum Study has just signed a contract with the Americana Corporation of 2 West 45th Street, New

York City, publishers of the *Encyclopedia Americana*, to handle the sale of *Building America* to the schools, colleges, national organizations, and the general public. The policy and content of the publication will continue to be directed by the Editorial Board of *Building America*.

Requests for the list of 41 already published units and of those to be issued during the school year of 1940-41, together with a schedule of prices may be secured through the Americana Corporation. Single subscriptions for the current year (eight units) are \$2.00.

Book Review

Film and Radio as Educational Media—J. A. Lauwerys, University of London, England—157pp. mimeo. 1940. Limited distribution.

When Mr. Lauwerys was brought to the United States by the General Education Board to evaluate the use of films and radio in secondary science teaching, the reason was given that a non-American could bring a new, fresh perspective to the evaluation process. This has certainly been demonstrated in the condensed version of his report, recently circulated among visual education workers. Not only does Mr. Lauwerys provide a new point of view for the teaching of science, but he has clothed the field of audio-visual education in a new garment—so new as to bring it up to tomorrow's headlines!

The report has two parts: an introduction which discusses the relation of communication devices to man and society and the relation of science to society; and a recapitulation of the advantages and limitations of radio and films for education. The first part of the volume is stimulating, direct and most vital. In fact, it provides a sound philosophical, psychological and scientific basis for determining the goals and values which films and radio might aid in developing. In his preface, Mr. Lauwerys explains, ". . . the amount of space devoted to the introduction may cause surprise. I felt bound to give this rather full account so as to make clear what my general aims are, and in order to guard myself against two possible charges. The first. . . that I am inclined to overestimate the educational importance of the subject-area (science) with which I am most familiar, the other that I am suggesting the use of the educational system for propaganda purposes."

The introduction describes the relation of motion pictures and radio as modern communication devices to culture, government, propaganda and education. The author draws from some of the outstanding social scientists and philosophers of ancient and modern times. He also uses the current World War and the rise of totalitarianism to strengthen his argument for freedom of inquiry and thought. Visual aids specialists, long concerned with the problem of rental vs. purchase, sound vs. silent, motion picture vs. still picture and the like will never have the

(Concluded on page 314)

An Important New Sound Classroom Film

THE CAUSES AND IMMEDIATE EFFECTS OF THE FIRST WORLD WAR

The history of the first world struggle explained in detail, from Bismarck's formation of the Triple Alliance to the treaties of Versailles, St. Germaine, Neuilly, Trianon and Lausanne. A film which, clarifying the events culminating in the Paris Conference of 1919, helps the student understand the history of today. Authentic motion pictures of such world figures as King Edward VII, Franz Josef, Wil-

liam II, Winston Churchill and Woodrow Wilson. Actual scenes of such events as the Russian and German revolutions, the British blockade, the signing of the Versailles Treaty. Animated maps clarify and explain various treaties and alliances. Special attention is given to the entrance of the United States into the war and the role played by President Wilson.

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The Motion Picture "Feature"

(Concluded from page 278)

Nature Study—Articles on snow and on cattle.

Science—Articles on water and on fire.

Sewing—An article on the hoop skirt worn by the heroine.

Topics for character study and human relationships.

Topics for composition, English, research, units of activity.

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Material for spelling and vocabulary building.

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List of songs appropriate to the film.

Philately—A list of appropriate stamps.

Literature—A list of good books to read.

Bibliography—A good list for further study and research.

A graph illustrating the action.

These are the contents of but a few of the pictures that the author has prepared. The contents indicate conclusively the great educational value of feature films carefully selected for classroom use. The entire study guide may be used as a unit of work for the term. Short units may be used for a part of the term if time does not permit the use of the entire guide. Suggestions for procedure, methodology and classroom techniques are featured in each guide.

A properly made study guide shows the educational value of feature films and is actually a course of study in miniature. It correlates the feature film with all school subjects, supplies excellent supplementary reading material, is an aid to oral and written composition, to spelling enrichment and vocabulary building. It encourages independent research, and furnishes fine opportunities for the study of character and human relationships.

The author knows from experience that any teacher with the aid of one of these guides will find a full length feature film of absorbing interest to the pupils and a source of splendid material for classroom use. The feature film may now be added to the long list of good visual aids.

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State Teachers College, Indiana, Pa.

Kodachrome Slides and Movies for Instruction and Publicity

DUE TO the increased popularity and effectiveness of Kodachrome pictures, the acquisition of cameras and equipment by the institution for photographic work, and the allotment of monies for that purpose, the State Teachers College at Indiana, Pennsylvania has embarked upon an extensive program of color photography for both publicity purposes and for classroom instruction, using the 16mm Kodachrome for motion pictures and the wider sizes of Kodachrome for 2" x 2" slide transparencies.

To date virtually all the color motion pictures have been taken to "document" scenes, events, and activities about the College; or concerned with projects originating from the College in which the students have participated. The general purposes being: publicity, the fostering of better school-community relations, and entertainment. Future plans contemplate the production of this type of motion picture only, with the same general purposes in mind. While there are many excellent

teaching bits in the various films produced, no instructional film has been made, and none is contemplated. The consensus of opinion at the school on this matter is that the numerous problems inherent in the production of such a film, and the responsibilities entailed in its use, place such a film project outside the province of the institution.

In direct contrast, practically all the 2" x 2" Kodachrome transparencies have been taken for specific classroom use in the various departments of the College. This policy is to be followed for future productions.

Equipment for Color Photography

The equipment available at the college for color photographic work consists at the present of a 16mm magazine motion picture camera equipped with an f-1.9 lens, supplemented by filters, a telephoto lens, photo-floods, and a Cine-Kodak Tripod for making motion pictures; a Kodak Bantam Special, f-2.0 lens, a Kodak Retina II, f-2.0 lens, and a miniature-Kodachrome adapter for the Recomar 33, for the miniature work in producing the 2" x 2" Kodachrome slides. A Mendelshon flash gun or the photo-flood lights make it possible to take interiors in color. A Weston exposure meter is used for correct exposures, and a tripod is generally employed for steadiness and composition for both the motion pictures and the still pictures. A film titler, and a viewer-splicer facilitates the editing work of the motion pictures.

Publicity Through Color Movies

From September 1939 to August 1940 five 400-ft. reels of color movies were produced to "document" and portray the events and activities of the College for that school year. Starting with registration day in September, then continuing on throughout the school term, the typical scenes and outstanding events of the school year were photographed. This included selected scenes from the football season, the work of the college marching band, the orchestra, the dramatic groups, the radio workshop, education conferences, fraternities, sororities, regular Health Education activities such as hockey, archery, softball, goal-hi, horseshoes, tennis, badminton, etc.; the winter sports of skating, skiing, tobogganing, hiking, etc.; typical classrooms; spring sports of tennis, baseball, etc.; picnics, outings, spring festivals, and winding up the regular school term with Alumni Day and Commencement exercises. Likewise the events of the summer sessions were recorded in Kodachrome motion pictures, making for the year a total of 2000 feet of film. This material has been carefully edited so that each one or two reels tells a more or less completed story, while the whole group can be used to

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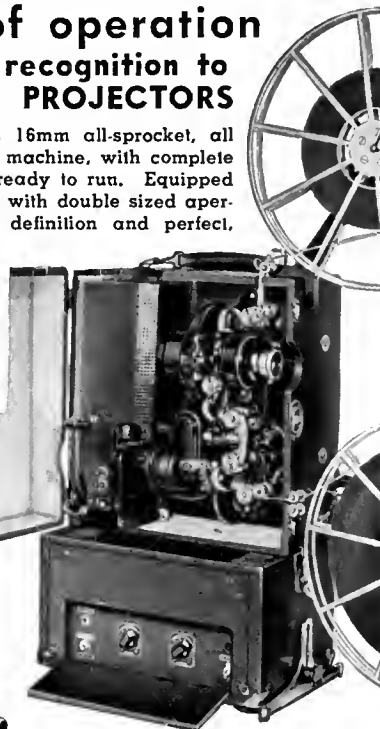
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portray "A Color Movie Annual of S. T. C. Indiana, Pa."

On September 11, 1940, this film was shown to the Freshmen who registered at the college that day for the ensuing school term. The purpose being to acquaint the incoming students with the type of things to anticipate during the school term, and to "sell" the school and its program to the Freshmen. The film was used (as far as it had been developed) throughout the spring of the year before P.T.A. organizations, Alumni groups, athletic associations, and civic clubs, (frankly) to "sell" the institution to the people of the college service area. From comments, expressions and reactions, it appears that the color motion picture is a strong community relations medium.

Field Course in Geography

For the past four years a special three semester-hour field course in geography has been offered each summer in order to bring students into immediate contact with problems of geographic significance. In 1937 a 2500-mile field trip was made through New England and south-eastern Canada. One 400-ft reel of Kodachrome recorded the trip. In 1938, a 4500-mile trip through the American Southland provided field experiences for the course. In addition to the 800-ft Kodachrome motion picture record, 200 Kodachrome 2" x 2" slides of geographic significance were made. In 1939 the geographers journeyed over 10,000 miles on the round trip through the West, visiting Grand Canyon, Boulder Dam, and travelling along the Pacific Coast from Los Angeles to Victoria, British Columbia. A 1200-ft Kodachrome motion picture film and 500 2" x 2" Kodachrome slides were made of that journey.

In the summer of 1940 the geographers sailed the Spanish Main, went through the Panama Canal, crossed the equator, and journeyed as far south as southern Chile. The group left New York City July 20 and returned to that city August 29. Field trips ashore were made at Cristobal, Balboa, Guayquil, Callao, Mollendo, and Antofogasta. From Valparaiso the group travelled to Santiago, where eight days were spent studying the geography of the Chilean valleys and learning the South American way of life. A special trip of Havana and environs constituted the last geography "lesson" before returning to New York. Approximately 1600 feet of 16mm motion pictures and 700 slides constitute the color photographic record of this field course trip.

While the motion pictures thus produced are highly educational and enlightening, they are travelogues rather than *instructional* films. They have been used to good effect by the various students who were on the trips, in their classes and at P.T.A. and club meetings in their teaching communities. Likewise the instructor who conducted the course has found extensive use for the films in his college classes, for institute work, in P.T.A. meetings, with alumni groups, and with community clubs and civic organizations. Hence the publicity value to the institution ranks high in the sum total of the outcomes from their use, even though they were taken from the geographer's point of view and contain significant geographic implications.

The Kodachrome slides on the other hand, find their

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best use in the classroom where teaching situations can be developed around the colored screen picture, or the slides used to illuminate a problem under discussion. It isn't necessary to show all the slides at one time. One, two, or any number of them can be re-arranged and used for the particular lesson problem under consideration. The scene can be held on the screen as long as desired, pupil participation can take place, disputed points can be clarified, and significant observations and conclusions drawn. It does not have to be a situation in which "now children, I am going to take you on a trip I took last summer. I am sure you are going to like it, for I did." Again, if the slides are properly taken they do not have to be boxed, labeled and classified as: "Field Trip 1937"; "Field Trip 1940", but can be cross indexed to be used in a number of combinations and teaching situations. While the best use of the slides is in the classroom, numerous calls for "illustrated lectures" with community groups provides opportunities for publicity work through their use.

Color Slides for Biology

To date only the Biology section of the Science Department has engaged in color photography. While it has produced some color movies, it feels that the colored slide will serve its purpose better. Since much of its material is seasonal, a long term program, covering several years, has been mapped out and a good start made on the project. Several hundred slides have been made to date. The course of study was carefully analyzed, the availability of suitable material to be photographed was surveyed, and a seasonal chart was devised to aid in planning time for photographic work of plant and animal life. Since exactness of line detail, true color rendition, and artistic composition are extremely essential in Kodachrome slides for Biological work, lightning fast "candid shots" are futile. In general the Recomar 33 camera with the miniature-Kodachrome adapter is being used for nature and biological color photography. The ground glass in the adapter facilitates composition and sharp focus, and with the camera mounted on the tripod, rock steady pictures are assured. The exposure meter is always used to determine the correct exposures for the scene.

Kodachrome Slides for Art

The Art Department has made a slight start in producing Kodachrome slides for its work. A number of colored slides have been made of significant bits of architecture, sculpture, gardens, landscaping, trees, flowers, costumes, and still life set-ups. Considerable work has been done in copying color prints in several areas of the Art Appreciation course. The Recomar with the Kodachrome adapter has been used for all the color photography for the Art Department.

Education and Recreation Through Travel

Recognizing the value of recreation as an element in education the college designed a number of educational-recreational tours for the students enrolled in the 1940 summer school. The trips were made in the college bus, and ranged in length from an hour and a half to four days. The first was an hour and a half tour of Indiana (Pa.) and vicinity; another was a

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two hour tour through a modern, up-to-date auto-tire factory, designed as an example of the way in which field trips may be conducted in the public schools. The Portage-Altoona historical tour consumed an afternoon and evening, and included a visit to the site of the famous Portage Railroad, several museums, and the famous Horseshoe Curve on the Pennsylvania Railroad near Altoona. The afternoon and evening trip to Pittsburgh provided a visit to the Stephen Collins Foster Memorial, Carnegie Museum, the Cathedral of Learning, and KDKA broadcasting studio. Of interest to the teacher of social studies, the teacher of geography and the literature instructor was the three day trip to Harrisburg, Lancaster, and Gettysburg. The four-day (July 3-6) Niagara and Canada tour was designed to present the reasons for Niagara Falls and vicinity, its historic, industrial, commercial, and agricultural significance and importance. The two day trip to Erie, Presque Isle, and Pymatuning Dam was planned to appeal especially to teachers of general science, nature study, geography, and history. The wild-life refuge at Pymatuning Lake, the lake resort at Erie, the ecological studies of plants and animals at Presque Isle in Lake Erie, and the geographical and historical features of the whole region provided significant experiences of great educational value. Two 400-ft reels of Kodachrome movies were made of these summer educational-recreational tours. They can be used in the classroom, in the college assembly, with clubs and community organizations, for instruction, entertainment, and publicity.

For the ensuing year it is planned to continue the photographic work in color, with more emphasis on slides than on motion pictures. Each department is preparing a comprehensive list of things to be photographed as individual scenes, or as a series of pictures to tell a definite story. Slides so prepared will have a definite bearing on the subject matter of the various courses of the school curriculum, and will enrich the specific factor of the lesson under consideration at the time. Then, too, the slides prepared by the teacher are more likely to be used frequently and effectively, since he/she will feel that they relate directly to the problem and clarify it readily.

To insure a long life of repeated use, the slides are mounted between glass with either the old style mount or the new SVE fibre cushion binder. Each department retains its own slides, but provides a brief descriptive "catalogue" of its pictures so that others may check them out for a limited period of use. In cases where it is definitely known that duplicate copies will be needed, repeated shots of the scene are taken while the camera is set up for the original, first picture.

This description of what one school is doing in color photography may suggest to others planning such work some things to do and some things to avoid in their production and use of Kodachrome slides and movies.

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News a

Educational Film Institute Uses Motion Pictures To Report Educational Experiments

Two motion pictures presenting educational experiments in applied economics have been made by the Educational Film Institute of New York University under grants by the Alfred P. Sloan Foundation. They are part of a group of experiments in changing educational methods now being conducted in various rural communities by state universities with the aid of the Sloan Foundation and coordinated by Dr. Harold F. Clark of Columbia University. The purpose of the studies is to discover whether levels of living in low-income communities can be improved when the public school curriculum, including lessons in the 3 R's, is built around the economic necessities of food, clothing, and shelter.

The films, *And So They Live* and *The Children Must Learn*, are designed to illustrate the unsatisfactory relationship between education and the local necessities of life which now characterizes American education in many parts of the country, and then show what happens to a community when the schools begin to teach in terms of the needs of the people and when ways to improve food, clothing, and shelter are demonstrated in the school room.

"Since it was desirable from the point of view of the basic experiment to have two separate films each relating to a different experimental community, the Educational Film Institute took the opportunity to make them according to different documentary techniques," Chancellor Harry Woodburn Chase said. "Our hope is that the differences will help advance the art of documentary film production." Dr. Spencer Pollard, director of the Institute and formerly member of the economics faculty at Harvard University, supplied the outlines for both films and co-ordinated the production groups.

And So They Live, the longer of the two films, runs for 25 minutes. It was executed by John Ferno and Julian Roffman. The film uses natural sound and dialogue against a background of an original musical score. It shows children in a rural mountain school reciting medieval ballads and hearing about dikes in Holland and Swiss mountain scenery, while their parents struggle to raise crops on worn-out soil.

The Children Must Learn, which runs for 13 minutes, was directed by Willard Van Dyke. It likewise, was made in a rural mountain community and presents the same problems. The musical background was arranged from authentic folk songs.

"The original idea in making these pictures was to put them in vaults for the present and add to them from time to time as the studies developed, releasing them when the experiments themselves showed positive results," said Harold S. Sloan, director of the Sloan Foundation. "The pictures have proved so interesting however, both from the standpoint of technical documentary film production and the educational story revealed, that the original policy may be modified.

Notes

"Although there are no definite plans at this time for the distribution of these films, it seems unwise to lock up such a convincing and powerful presentation of the need for the experiments."

The Educational Film Institute was established at New York University in July 1939 to produce and distribute motion pictures on social science subjects with special reference to economic problems. Its first year's activities include primarily the production of several films based on the Institute's own research and now nearing completion. Offices of the Institute are at 71 Washington Square South.

Visual Education Dealers Organize

The National Association of Visual Education Dealers became a functioning organization in February, 1940, when a group of twenty-eight visual education dealers from coast to coast, as charter members of the organization, adopted a constitution and by-laws and elected officers for their organization. This organization has adopted for its aims and purposes the following:

To promote practical, ethical and progressive methods of doing business among its members; to assist schools, colleges, churches and other organizations in obtaining maximum results in the use of audio-visual aids; to furnish visual education data and reports to enable its members to render a more effective service; to develop and promote better cooperative relations among producers, distributors and consumers, and all others serving the visual education field; and to approve, encourage, and promote sound fair trade practices, and to eliminate unfair trade practices.

The officers of the Association are: President, C. R. Reagan, Texas Visual Education company, Austin; Vice President, Donald Reed, Ideal Pictures Corporation, Los Angeles; and Secretary-Treasurer, D. T. Davis, D. T. Davis Company, Lexington, Kentucky. A Board of Directors has been elected composed of J. M. Stackhouse, Lake Junaluska, North Carolina, Olson Anderson, Bay City, Michigan; Frank Bangs, Salina, Kansas; H. L. Barr, Morgantown, West Virginia; J. E. Foss, Pittsburg, Pennsylvania; Richard T. O'Neil, Visual Education Service, Inc., Boston, Massachusetts; and Keith H. South, Film Preview, Inc., Minneapolis, Minnesota.

Documentary Scenario Contest

For the purpose of getting the best story on which to base a documentary motion picture, the Henry George School of Social Science and the Freeman magazine, 30 East 29th Street, New York City, announce the following contest:

In an effort to present to the nation the values of citizenship in a free society as opposed to those of a collectivist State, prizes will be given for the best scenarios on the subject "Free Enterprise in a Free Society."

In order to give contestants adequate background for their stories the Henry George School of Social Science invites them to enroll in the fifteen weeks' *Free* course in Fundamental Economics and International

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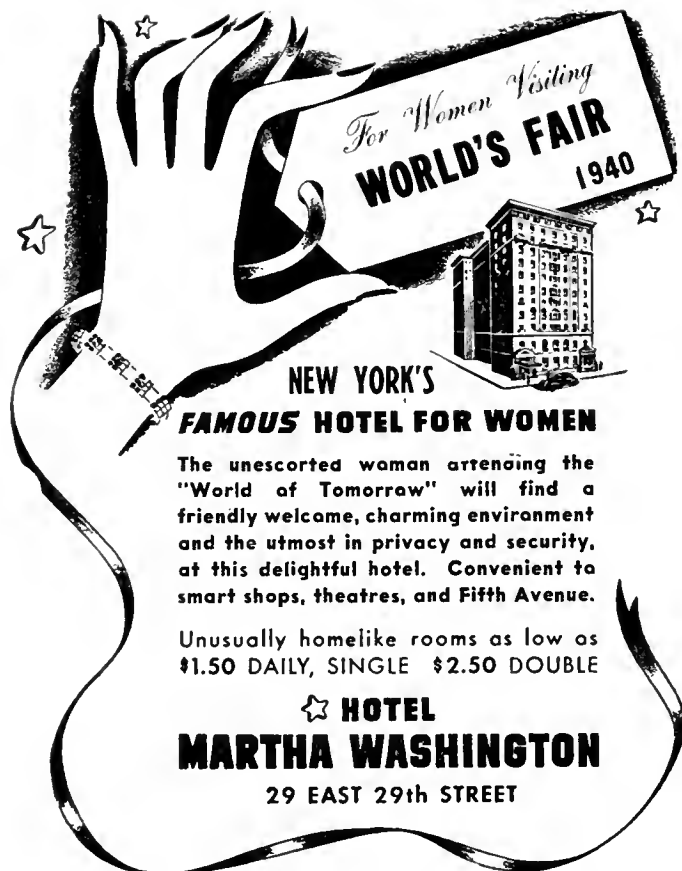
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The entries should not be submitted before January 8, when the term closes. The contest closes February 15. Manuscripts must be typewritten, and not longer than 1000 words. Do *Not* submit a continuity. Simply write out in synopsis form a story of what you believe represents "Free Enterprise in a Free Society". From time to time during the course you may get all the data that the School has available in the way of books, pamphlets, etc., for the preparation of your story. First prize \$100, second prize \$25, third prize \$15, fourth prize \$10.

Address your enrollment and inquiries to: Scenario Contest Department, Henry George School of Social Science, 30 East 29th Street, New York, New York.

U.S. Government Films Awarded

One first prize, two second, and one third were won by the United States Department of Agriculture films at the International Exposition of Agricultural Films, held in Rome, May 20-27, under the auspices of the International Institute of Agriculture.

A first prize was awarded to *Poultry—A Billion Dollar Industry*, in the general agricultural propaganda class. *Clouds* which won a second prize in the elementary class is a one-reel Weather Bureau picture directed by Raymond Evans and produced under the subject matter supervision of Dr. C. C. Clark. Another second prize (University Educational Class) was awarded to *How Animal Life Begins*, a school short made by the Department in cooperation with the American Film Center, Inc. This film is based on the longer Department of Agriculture film, *In the Beginning*. A third prize in the professional class was won by the two-reel film *Sugar Cane* jointly sponsored by the Bureau of Plant Industry and the Extension Service of Louisiana, directed by Raymond Evans, and produced under the subject-matter supervision of Dr. E. W. Brandes.

Eastman Photographic Collection

The Eastman Historical Photographic Collection—the most comprehensive ever assembled to illustrate the growth of photography—went on display for the first time May 6th at the New York Museum of Science and Industry, to remain there until November 1st. The exhibition has been selected from the cream of the Cromer collection, acquired last year in Paris by the Eastman Kodak Company, and from Eastman's own historical accumulation of the past sixty years.

On exhibit are examples of: the camera obscura; Daguerreotype apparatus and Daguerre's own camera; photographs by Fox Talbot, "snapshot" albums of Victor Hugo and the Emperor Napoleon III; miniature cameras used eighty years ago; Daumier cartoons concerning photography; historical material showing the development of dry plates and dry-plate cameras, roll film and roll-film cameras, and material relating to motion pictures and color photography.

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Need for Audio-Visual Aids Directors*(Concluded from page 276)*

The director must have had some training in curriculum work because it is his responsibility to see that the various aids are properly correlated with the curriculum and courses of study. He must be able to help the teachers in the selection of the aids that will contribute most to the accomplishment of their objectives.

Those becoming directors now should be required to have had several professional courses in the use and administration of audio visual aids, preferably a major for a graduate degree. Many of the leading teacher education institutions are now offering such courses.

The director should have had training in general school administration and, if possible, some experience in this field—because his work involves an understanding of general school policies, and he must work closely with the superintendent, principals and supervisors.

Unless the director is able to get along well with his fellow workers he cannot have a successful program. This is particularly important since much of his work is promotional. Regardless of how much authority he is given, he cannot build an effective program by *requiring* his teachers to use audio-visual aids; he must cause them to *want to use them*.

Experience has shown that one who is easily discouraged should never become a director of audio-visual aids. He, of course, is entirely convinced of the value of his aids, but to win complete support from the superintendent and board of education frequently requires a patient persistence that few possess. Too, some school boards remember buying \$800 35mm motion picture projectors that were never used, and they sometimes have the habit of asking such questions as, "Is there at least a definite agreement on standard sizes?" Unless some thorough public relations work is carried out, the director will hear from the community, "They are having a lot of picnics and shows at our school." His teachers will become enthusiastic about his department only gradually—sometimes very gradually—and some of them may never use audio-visual aids. Despite all of his efforts he must be prepared to see some teachers do a very poor job of visual presentation; however, he must keep in mind that only the best teachers make the best use of any teaching material. It is no more than fair to warn the prospective director that these are some of the difficulties he will probably encounter.

The sooner schools realize the necessity of having their audio-visual aids work properly supervised and employ qualified directors, the sooner we shall begin to realize the potential contributions of these materials to education.



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Current Film News

■ **CASTLE FILMS**, 30 Rockefeller Plaza, New York City, offer several new motion pictures for use on 16mm and 8mm projectors, namely:

Wings over World Wonders, a novel tour of the world giving bird's-eye views of wonder spots in many continents as seen from the clouds—Niagara, Yosemite, Rockies, Fujiyama, New Zealand's Alps, the Pyramids and Sahara, ending the air voyage over London, Paris, Naples and Vesuvius.

Come Back to Ireland is a genial jaunt amidst the thatched cottages, lakes, rivers and cities of the Emerald Isle and includes sequences of Killarney and the Shannon, market at Galway, fisherfolk on the coast, peat-diggers, the Blarney stone, and Dublin.

Mexico unrolls scenes of its glorious past and its exotic beauty of today. The temple of Quetzalcoatl, floating flower islands of Xochimilico, Popocatapetl, the great cathedral and market place in Mexico City are visited. Intimate shots in village and town complete the picture of the Mexico of today.

Battle for France and Fatal End continues an authentic motion picture chronicle of Europe's wars. Starting with the evacuation of Allied troops from Dunkerque, it follows German advances into France, showing rear-guard battle actions, actual bombing of Paris and environs, the fall of towns in the path of invading columns, and finally, occupation of Paris and the assumption of total powers by Premier Petain.

■ **ERPI CLASSROOM FILMS, Inc.**, 35-11 35th Avenue, Long Island City, New York, have produced three new sound films in their Human Geography series:

A Planter of Colonial Virginia, produced in collaboration with the Williamsburg Restoration, provides an authentic portrayal of life in eighteenth century Virginia. It presents the atmosphere and functions of the tobacco plantation; the significance of Williamsburg as the political and social center of the colony; methods of manufacture and means of transportation; costumes, architecture, social customs and music of the period.

French-Canadian Children is an intimate study of the winter home life, environment, and activities of a typical French-Canadian farm family in the Province of Quebec. Reproduced conversations reflect the influence of French language and customs. School life, ice cutting, rug making, food preparation, and maple syrup refining, are shown.

Children of Switzerland—Shows the influences of an Alpine environment upon the pastoral existence of the members of a typical Swiss family. Characteristic village, home, and out-

door scenes reveal the frugal existence of a mountain people whose chief means of livelihood is their cattle. Beautiful summer scenes of the rugged snow-covered Alps are provided together with reproduced and interpreted Swiss conversations.

■ **FILMS INCORPORATED**, 330 West 42 Street, New York City, announces that new feature pictures have been carefully studied for their educational values and the following have been selected to be added to the School List. Study Guides will be prepared immediately and an illustrated folder describing the entire School List including these additions will be mailed upon inquiry.

The Arkansas Traveler—human, down to earth family picture of small-town life, starring Bob Burns, Fay Bainter and Irvin S. Cobb. Interesting from a vocational standpoint.

The Barrier—Rex Beach story laid against a background of the Alaskan gold strikes of the '90's. Stunning backgrounds of majestic peaks, glaciers and forests. Features Leo Carrillo, Jean Parker.

Crime of Dr. Hallet—powerful story of self-sacrificing scientists working for humanity, seeking a cure for red fever in the tropical Sumatran jungle. Ralph Bellamy, Josephine Hutchinson.

If I Were King—romantic costume spectacle picturing fifteenth century Francois Villon, poet and philosopher, who champions the people against the nobles. Magnificent settings and historical background. Ronald Colman, Frances Dee, Basil Rathbone.

Little Orphan Annie—human picturization of a series of events in the life of a freckle-face girl loved by millions of newspaper cartoon fans. Features Mary Ann Gillis.

■ **AUDIO-FILM LIBRARIES**, 661 Bloomfield Avenue, Bloomfield, New Jersey, announce the following additions to its library:

Marseillaise—8 reels, 16mm sound—a new French film with English subtitles, produced by Jean Renoir. It deals with the French Revolution, opening with the storming of the Bastille in July, 1789. It goes on to show the tyranny and oppression forced upon the people of France by Louis XVI and Marie Antionette, and the French love of democracy and freedom. Available for both rental and sale.

Our Constitution—2 reels, 16mm sound—available for rental only. This historical picture depicts the causes leading up to the need for a Constitutional Convention and the subsequent drawing and ratification of our Constitution in 1787. Important characters are portrayed, including Washington, Franklin, Madison, Hamilton.

■ **INTERNATIONAL GEOGRAPHIC PICTURES**, 52 Vanderbilt Avenue, New York City, have completed production on the third subject in their series of historical films—a very timely picture as indicated by the title:

The Causes and Immediate Effects of the First World War—2 reels, 16mm and 35mm sound. The film portrays,—by animated maps and authentic scenes of events and personalities involved,—the formation of the European alliances; growth of German Imperialism; Middle European Empire dream; crises before the war; the war in brief; the collapse of Russia and the Treaty of Brest-Litovsk; formation of the new Baltic states; the Armistice and the Conference of Paris showing the treaties of Versailles, St. Germain, Trianon, Neuilly, Sevres and Lausanne.

Past and present world figures, such as King Edward VII, William II, Franz Joseph, William Churchill, Czar Nicholas, Wilson, are seen. Animated maps are used to clarify and explain the various alliances and treaties.

Particular attention is given to the entrance of the United States into the war and the part played by President Wilson in helping to shape the peace treaties. As in their earlier films, the producers present history without bias, leaving the interpretation of facts to the teacher.

■ **WALTER O. GUTLOHN, INC.**, 35 West 45th Street, New York City, report that they now have ready for distribution in 16mm sound an important group of feature pictures with outstanding stars and casts. The titles are listed as follows:

The Private Life of Henry VIII with Charles Laughton, Robert Donat, Binnie Barnes, Elsa Lanchester, Merle Oberon and Wendy Barrie.

Catherine The Great—Douglas Fairbanks, Jr., Elizabeth Bergner and Flora Robson.

The Scarlet Pimpernel—Leslie Howard and Merle Oberon.

Elephant Boy—Sabu, based on "Toomai of the Elephants" by Rudyard Kipling.

Rembrandt—Charles Laughton, Gertrude Lawrence and Elsa Lanchester.

The Ghost Goes West—Robert Donat, Jean Parker, Eugene Pallette.

Things To Come—H. G. Wells' fantasy of the year 2036 with Raymond Massey, Ralph Richardson, Sir Cedric Hardwicke.

Sanders of The River—Paul Robeson.

Study guide can be had with *Things To Come*. Study guides for the other films are in preparation. These pictures are available for rental and long term lease.

Recognizing the additional visual value that color films give to school pictures, Walter O. Gutlohn, Inc. is rapidly increasing its color film library. They have just issued a comprehensive folder descriptive of their well-known color library of 16mm sound and silent pictures. Among the outstanding color films listed,

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are the newest releases including three silent films on South America, one reel each, entitled: *East Coast of South America*, *West of The Andes*, *The Windward Island*, and two sound subjects, *Waltz of the Flowers*, and *Jefferson and Monroe*, one reel each.

■ GARRISON FILM DISTRIBUTORS, Inc., 1600 Broadway, New York City, are releasing this month a series of six new instructional films dealing with Handicraft Arts, produced in cooperation with the Universal School of Handicrafts. Arthur Browning, writer and film producer, directed the series which is keyed for adult and elementary school use. Titles of the films—one reel each—are:

Elementary Manual Training: Making a Fine Gift Box; Marionettes, Construction and Manipulation; Elementary Book Binding; Loom Weaving; Decorative Metal Work; Leather Work. Handicraft Manuals, published by the Universal School of Handicrafts, will be available for use with the films.

■ BAILEY FILM SERVICE, 1651 Cosmo Street, Hollywood, California, have taken over distribution of three 16mm sound films formerly distributed by Douavin Miller Productions. All three subjects were produced under the direction of Mary Clint Irion, formerly Assistant Director of Visual Education of Los Angeles County Schools.

Airliner depicts the modern transport plane in actual service, and the latest developments in aviation—air terminals, traffic control office, inspection and servicing of motors, automatic pilot, gyro-horizon, etc. It is an informative picture told in an entertaining way.

Milk is a primary teaching film showing the production of certified raw milk on a modern dairy farm. Scenes include preparing and mixing feed, clipping and washing cows, sterilization of equipment, hand milking, milking machines, bottling of milk and its delivery.

Miracle of the Meadows, the third film, shows the production, processing and distribution of certified and pasteurized milk from farm to home. To some extent it parallels the primary milk subject but treats in addition: government control of milk production, equipment and work of pasteurizing plant.

■ THE UNIVERSITY OF NEW HAMPSHIRE, Audio-Visual Aids Service has secured distribution rights to their state picture, titled:

The Ninth State—so called because New Hampshire was the necessary ninth state to ratify the Constitution. Colonial houses and doorways are first shown, followed by a shot of the State House at Concord and background scenes to show some of the industries and advantages of the state: its water power for generating electricity, use of its granite, its popularity as a summer playground, beauties of the White Mountains, the summer theatre and McDowell musical colony. Concluding

scenes show New Hampshire's agriculture, and winter sports.

This 16mm sound film, all in color, will be rented to any organization. It requires thirty minutes projection time.

■ IDEAL PICTURES CORPORATION, 28 E. Eighth Street, Chicago, is distributing its new 1940-41 catalog of 16mm sound and silent, 8mm silent motion pictures. Published in a handy size—7¼x8"—the catalog's 98 pages offer a wide selection of features, featurettes, comedies, sports, and educational reels on a variety of subjects, as shown by the Table of Contents. 16mm sound features are listed alphabetically also for ready reference, indicating the page on which a description of the film's contents appears. Illustrations enhance the general attractiveness of the booklet.

Special announcement is made of Ideal's acquisition of exclusive 16mm rights to 61 of the 1940-41 Monogram feature pictures, a partial list of which is given in the catalog.

■ EASTIN 16MM PICTURES Co., Davenport, Iowa, and Colorado Springs, Colorado, announces a new, exclusive 16mm release, available for rental only:

Cipher Bureau—7 reels, 16mm sound. This feature picture deals with the detection of foreign spies and fifth columnists by American counter-espionage agents. The brilliant scientific methods of the Cipher Bureau are interestingly portrayed.

■ NU-ART FILMS, INC., 145 West 45th Street, New York City, has released in 16mm sound four full length feature comedies and six two-reel subjects, featuring important stars. The full length releases are:

Feet First; Welcome Danger—starring Harold Lloyd.

The Gladiator; Wide Open Faces—with Joe E. Brown.

Tarzan's Revenge, an Edgar Rice Burroughs' production, with Eleanor Holm and Glenn Morris.

The six short subjects constitute the second group of a series of modern musical and dialogue comedies to which Nu-Art acquired exclusive rights. This new group includes three films with Ruth Etting, one with Johnny Arthur, one with Gene Austin, and one with Walter Catlett.

■ UNITED STATES STEEL CORPORATION, 208 S. LaSalle St., Chicago, has released a new motion picture, coincident with the establishment of film distribution centers at subsidiary company offices in Pittsburgh, Chicago, New York, Birmingham, Cleveland and San Francisco. Title of the new subject is:

The Making and Shaping of Steel—7 reels, 16mm or 35mm sound. It tells the story of steel from the time the ore is mined until the finished product leaves the mills. Each of the reels is complete in itself and may be used separately. May be obtained free upon application to the nearest distribution center.

Among the Producers

When the commercial firms announce new products and developments of interest to the field.

New SVE Slide Projectors

The Society for Visual Education introduced two new slide projectors at the National Photographic Dealers' Convention held in Chicago in August—the Models AK and RK.

The RK projector is a 100-watt machine incorporating a triple condensing lens system, giving greater illumination than has previously been obtained in the Model EK which it supersedes. A feature of this Model RK is that it may be used with any one of the three types of slide changers. It is equipped as standard with a new noiseless type of horizontal slide carrier. This carrier is easily removed and in its place it is possible to use the SVE semi-automatic slide changer. This changer will accommodate either glass slides or the Eastman Ready-Mount. It will also instantly take the Eastman automatic Ready-Mount slide changer.

The Model AK is a new and improved 300-watt slide-only machine. A triple condensing system greatly improves the lighting efficiency of this projector and is so arranged that all the lenses in the projector may be cleaned in a few seconds. This machine is regularly equipped with an SVE semi-automatic slide changer and is so constructed that the Eastman Ready-Mount changer may be instantly attached. The lens used is an exceptionally fine anastigmat Series "O" lens. The SVE vertical slide changer eliminates the possibility of moving the projector during the projection of pictures, thus assuring no motion of the image on the screen.

One of the outstanding features at the Photographic Show was the introduction into the amateur field of a new third-dimension projector. Amateurs have been experimenting with this type of photo-



SVE RK Slide Projector

graphy for some time and will be interested in learning of this development.

Instead of using two projectors side by side the SVE machine has been designed to work as a single vertical unit. This makes possible the use of a single projection lamp containing two 300-watt filaments properly spaced to assure even illumination on both projected images at all times. In order to adjust for the correct vertical and interocular distances on the screen, variable adjustments have been attached to the lens

system to allow for these corrections at any projected distance. The third-dimension projector will accommodate double-frame transparencies and single-frame filmstrips. It is only necessary to remove the front aperture glasses and make a slight adjustment on the lenses for the difference in the interocular and vertical distances to change the machine from single-frame filmstrip operation to the double-frame filmstrip.

For further particulars, write the Society for Visual Education, 100 East Ohio Street, Chicago.

New Radiant Projection Lamps

For projectors regularly using 750 or 1000 Watt, 25 hour, Biplane lamps, the Radiant Lamp Corporation, Newark, N. J., has developed two new Biplane type lamps producing greatly increased screen illumination. The new 750 Watt lamp is said to be approximately equal in light output to that of the regular 1000 Watt lamp, while the latter possesses an even higher proportionate light effectiveness. Both lamps are designed to burn 10 hours, are supplied in Medium Prefocus or Medium Screw base, (T12 bulb). Each lamp features the "Black-Top" coating which completely eliminates upward passage of stray light from the lamp housing of the projector.

There is little difference between the current loads and operating temperatures of these new lamps and those of corresponding regular 25 hour lamps. The new 750 Watt lamp lists at \$4.10, the new 1000 Watt lamp at \$6.00.

First Turret-Head Magazine Loading Camera

Important camera news is Bell & Howell's announcement of the new 16mm turret-head Filmo "Auto Master," first multi-lens magazine loading camera. It is powered by the Filmo 141 mechanism, but encased in a distinctive new modern housing. The "Auto Master" has a rotating, three-lens turret, upon which any three lenses may be mounted—wide angle, speed, or telephoto. Mounted directly on the turret beside each lens is the corresponding viewfinder objective. As the camera lens is rotated to position, the matching objective is automatically seated before the viewfinder, offering a full-size image.

An entirely new and extremely practical idea in camera strap-handles is provided. The "Steady Strap" is detachable, screwing securely into the tripod socket on the bottom of the camera. An additional feature is a built-in exposure calculator which is said to give at a glance the correct lens setting for both Kodachrome and black and white film.

The camera operates at four speeds, 16-32-48-64 frames per second. Built in are the single-frame release and starting



SVE Third-dimension projector for double-frame filmstrips and single-frame filmstrips.



New Bell & Howell multi-lens magazine loading camera

button lock. The Filmo "Auto Master," equipped with the Taylor-Hobson F 2.7 lens and the viewfinder objective, is priced at \$195. For further particulars write to the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.

A New Slide Series—Race Decline and Race Regeneration

This series of illustrated lectures traces some steps which occur in individual and group degeneration by analyzing the forces that produce physical degeneration.

The basis for these lectures has been provided by field studies made among fourteen primitive races in different parts of the world. Wide varieties of environments have been included ranging from the Arctic to the tropics and from equatorial jungles to the high Andes and other mountain groups.

The data obtained have been recorded clinically, photographically and by physical measurements of individuals. Chemical analyses have been made of foods involved. The data besides being published in book form (*Nutrition and Physical Degeneration, A Comparison of Primitive and Modern Diets and Their Effects*, published by Paul B. Hoerber, Inc., Medical Book Dept., Harper Brothers, New York), are now assembled in this series of visual lectures with descriptive texts provided in manuals synchronized to the numbered illustrations. A synopsis of the book is also provided. The series is developed under the general title *Light From Primitive Races on Modern Degeneration*. The individual lectures have been assembled under the following eight titles:

"Sketch of the Primitive Races Studied" (60 illustrations); "How Primitive Races Have Prevented Tooth Decay" (72 illustrations); "How the Faces of Primitives Were More Beautiful Before Than After Modernization" (71 illustrations); "Facial Beauty Lost in One Generation" and "Greater Injury to Later Born Children" (47 illustrations); "Animal Defects From Foods of Parents" and "Mutual Responsibility of Both Parents" (36 illustrations); "Light From Primitive Races on How Mentally Backward and Delinquents Can Be Produced" (33 illustrations); "Special Foods of Primitives For Parents-To-Be" and "Race Regeneration by Obeying Nature's Laws of Life" (44 illustrations); "American

Indians, Primitive, Semi-Primitive and Modernized".

In order to make the material most easily available and widely adaptable the illustrations will be provided in three forms; namely, film strips on 35 millimeter film, two by two inch glass slides and three-and-a-quarter by four inch glass slides. The prices of the film strips averages \$3.00 per subject.

This visual education lecture series can be obtained from Dr. Weston A. Price, Dental Research Laboratories, 8926 Euclid Avenue, Cleveland, Ohio.

B&H Editing Outfit

An intermittent film viewer, and some new, streamlined, "Heavy Duty" Rewinds, are offered by Bell & Howell. Showing actual movies on the ground-glass viewing screen, instead of a series of single "still" frames, the new "Filmotion" Viewer is the basic unit of an efficient new film editing outfit. The viewer is said to produce a moving image that is exceptionally clear and steady. Convenient controls for focusing and framing are provided, and the 30-watt lamp is readily accessible for cleaning. The ground-glass viewing screen is 3 in. x 2 3/4 in. on the 16mm model. The viewer is available on the well-known Filmo Add-a-Unit basis,

Amplifier for Dual Projection

With this new Victor Amplifier regular theater continuity is now possible for continuous shows without any breaks for changing reels. This added flexibility and Victor multiple use is brought about by the model "R" Amplifier which can accommodate two Animatophone Sound Projectors and as many as eight 12" or 15" speakers. A flick of the change-over switch stops one projector and puts the other into operation to permit threading without loss of projection time.

Public Address equipment and a record player can also be used at the same time to supplement the sound projector. Complete information may be obtained by writing to the Victor Animatograph Corporation, Davenport, Iowa.

with or without rewinds, with or without splicer, and it will take current Filmo rewinds as well as the new "Heavy Duty" units. Present Model 136 Filmo Splicers, from either 8 or 16mm. Filmo Editors, may be mounted on the new viewer.

Taking all 16mm reels up to 2000-foot capacity, the new Filmo "Heavy Duty" Rewind appears in attractive streamlined design. It is equipped with a ratio-control lever for rapid rewind, or for more deliberate editing operation.

Film Strips for Social Studies

Pictorial Events, a recently formed organization in New York City, with offices at 122 E. 42nd Street, New York City presents ten new film strips re-enacting American History, French History, Literature, Government, Civics, Geography, and other Social Studies.

With the exception of the material on *Our Government*, the pictures which make up the continuity of each film strip were produced during the filming of great historical motion picture productions. Titles of these nine units are: *Les Misérables, A Tale of Two Cities, Abe Lincoln in Illinois, The Westward Migration, Holland, Switzerland, Pinocchio, The Adventures of Tom Sawyer, Gulliver's Travels*.

The film strip on *Our Government*, comprising 54 pictures, gives a factual and documentary picture-story of each step in the operation of our government. Here are seen the ceremony of the presidential inauguration, the members of the Cabinet at their posts; function of the primary ballot, meaning of the Electoral College, etc.

This material has been designed from a social relations point of view. The pictures are highly selective in character and exciting in subject matter. Arranged in logical sequence, they are accompanied by a narrative which is provocative of much valuable discussion between teacher and students. The events and characters portrayed should stir students to further study and research and lead to a better understanding of past episodes and movements.

Teachers' Guides to accompany the units have been prepared by educators. They contain comprehensive text, explanatory of the respective pictures, historical data, and stimulating questions.



Amplifier and two sound projectors

The Film Estimates

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

(A) Discriminating Adults (Y) Youth (C) Children

Date Estimate was made is shown on each film.

All This and Heaven Too (Davis, Boyer, Barbara O'Neill) (MGM) Splendid screening of first (and best) half of Rachel Field's popular novel, telling moving story of tragic happenings in French family of 1847, affecting life of fine little governess. Highly commendable in acting, settings, directions. Somber but absorbing. 8-7-40
(A) **Natiable** (Y) Very mature (C) No

Andy Hardy Meets a Debutante (Rooney, Stone, Garland) (MGM) Another entertaining Hardy story along usual pattern. Hectic romantic complications of Andy who boasts of friendship with reigning deb and is hard pressed to prove it. Equality and Americanism theme in father-son discussions. Lively and diverting. (A) (Y) (C) **Entertaining** 8-7-40

Anne of Windy Poplars (Anne Shirley, James Ellison) (RKO) Sentimental, old-fashioned story preserving spirit and mode of popular girl's book of same title. Heroine's new school job is made difficult and unpleasant by antagonism of small town's ruling family, but her persistent kindness triumphs finally. Naive stuff, but pleasing, clean family entertainment. 8-7-40
(A) **Fair** (Y) **Good** (C) **Fairly Good**

Beyond Tomorrow (Wininger, C. A. Smith, Harry Carey) (RKO) Three wealthy, lonely bachelors find happiness in befriending two fine youngsters; after death their spirits return to guide youngsters' threatened romance. Simple, human, heart-warming appeal in first half, compensates somewhat for weak, confused and unconvincing developments in latter half. 9-10-40
(A) & (Y) **Good of kind** (C) **No interest**

Boom Town (Gable, Tracy, Colbert, Lamarr) (MGM) Realistic oil-town life feverishly overdone with furious fights, killings, hi-jacking, alcoholic climaxes, cheap infidelities and crude heroics too blatant to convince. Millions made and lost in hectic tempo. Elaborate, frantic melodrama of seamy frontier life. 9-10-40
(A) **Depends on taste** (Y) & (C) **No**

Boys From Syracuse, The (Butterworth, Jones, Rosemary Lane, Penner) (Univ) Hilarious, nonsense parody of Shakespeare's "Comedy of Errors," laid in classic Greece. Two dual roles, endless mistaken identities, crazy anachronisms, wild chariot chase, etc.—all in elaborate Greek costumes and sets, with good cast. "Good taste" suffers frequently. 9-10-40
(A) **Depends on taste** (Y) & (C) **Doubtful value**

Brother Orchid (Robinson, Sothorn) (Warner) Crude gangster seeking "class" finally finds it in monastery with brothers who care for him after his gang's attempt to murder him. Strange conglomeration of farce, brutality and spirituality, but rather novel and decidedly well-done. 9-10-40
(A) **Good of kind** (Y) & (C) **No**

Captain Is a Lady, The (Charles Coburn, Beulah Bondi) (MGM) Another "Old Lady 31," skillful comedy of realistic ocean-front life not overdrawn, with Coburn doing outstanding role as the leading character. Pleasant, intelligent little picture that will agreeably entertain those who can appreciate it. 8-7-40
(A) & (Y) **Good** (C) **Mature but good**

Cross-Country Romance (Barrie, Raymond) (RKO) Farce comedy. Millionaire heiress jilts fiancé and, concealing identity, attaches herself to penniless doctor who is enroute to California with trailer. Complications as he tries to avoid her and she tries to avoid law. Tedious, talky, trite situations. 9-10-40
(A) **Mediocre** (Y) **Doubtful value** (C) **No**

Earthbound (Warner Paxter, Andrea Leeds) (Fox) Fanciful "drama." Hero ends "affair" with friend's wife, returns to his own, is shot by "sweetie," as double-exposure ghost, invisible and inaudible, tries frantically to save innocent friend at murder trial. Achieves many unintended laughs. 8-7-40
(A) **Good of kind** (Y) **Doubtful** (C) **No**

Florian (Robert Young, Helen Gilbert) (MGM) Romantic doings under old Austrian monarchy centering around beautiful white horses. Ups and downs of great horse, Florian, his amazing tricks, devotion he inspires, are core of story and chief appeal. Over-long, but good sentimental film. 9-10-40
(A) & (Y) **Good of kind** (C) **Unless too emotional**

Four Sons (Leontovich, Ameche, Curtis) (Fox) Vivid and moving picture of occupation of

Czechoslovakia portrayed through tragic story of mother and four sons. Nazi treachery, intrigue, and domination effectively shown. Role of mother superbly acted. Strong propaganda. 8-7-40

(A) **Fine of kind** (Y) **Mature but good** (C) **No**
Ghost Breakers, The (Bob Hope, Paulette Goddard) (Para) Hilarious mystery comedy with most of brisk, spine-chilling action taking place in haunted castle on island near Cuba, inherited by heroine and which Bob determines to "de-ghost" with aid of his colored boy. Comic situations, clever dialog mixed with ghostly goings-on in creepy atmosphere. 8-7-40
(A) & (Y) **Very amusing** (C) **Too exciting**

Gold Rush Musie (Ann Sothorn, Lee Bowman) (MGM) Small-town caharet heroine stumbles on dust-bowl exiles trying gold-prospecting as forlorn hope. As spark plug of whole group, she proves the effort futile and turns them back to farming. Simply, sympathetically, humorously, healthily done. 9-10-40
(A) **Fair** (Y) **Good** (C) **Perhaps**

Great McGinty, The (Donlevy, Tamiroff) (Para) Absorbing and discerning satire on corrupt policies in government. Tough hobo, befriended by foul politician, rises to top as "reform" mayor and attempts vainly to fulfill reform pledges. Clever flashback technique. Humorous, swift-moving, thought-provoking. 9-10-40
(A) **Entertaining** (Y) **Mature** (C) **No**

I Love You Again (Powell, Loy) (MGM) Hilarious sophisticated comedy. Professional gambler, for nine years victim of amnesia, accidentally regains memory and returns to small town to clean up on money earned by him as righteous and stingy business man. Situations amusing but heavy-handed farce and slapstick miss fire. 9-10-40
(A) **Probably amusing** (Y) & (C) **No**

I was an Adventuress (Greene, Zorina, von Stroheim) (Fox) Feminine accomplice of jewel thieves reforms when she falls in love and marries socialite. Her struggle to get rid of former associates is basis of plot. Implausible, elaborate production, weak plot. Delightful ballet scenes. 8-7-40
(A) & (Y) **Fair of kind** (C) **No**

Ladies Must Live (Wayne Morris, Rosemary Lane) (Warner) Artificial little farce about cabaret-singer-heroine (of high class family) and pig-raising farmer-hero (a millionaire) whose romance is nearly ruined by well-meaning but misunderstanding "best man." Unconvincing acting, mediocre singing, trite story, but rather fun. 9-10-40
(A) **Hardly** (Y) **Fair** (C) **Little interest**

Lucky Partners (Ronald Colman, Ginger Rogers) (RKO) Gay, sophisticated comedy offering much that is engaging and original. For his share in winning sweepstakes ticket, Colman—a noted artist in hiding—gets heroine to go on a platonic trip before she marries dull fiance. Amusing complications pile up ending in absurd courtroom scene. 9-10-40
(A) **Diverting** (Y) **Mature** (C) **Unsuitable**

Man I Married, The (Joan Bennett, Lederer) (Fox) Absorbing anti-Nazi drama. Liberal-minded American woman and charming German-horu husband vacation in Germany. Husband becomes fired with Nazism while wife is shocked by its brutalities. Effective dramatic climax and conclusion. Convincing and natural dialogue and acting. 9-10-40
(A) **Fine of kind** (Y) **Very mature** (C) **No**

Man Who Talked Too Much, The (Brent, V. Bruce) (Warner) After sending innocent man to death, assistant district attorney resigns and becomes unscrupulous, successful mouth-piece for crooks. When high-minded young brother interferes, gang frames him with murder charge. Saved from chair in usual last-minute style. Brutal action, acting uninspired. 9-10-40
(A) **Mediocre** (Y) & (C) **No**

Maryland (Bainter, Brennan, Payne) (Fox) Tradition of Maryland's gracious way of life elaborately portrayed. Strong-headed horse-loving mother—her husband killed while riding—tries to keep son from horses. Fine riding shots. Effective Technicolor. Humorous but overdone negro revival scenes. 8-7-40
(A) & (Y) **Entertaining** (C) **Possible**

Millionaires in Prison (Lee Tracy, Truman Bradley) (RKO) "Different" prison picture, well-acted, combining interesting drama, amusing comedy, and no violence. Double interest

plot—imprisoned doctor's fight against fatal fever, and scheming of millionaire promoters to fleece fellow prisoners. Popular trustee-hero helps medical experiment and thwarts crooks' plan. 9-10-40
(A) **Fairly good** (Y) **Perhaps** (C) **Not for them**

Money and the Woman (Jeffrey Lynn, Brenda Marshall) (Warner) Rather well-knit little bank-robbery plot turns audience suspicion on heroine instead of her contemptible, unfaithful husband. "Other woman" concealed long enough to puzzle thoroughly, but happy ending works out none too logically. Motives badly confused at times. 9-10-40
(A) **Hardly** (Y) **Little value** (C) **No**

Mortal Storm, The (Sullivan, Stewart, F. Morgan) (MGM) Character study of South German folk brought to dissension and disaster by accession of Hitler, mentioned but not shown. Ruthless methods and violence more suggested than shown. Well acted, good cast, with Morgan in notable "old Professor" role. 8-7-49
(A) **Good** (Y) **Mature** (C) **Beyond them**

My Favorite Wife (Irene Dunne, Cary Grant) (RKO) Hilarious clowning lift a highly improbable plot into delightful farce comedy. Sophisticated, but deftly avoiding the risqué, the diverting action concerns the complications which arise when a wife, shipwrecked and supposedly dead, returns after seven years on the day of her husband's remarriage. 8-7-40
(A) **Very entertaining** (Y) **Prob. harmless** (C) **No**

My Love Came Back (Haviland, Lynn) (Warner) Light, pleasant comedy romance. Talented young feminine violinist is financially sponsored by jovial elderly man. Their relationship misunderstood by his children and by his business manager who falls in love with violinist. Amusing situations. 9-10-40
(A) & (Y) **Entertaining** (C) **Perhaps**

New Moon, The (Nelson Eddy, Jeanette McDonald) (MGM) Lavish musical production based on the Romberg operetta, elaborately set in 1870 New Orleans. Finely sung and pictorially of much appeal, but the trite plot wears pretty thin, with much that is dull and tiresome in dialog and action. 8-7-40
(A) & (Y) **Pleasing** (C) **Doubtful interest**

Our Town (Bainter, Scott, Holden) (United Artists) Outstanding, realistic and absorbing film. Incidents in lives of average small town Americans in which past and present are effectively juxtaposed through device of running commentary by local druggist. Superb acting. Notable dramatic technique. Interesting immortality theme. 8-7-40
(A) & (Y) **Superb** (C) **Too mature**

Outsider, The (Sanders, Mary Maguire) (Associated British) Non-medical practitioner (rather unsympathetic character) defies the medical profession and triumphs by curing "neurahle" daughter of its eminent president. The confused, vague romance ends logically with no marriage, but narrative lacks clarity, smooth continuity, and needed lightness. 9-10-40
(A) **Fair** (Y) **Doubtful interest** (C) **No**

Pride and Prejudice (Garson, Olivier, Boland) (MGM) Humor, pathos and charm in delightful filming of famous Victorian novel. Ranges of husband-hunting mother's five daughters and principally the love story of provincial, caudid and prejudicial Liz and arrogant, proud Mr. Darcy. Fine cast, splendid acting. 8-7-40
(A) & (Y) **Charming** (C) **Mature but fine**

Private Affairs (Roland Young, Hugh Herbert) (Universal) Quite amusing farce. Middle-aged Wall Street clerk, estranged in youth from his bigoted father, takes hand in the tangled romantic affairs of his daughter, dominated by the grandfather, and achieves happy solution of all problems. Much pleasant humor. 8-7-40
(A) **Diverting** (Y) **Amusing** (C) **Perhaps**

Queen of the Moh (Blanche Yurka, Ralph Bellamy) (Para) Cops and crime melodrama, inspired by notorious "Ma Barker" of several years ago. Familiar hectic pattern of robberies, kidnappings, killings, flight and police pursuit. Yurka notable as mother and leader of mob, but her fine talents certainly deserve better. 9-10-40
(A) **Distasteful** (Y) & (C) **No**

Ramparts We Watch, The (March of Time) **March of Time** technique. Supposedly human-interest dramatizations of events and actual newsreels combined. Interesting but superficial record of events which molded American opinion in World War, culminating in plea for preparedness at present time. Strongly biased, thought-provoking. 9-10-40
(A) **Interesting** (Y) **Mature but good** (C) **No**

Return of Frank James, The (Fonda, Cooper) (Fox) "Jesse James" thriller continued. Swift-moving story of Frank who, determined to lead a sober life, is nonetheless set on avenging brother's death. Much tension and excitement but shot through with humor. Beautiful technicolor scenery. Thrilling entertainment but dubious moral values. 9-10-40
(A) **Entertaining** (Y) **Doubtful** (C) **Too exciting**

Rythm on the River (Crosby, Martin, Rathbone) (Para) Ghost writers (hero for tune, heroine for lyrics) learn they work for same tin-pan alley publisher-composer—fall in love—spat—separate—till final clinch. Obvious and elementary, but clean and tuneful. Wooden but prominent role by Levant. 9-10-40

(A) Depends on taste (Y) Good (C) Fair
Safari (Madeleine Carroll, D. Fairbanks, Jr.) (Para) Dull triangle melodrama laid in synthetic African jungle. Girl goes on safari with wealthy suitor and uses guide to arouse his jealousy. But her plans miscarry and she falls in love with fearless guide. More talk than adventure. Lynne Overman's Scotchman provides bright spot. 8-7-40

(A) Mediocre (Y) Mature (C) No
Saint Takes Over, The (Sanders, Barrie) (RKO) The "Saint"—engagingly played by Sanders—deftly solves string of murders (by his beloved heroine) and clears honest police inspector framed by gangsters and unjustly ousted. Gang-killing of heroine leaves Saint heart-free again for next picture. Usual mixed "ethics." 9-10-40

(A) Depends on taste (Y) Not the best (C) No
Sandy is a Lady (Baby Sandy, Mischa Auer, Billy Gilbert) (Para) Sandy in slapstick antics and spine-chilling thrill stuff. Eludes caretakers (two very obnoxious small boys), roams off into heavy traffic, tumbles on girders 16 floors above street, and has other breath-taking adventures. Not for sensitive youngsters. 9-10-40

(A) Hardly (Y) Prob. amusing (C) Very doubtful
Scatterbrain (Judy Canova) (Republic) Hectic, ineane farce comedy. Loud voiced, hog-calling female hillbilly singer by mistake gets contract under talent-discovering director. Endless complications resulting in preposterous success of uncouth star. Elementary slapstick variety of humor. 8-7-40

(A) Waste of time (Y) Worthless (C) No

South of Pago Pago (Farmer, McLaglen, Jon Hall) (United Artists) South Sea adventure film. Brutality of vile, ruthless white pearl hunter contrasted with candor and fineness of natives in usual exaggerated Hollywood style. Cabaret girl companion aids in exploitation but later does right thing. Exciting pearl diving shots. Interest fairly well sustained, despite much that is unpleasant and unconvincing. 8-7-40

(A) Depends on taste (Y) Unwholesome (C) No
Susan and God (March, Crawford) (MGM) Ultra-sophisticated marriage drama. Heroine's new religious cult disrupts her gay, sophisticated social set and almost loses her own loving but hard-drinking husband. Talky and artificial but acting, situations and direction make it diverting. 8-7-40

(A) Depends on taste (Y) Doubtful (C) No
They Drive by Night (Raft, Bogart, Lupino, Sheridan) (Warner) Sexy, low-life romance in hard sordid truck racket. Back-alley English, with sodden drinking, fights, ghastly wrecks for high spots. Boss' lecherous wife kills him to marry hero, but hero still prefers his "pick-up" heroine. 9-10-40

(A) Depends on taste (Y) Unwholesome (C) No
Those Were the Days (William Holden, Bonita Granville) (Para) Rollicking, fast-moving comedy of fraternity and college life of the 90's. Antics of smart, arrogant Sivan College freshman who gets entangled with the law and rushes judge's daughter, hoping she'll influence his verdict. Exaggerated but gay and ingratiating. 9-10-40

(A) & (Y) Diverting (C) Perhaps

Torrid Zone (Cagney, Sheridan, O'Brien) (Warner) Mediocre adventure melodrama. Cagney his usual tough pugnacious self as boss on banana plantation who finds match in brazen female card sharper. Hardboiled, wise-cracking innuendo-ridden dialogue. Exciting guerrilla warfare. 8-7-40

(A) Hardly (Y) & (C) No

Turnabout (Menjou, Landis, Hubbard) (United Artists) Hilarious, idiotic farce about three daffy business men and their wives. One couple magically changes jobs and voices, with ridiculous complications at home and office. Fast and furious piffle for all who can laugh at what makes no sense at all. 8-7-40

(A) Hardly (Y) & (C) Probably funny
Untamed (Milland, Morrison, Tamiroff) (RKO) Trite triangle tale interesting chiefly for beautiful Canadian northwoods Technicolor scenery. Kindly man saves and marries desperate beauty. Beauty and husband's friend then fall in love. Routine triangle situations with implausible and melodramatic solution. 8-7-40

(A) Possibly entertaining (Y) Doubtful (C) No

Way of All Flesh, The (Akim Tamiroff, Gladys George) (Para) Artificial character-degeneration drama. Highly moral but incredibly glib small-town banker, by single mis-step,

comes to depressing Enoch Arden end. Sentimental and moral elements heavily over-accented by director, but Tamiroff does notable role. 8-7-40

(A) Depends on taste (Y) Little value (C) No

We Who Are Young (Lana Turner, John Shelton) (MGM) Trite little picture, supposedly a "lesson" for young couples in social economics. Two low-pay clerks marry against company rules, furnish home on installment plan—lose jobs—lose furniture, etc. till happy ending. Banal narrative, elementary acting, obvious directing. 9-10-40

(A) Mediocre (Y) Fair (C) No interest

When the Daltons Rode (Francis, Scott, Donlevy) (Universal) Tragedy and comedy, wild-riding and reckless escapades in this Western adventure melodrama. Four brothers cheated by corrupt court become outlaws. Lawyer-friend tries to help and incidentally falls in love with chic fiancé of eldest. 8-7-40

(A) Depends on taste (Y) Very exciting (C) No

You're Not So Tough (Dead End Kids, Nan Grey) (Universal) Dead End Kids railroaded into good job on kindly widow's ranch. Leader masquerades as her lost son hoping to "cash in" but is supposedly converted by her kindness. Stupid, overdone horseplay and other exaggerations overbalance worthwhile elements. 8-7-40

(A) & (Y) Largely worthless (C) No

The Literature in Visual Instruction

(Concluded from page 298)

same perspective toward their work after reading the introduction to Mr. Lauwerys' report. If its only value lies in forcing "specialists" to extend their scope of interest and activities, then this report already justifies its existence.

There are other qualities to be derived from the book, however. In the second part of the report there is a sound discussion of the place of radio and the cinema in the modern social scene. The author has described the features "peculiar to some of these new media of communication in order that, by understanding their powers and their limitations we may harness them more fully to the service of our ideals." Older definitions of the advantages and limitations of films are questioned and clearer, more scientific arguments put in their place. For example, Mr. Lauwerys goes further than Hoban, Hoban and Zisman in defining the values of films for replacing verbalism. He questions the use of the word "concrete" for films. Many of the questions raised by the author are indeed worthy of consideration by graduate schools of education throughout the United States. Not until some of these issues have been experimentally tried out, can we hope to put these new media to their maximum usefulness.

In his preface, Mr. Lauwerys offers a defense for giving so much space to the problem of classroom techniques. It is, he states "because these need to be constantly borne in mind by producers and because the new media will not be used successfully until teachers have learned to vary and to adapt their methods." It was with high hopes that this reviewer turned to the section on techniques because that is indeed one of the greatest ducers alike. Unfortunately, Mr. Lauwerys has had to give all too little space to that problem. He re-states the purposes of films in the classroom, viz. to serve as a general introduction, for review, for

direct instruction, to help arrive at generalizations. Then, in two or three pages he proceeds to describe what he considers to be good film lessons. Of the three lessons cited, two involved the use of written exercises after the film showing—indicating that perhaps if Mr. Lauwerys were asked to extend this list of desirable teaching techniques, we might find ourselves in disagreement as to the means for achieving desirable educational objectives. It may be that more attention is given to classroom techniques in the complete, confidential report for the General Education Board. For the benefit of visual educators—in fact for all educators—it would be well to have an elaboration of that topic as a sequel to this stimulating report.

Visual Aids Catalog

Manual and Descriptive Catalog of Slides and Films—B. A. Aughinbaugh—Department of Education, Division of Visual Instruction, Columbus, Ohio. Catalog 10. rev. ed. 1940, 242 pp.

This is more than a film catalog. It is an illustrious piece of work, efficiently compiled, offering a wealth of material to the Ohio schools. Mr. Aughinbaugh has brought together the wealth of experience acquired from 25 years of energetic and courageous service, and summarized in the introductory pages desirable principles of care and use. Verbal descriptions are supplemented by photographs. A large section is devoted to answering questions frequently asked, and should benefit scores of others who receive similar inquiries. Some of the questions are of interest to teachers everywhere, for example; "What is meant by visual instruction?" or "What kind of screen is best to use?" Other questions apply only to Ohio teachers, for example: "When is the best time to order? Who may order? How long may items be kept?"

Of general interest is the composite picture on page 30 which shows the kinds of damage possible on film, and their causes. To further the impression, the author has reprinted letters from various projector firms that describe how such damages might occur while using their machines. Then follow photographs of the various models and makes of 16mm projectors.

The cataloging system in the volume appears to be based on accession, the newer films being listed at the end. An alphabetical index chart gives complete information, in ready reference form, on each film in the library—number of reels, whether sound or silent, educational or informational, producer, distributor, price, grade level and subjects for which it can be used. 76 pages are devoted to a very full description of the contents of the films, 60 more pages are devoted to 4x3¼ slides, giving the titles of each slide in each set. Similar listings of the library's film rolls and 2x2 filmstrips complete this impressive publication. The teachers of Ohio appear to be well equipped with excellent slide and motion picture material.

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By C. F. Hoban, C. F. Hoban, Jr., and S. B. Zisman.

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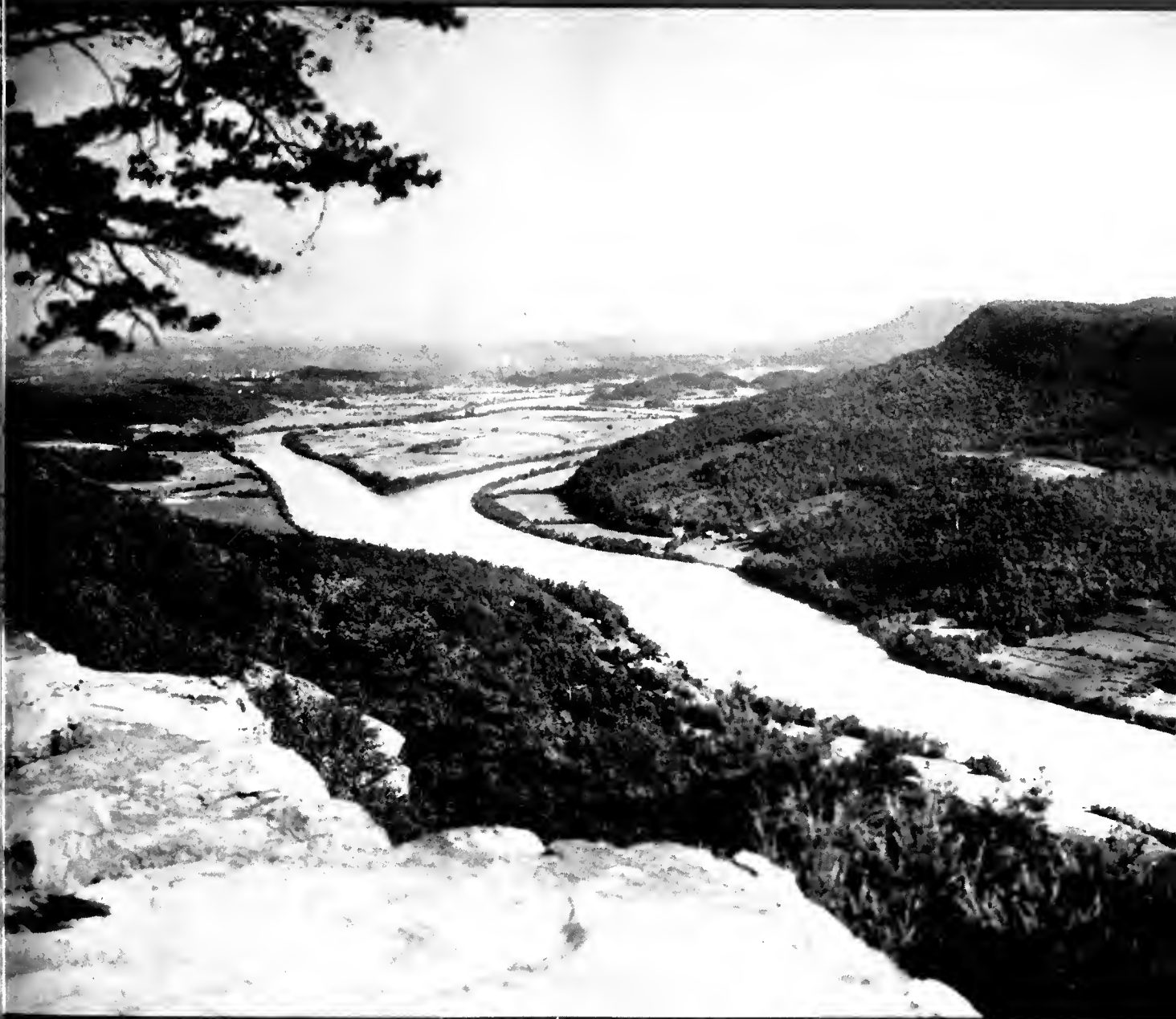
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 (Courtesy Chicago and Eastern Illinois Railway Company)

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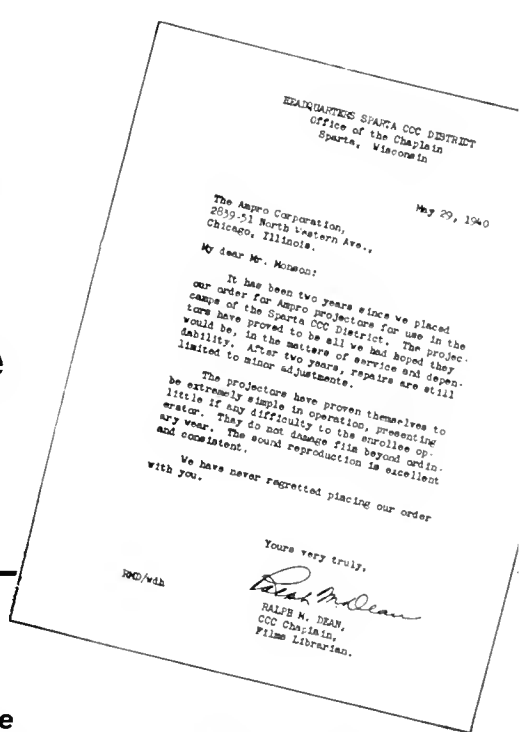
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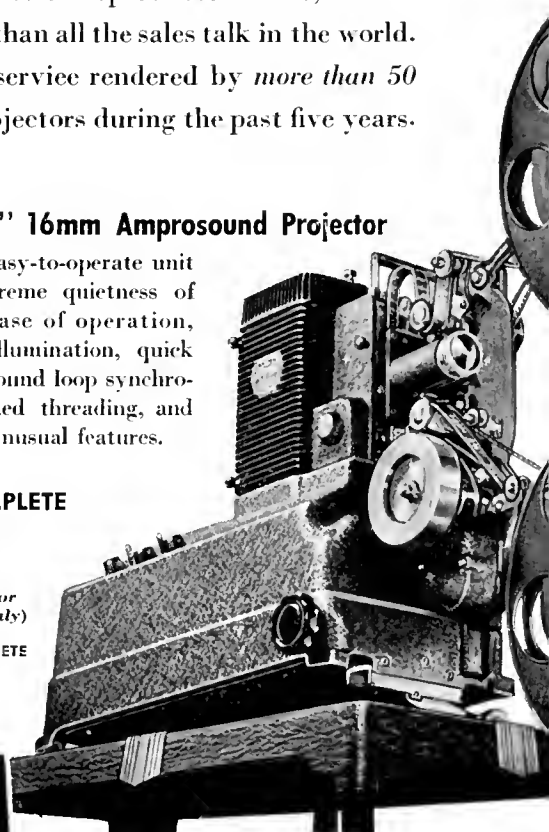
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Danger! Expert at Work*

IT WAS only a few years ago, comparatively speaking, that a group of forward-looking teachers were looked upon as radicals, as false leaders, as actual wasters of funds when they not only advocated the institution of, but boldly went ahead and instituted, visual education in the schools.

And these teachers then, as now in some few localities, came under dark clouds of censure for their boldness. Vilified on all sides, questioned and cross-questioned as to their fitness, their methods, ("But is it practical, Miss Jones?"), even their educational integrity, this group went ahead further and further into the realm of teaching with the aid of the motion picture. And from their efforts has come a new and still growing empire of methodology, an empire which in its service as an aid to education is now to be indispensable.

Today we can see just how well visual education was founded. If by no other rule of measurement we can see this when we look at the "experts" which infest every locality. Visual education, when it was an unwanted child, with its death seeming only a matter of a short time, was avoided by most people as is a plague. Today, as it has grown strong and attained a healthy maturity (more specifically, as funds have been provided), we are overrun with something that we little dreamed would come into existence when we experimented a few years ago. The "expert" in visual education has arrived! Backed by a year or two of experience, in some cases only a few months, but urged on to get more of the visual budget-plum, he appears before you, with an even more glib line of chatter, an ingratiating manner, and a series of fallacious arguments.

He will, for instance, tell you that a film can't be damaged; that it is practically indestructible. Therefore, it is a wise investment to buy films and buy films and buy still more films. Why? Because, his argument runs, this investment of indestructibles will retire itself in savings through rental charges in time. He will, for instance, tell you that a film must be available at all times, actually on the teacher's desk, ready to use at an instant's notice, if it is to be valuable. This argument, of course, is designed to make the teacher requisition the money to buy the film—the film this particular expert is pushing. He will, also, this visual education carpet-bagger, tell you that in your own school in your own school district you must have a projector in every room, if you are to take advantage of this

Some wholesale admonition still needed by many educators who incline to mistake sales talk for expert educational advice.

BOYD B. RAKESTRAW

Assistant Director, University of California Extension Division, Berkeley

"new and powerful educational technique." It is only in this way, he will argue, that every class and every pupil may secure the advantages of visual instruction.

Now, let's look at the matter sensibly, and without the frills of educational jargon acquired by our "expert" to put teachers off their guard.

Here are the facts. Visual aids will never replace the written and spoken word as the basis of a democratic system of instruction. It will never oust the qualified teacher from the classroom, leaving only the projector operator to offer the knowledge of one generation to its succeeding generation.

Visual instruction must remain an auxiliary of the competent teacher. As an aid to education its opportunities are great. It serves in capacities where a substitute for visual education would be impossible, but it serves always as an aid.

And so we find the arguments of our expert fallacious, misleading, and often downright lies. The establishment of adequate film libraries at convenient points, to serve the teacher at a cost of little more than transportation, brings every film into proximity of every class. Note that we have passed over the argument that a film is indestructible; we all know that improper threading, that faulty handling, that accidents all shorten the life of a film, and indeed make of this argument an out and out lie. That there must be a projector in every classroom is, too, a false statement. Everywhere that visual aids are used it has been found that the fitting up of rooms for projection purposes and shifting projectors from room to room will take care of present demands for their use.

And today we must think of these things in connection with what is happening in our own localities. There is no doubt that we are going to see a curtailment of budgets in school systems as increased expenditures for national defense are made. In this curtailment there is the danger that we will see a reversion to the past, and the condemnation of visual instruction as an expenditure of the luxury and accessory type. These things will come to pass; the school administrator and the head of visual departments must meet them with an active program.

Such an active program must originate in the budgeting of the school itself. As has been pointed out by John A. Sexson, Superintendent of schools at Pasadena, California, a segregated budget for visual instruction is subject to attack by tax-payers. To avoid what seems to many of us an unwarranted

(Concluded on page 326)

* The eighth in the series of monthly articles by members of our Editorial Advisory Board.

Seventh grade group leaders consult with the principal as to whether she has had any information or experience with this film which would prove valuable to their class.



The Sound Film Develops Student Leadership

RUTH LIVERMON

Principal Meadowbrook School, Norfolk, Virginia

A vivid, concrete presentation of teaching procedure ensuring optimum benefit from the use of sound film — pertinent also to silent film.

"MISS BROWN, when do we have our next film?"

"On Friday, Bill."

"Then we ought to get together and plan for it, don't you think?"

"Yes, tomorrow you and the other group leaders will preview the film with me. Will you go now and get them together? Ask the group leaders if they will make their plans to see the film with me tomorrow after recess."

Bill hurried away to discuss this with the other sixth grade leaders. One of the others asked Bill, "What film is this going to be?"

"I forgot to ask," Bill answered in confusion.

"Well, how can we plan if we don't even know what the title is?"

"I'll go back and ask her."

Bill came back with the information that the next film was to be "The Wearing Away of the Land."¹ Soon the six leaders had decided to see what the school library had on the subject. A visit with the

librarian made several books, a magazine, and some pictures available.

On the next afternoon with the teacher the leaders assembled to preview the film. At the conclusion of the first showing general discussion took place on the main divisions of the film. The principal, who was operating the machine, stopped to listen and form a part of the discussion. What questions should be proposed to the class for the study of the film? Several were suggested. One leader felt that these were too simple, and that ones covering more material might prove more worthwhile. There seemed to be some disagreement over this point. Perhaps it was best to see the film again. Then the debatable point could be more satisfactorily settled. The film was shown again and in the following discussion, the leaders decided that a good plan was to start with a simple question or two, and then move on to those which required more thinking. The questions were then copied by all the leaders, when one asked, "Where is the largest cave in the world? The film said that the dripping of water through rocks caused caves to form, and it showed the largest one in the world. But it didn't give the name or where it was." No one knew.

"Don't you think it might be a good idea to find out before the class sees the film. We wouldn't want to tell them the answer, but we would want

¹ Produced by Erpi Classroom Films.



Seventh grade group leaders bring material from home prior to the first showing of the film.

to show them the way to find it for themselves."

Several other questions came up, and the leaders set to the task of finding information in reference books, with the idea of being ready on the next day to show their group the easiest way to find this material.

Group leaders are used in schools which are attempting the wider and broader aspects of social living included in units of work. In opening newer channels of leadership through the sound film, adult leaders have found that this type of procedure could be satisfactorily carried out in the fifth, sixth, and seventh grades. To these young people the sound film offers new opportunities for thinking and planning; for setting up real purposes; for the development of creative activities which will grow from the children's own interest in the film. Often in the past the purposes of the film and the subsequent activities set up by the teacher have had no vitality to the pupils because

Seventh grade group leaders call a local scientist to visit their class and see the film, "Butterflies" with them.



they did not grow from their participation in their formation, and because of their lack of child reality, they have had only a superficial effect upon their thinking. By this participation in the formation of questions and of the developing activities, group leaders in this way bring a realness of child interest to the sound film experiences, and thus stimulated a richer learning situation.

What are the opportunities for leadership which the sound film offers to alert youngsters in these upper elementary grades? The following are only a few of many which will develop as this technique expands:

1. Group leaders preview the film with the teacher.
2. They compose with the teacher the questions to be studied in the film.
3. They investigate various angles of the questions which the film did not explain. Reference books are used.
4. They search the library for other books, magazines, and pictures.
5. They bring this material to the class, ready for the discussion after the film showing.
6. They bring material from home. Neighbors' help is sought.
7. They call up local scientists, historians, or other public figures and ask them to see the film with the class. They write others who cannot be reached by telephone.
8. They meet with their groups (prior to the first showing of the film) and give out the questions.
9. They set up apparatus, ready to duplicate experiments shown in the film.
10. They bring from the supply room art materials, paper, chalks, paint to provide for creative work following the discussion of the questions.
11. They consult with the principal as to whether she has had any experiences or information about this film which would prove valuable to the class. Has she ever been in that section of the world where the film was made? Does she know of any of the "actors" in it? Does she know of any places, people, or firms or agencies to whom they might go for more information?
12. They look over film catalogues, and films to select those whose titles might sound as if they were related to their unit subject. These can be investigated later.
13. They place pictures of their unit or interest (butterflies, volcanoes, weather) on the bulletin board in the hall, and in their own class.
14. They meet the guest scientists, assist him to arrange his slides, and material to be used in connection with the sound film.
15. They arrange the chairs, room, and place for the visitor.

How then does the sound film contribute to the development of student leadership in the upper grades of the elementary school?

1. The sound film opens new channels for definite responsibilities in group planning.
2. It opens channels which allow freedom to act upon these responsibilities.
3. It assists children to more clearly set up their own purposes.
4. It assists the unstable child by allowing him to take part and thus makes him more se-

cure. This particular type of activity gives everyone a chance to lead while other activities do not.

5. It places the teacher in an inspirational position of guiding and suggesting rather than driving. "There is evidence of glad seeking and accepting of guidance from the teacher wherever pupil insight is short."
6. It furthers the idea of the school as a workshop where all—teacher, principal, and student—share together the problem of growth.

New Horizons in Visual Aids

GEORGE F. JOHNSON, Ph.D.

Specialist in Visual Education Division of
Agricultural Extension, Pennsylvania State College

THREE years ago the Division of Agriculture of Pennsylvania State College, was confronted with a perplexing visual aids problem: Should we continue making standard lantern slides (3½"x4") or change to what appeared to be a more economical and in many respects a more practical type of slide commonly referred to as "two-by-two slides?"

Having in our files more than 3000 black and white and hand-tinted standard size slides complicated our problem. We did not permit this fact, however, to dominate our decision because many of these slides had served their usefulness and new material was needed. The decision we reached was a simple one: We encouraged the production of a limited number of natural color transparencies for the two-by-two slides in all lines of work where natural color was distinctly advantageous, knowing that the workers themselves would soon reach the correct decision on which type of slide to adopt.

Experience, since 1937, taking and using more than 10,000 of these small slides, mostly in natural color, has convinced our extension workers in agriculture and home economics of the great possibilities of this new form of visual aids. There is indeed great enthusiasm for these small slides.

One factor in the popularity of this type of slide is that the worker finds he can make them himself. In fact, until the perfecting of the 35 mm film camera and the two-by-two slide, a practical means was not available whereby a slide was actually made when the camera shutter was clicked on the subject in the field. This is accomplished now because the color film is developed by the manufacturer into a positive and this is mounted in two inch by two inch cardboard which serves as a temporary mounting so that the picture can be projected immediately. Practically no additional effort or expense is required of the individual worker unless he desires to place cover glass over the cardboard mounting. Naturally this applies only to workers who can pro-

A comprehensive and interesting survey of experience with the two-by-two inch slide for the past three years in Agricultural Extension work in Pennsylvania.

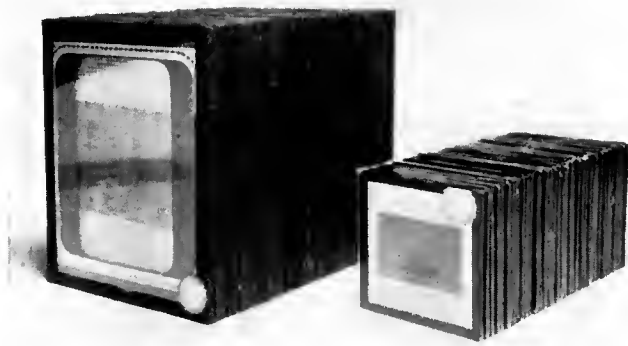
duce their slides from original subject matter or from color copy out of publications.

Other advantages of the small slides lie in their size, weight, and lower breakage and repair cost. They are one-third as bulky, one-fourth as heavy, and usually less expensive to maintain than the standard slide. So far as color is concerned, it is possible to get very satisfactory natural color on the small slide at a cost often less than that of getting hand-tinted standard-size slides. The material cost (film, masks, cover glass, binding tape, and labor of binding) of the 10,000 slides we have made averages approximately 19.6 cents. The argument that a number of exposures are required to secure correct color and that this boosts the cost of each usable slide, is not borne out by our experience. In fact, most workers are more successful photographing outdoor scenes in color than in black and white.

The only serious disadvantage we have encountered with the two-by-two natural color slide compared with the standard hand-colored slide is that the latter projects better during daytime in rooms that cannot be well-darkened. We have been able to overcome this handicap by purchasing higher wattage projectors than the original 100-watt machines and by using suitable material to darken rooms. This has made it possible to use the natural color films in daytime meetings in hundreds of grange halls, school rooms, and in farm homes throughout Pennsylvania.

Visual Aids Made Locally

The two-by-two slide has influenced our visual education effort in the following directions: It has given great impetus to the production of visual aids



"Standard Size" and "Two-by-Two" Slides

locally because this type of slide is relatively inexpensive and easily made when original subject matter is readily available; it has popularized visual aids of the lantern slide type because it takes full advantage of natural color photography.

We have found it possible to use the small slide for tabular material the same as the large slide, although less material can be used. Typewritten tables are photographed on the new contrasting copy film, and after being developed, the negative film is cut and mounted between glass. This makes an inexpensive slide.

We use the two-by-two slide in our photomicrographic work since our miniature camera can be placed on a microscope and natural color transparencies made by use of a carbon arc light. Our experience indicates that this is a satisfactory way to secure photomicrographs in color if desired for projection only.

Combine Use of Slides and Movies

Today our two-by-two slides, 90 per cent of which are in natural color, are being used by our workers in hundreds of meetings reaching thousands of men, women and 4-H club boys and girls in rural and suburban Pennsylvania. In addition to the slides, natural color silent movies are frequently used in our extension work. Over 100 reels of 16 mm. silent film in 400-foot length have been taken of local activities and demonstrations or of major farm and farm home problems and their solution. Some titles are used in these films, but many of the Extension workers describe the pictures as they are projected, thus making "sound" movies out of the silent reels. This has one distinct advantage over the regular sound film in that comments can be localized. Since our slides and films are built directly around Extension subject matter, they are reserved for the full time use of our workers, and other distribution of the material is not undertaken.

A combination of natural color silent motion pictures and two-by-two slides is quite commonly used by our subject matter specialists. Often from one to two 400-foot reels of movies and from 15 to 25 slides are used to illustrate a talk. The movies stress methods for doing things while the still pictures provide opportunity for more critical analysis

and discussion of important topics. Whether the movies come first or last in the presentation depends upon the subject and the speaker's method of presentation. We have found no one method always best.

So far as the relative effectiveness of movies vs. slides is concerned, our experience indicates that the two-by-two natural color slides can compete successfully with movies and that the tendency among some of our workers is to use movies less and slides more, except in livestock work where movies are very effective. Certainly the person who regards the lantern slide as a visual aid of the horse-and-buggy era, must reorient his thinking in the light of recent developments.

More than 75 county agents, home economics representatives, and subject matter specialists in extension work in Pennsylvania are now producing many of their own visual aids in the form of two-by-two slides. This tremendous growth in interest and success of producing visual aids by workers themselves is due very largely to the introduction of this new form of slide, the 35 mm. film camera, and natural color film. One can scarcely contemplate the colorful and fruitful horizons in this new educational effort.

Danger! Expert at Work

(Concluded from page 322)

attack, it would seem best to include the expenditures for motion pictures in regular budget classifications.

The second step of widespread significance must come from a cooperative movement of all those truly interested in the increase of the visual education movement. It must provide numerous well-situated and well-stocked film libraries, within easy reach of all schools, to which they may apply for and receive films from without delay.

A third step would provide for more thorough teaching of the processes of visual instruction, so that there might grow up within the movement a number of true authorities. Today, unfortunately, the "experts" are those who have had the time to perfect the language requirement alone; the rest of the pioneers of visual instruction have been so busy utilizing the medium that they have not had time to become experts.

Fourth, in additional cooperative movements there must be formed committees which can evaluate and criticize methods and machines, committees which represent the users rather than the makers of visual instruction equipment.

But today we have too little organization, too little time, too little initiative to have all these things. Until the time when we may secure them, we will have the "expert" with us, the man who knows all, has seen all, and tells too much. Until the time when these objectives are attained we must be content, on hearing the specious arguments which are laid before us, to heed a warning from within: "Danger! 'Expert' at work!"

Proceedings of the Summer Meeting of the Department of Visual Instruction of the National Education Association *

(Concluded from September issue)

The Standard Lantern Slide as an Educational Aid

GEORGE E. HAMILTON

Keystone View Company,
Meadville, Pa.

LET US assume to begin with, that a discussion of this subject by the writer will be directed from the viewpoint of a producer of standard lantern slides. At the same time, it is necessary to understand that the producer is almost solely the creation of the user. In the last analysis, therefore, there is very little difference between the possible reasons a producer might give as to why standard lantern slides should play an important part in educational procedures and those the user might advance; the interests of the producer in results of use are identical with those of the user.

Attempts to Provide Projection of Still Pictures at Low Cost

The Keystone View Company has been identified closely with the manufacture and use of educational standard lantern slides for the past thirty-five years. During this period, several other types of projected still pictures and other methods of projecting still pictures have come upon the educational scene. Each of these types of projection has encroached to a certain extent—sometimes only temporarily—on the use of standard lantern slides. In none of these instances has the universal use of standard lantern slides been affected adversely.

The first major competitor was the opaque projector. It promised a great deal that it was never able to deliver, primarily because its promotion wasn't sufficiently self-critical. It was sold widely at first on the specious statement that, by means of the opaque projector, pictures collected easily from everywhere could be projected on the screen and used in teaching—thus reducing tremendously the cost of using projected pictures as visual aids. As a rule nothing was said about the necessity for total darkness in the classroom.

Then came strip-film and still-film projection. Here, again, great promises were made, based chiefly on the statement that a world of pictures could be gotten at a very low cost. The buyer didn't ask for, and the seller didn't volunteer, in-

formation as to the kind of projected pictures this new device could produce.

Now comes the 2-inch slide. Again the matter of low price, added to convenience in housing and shipping and the possibilities of using small Kodachrome transparencies, is advanced as a primary reason why 2-inch lantern slides should be adopted for general use. Once again promises are not limited by the facts. It is assumed that a picture post card and a piece of 35 mm. color film will in some inexplicable way take the place of the painstaking efforts of the artist-photographer to portray the facts of life on the screen, realistically and effectively.

It seems a bit unfortunate that, with the coming—and going—of these various types of projection competitive to the use of standard lantern slides, a certain number of educators, along with some producers, have assumed a strange attitude of an exterminatory character. It has been assumed that a battle between the new type of projection and the old was on—a battle that must end in the absolute annihilation of all standard lantern-slide practices. Just why there should be so much apparent venom here, the writer is unable to understand, since it would seem to be quite natural merely to admit the new type of projection as something novel, which might stimulate, along with its own development, the development of better equipment, higher standards, and more effective uses of the older types of projection. This would seem to be in accord with thinking becoming to anyone interested in real educational progress.

At any rate, to date, none of these competitive—in many instances "allied"—is the better word—types of projection have had any result on the use of standard lantern slides, other than those suggested above as desirable. In the case of opaque projection, it soon became apparent to users that something was lacking. The thing that was lacking primarily was understanding—understanding of the fact that back of any projected picture must be a first-class picture in the projector. However it soon became obvious to the user that a picture projected from a book or from poor copy was ill-adapted to enlargement, and could not be compared with a lantern-slide projection of the same subject derived from a good negative by well-known photographic processes.

In the case of the strip film and still film, the same limitations of quality projection have held back their wide use. It is obviously impossible to reproduce a number of first-class negatives on a single strip of film in a way that will compare with the reproduction of these same negatives on individual lantern-slide plates, each with an emulsion selected to fit the character of the negative being reproduced, and each timed in printing in accordance with negative density.

Today a new type of projection is promised and, as suggested above, has some unfortunate friends who seem to think that its use depends upon the extermination of the use of standard lantern slides and standard lantern-slide equipment. I refer to the so-called 2-inch lantern slide.

The Fallacy of Cheapness in the Production of Lantern Slides

One outstanding fallacy has dominated the reasoning of many people who, in the past, were interested in opaque projection and strip-film projection, and many who are now interested in 2-inch-lantern-slide projection. This fallacy relates to the selling costs of these various types of projection materials as related to their production costs. For example, buyers are told that a strip-film frame can be purchased for only five cents, whereas a standard lantern slide of the same subject costs fifty cents, because it costs ten times as much to make a lantern slide as it does to make a frame of strip film.

What's wrong with this sort of reasoning? The thing that is wrong, primarily, is that the whole argument is based on a minor element in the real cost of first-class educational lantern slides. The fact is that the actual labor and material costs that go into production of such a lantern slide account for less than 15 per cent of the selling price. The same thing could be said of strip film, still film, or any other type of pictorial material that might be put on the market, if the production job were done right and with the highest interests of effective teaching in mind. This reasoning overlooks entirely those more important elements that should go into the production of educational pictures—such as negative costs, editorial costs, research and development, and service.

In the honest production of lantern slides for use in teaching, there must be negative costs. Good lantern slides must be made, if they are to have worth-while educational value, from carefully made negatives. Photographers must be paid real money, if negatives of the needed

*Milwaukee, July 1-3, 1940.

kind are secured. Units must be photographed as they are laid out by the editors and not thrown together from pictures that happen to be available in some nondescript collection. Photographic and negative costs are a constant factor in the production of worth-while educational lantern slides—and, consequently, make up a considerable part of the selling price of such lantern slides.

Next come editorial costs. Long ago it became apparent that it wasn't enough merely to supply buyers with lantern slides. In addition to the selection of subjects to be photographed and to the organization of the materials making up the units, there is need for interpretations and source materials for the teacher. The producer of visual units must furnish these printed materials—which must be authentic, definitely helpful, and contributory to educational use. Editorial costs are a constant factor in the program of the honest producer of lantern slides, and they make up a considerable part of the selling price.

Then there is research and development. The need for such activity requires no elaboration. It is present in all modern production. It is particularly important in a field where the human factor plays such a large part in the detailed use of the product. Experimental work must be conducted and mistakes made—and paid for. One of the most important items in the costs of the producer of effective visual aids is the result of research and development—and this item enters largely into the selling price of educational lantern slides.

But someone asks, "What about selling costs? Isn't this the big item among those that make up selling price?" The answer to this question is an emphatic "No!" We must understand here that selling, and giving service are very likely to be closely related—and sometimes confused. Service plays a large part in the distribution of every type of visual aid. Regardless of all assertions to the contrary, buyers of visual aids need service—and they demand service. Divorced from the element of service, the selling costs of lantern slides are relatively infinitesimal. Service costs make up a considerable part of the selling price of lantern slides and lantern-slide equipment.

When, therefore, someone tells you that 2-inch lantern slides are going to cost only a fraction of the cost of standard lantern slides, he either is ill-informed himself or is not telling you all he knows. If the producer of 2-inch lantern slides plans to crib pictures from books or collect cheap negative materials that have no possibilities in projection quality or in effective instruction; if he is going to discount entirely editorial helps for the teacher and the organization of subject matter by competent educators; if he plans on cruising around the fringes of educational procedures without participating at all in the development of techniques and worth-while usages; if he

has some angel who will write off losses on experiments that do not pan out, then, it will be possible for him to sell 2-inch lantern slides at prices lower than those that will be charged by reputable producers. It is on a basis of this sort that a firm in Cincinnati now sells standard lantern slides at ten cents each. Given the same care and background in production, 2-inch lantern slides will sell at approximately the same price as that normally charged for standard lantern slides. The differences in the costs of material and labor are insignificant.

With the history of the development and use of textbooks and general school equipment in American education in mind, it seems hardly necessary to go further in the discussion of this matter of costs as related to selling price. Educational values are always considered first in all these fields. It seems too bad, therefore, when there are so many problems of use and educational adaptations to be solved, that a few people in responsible positions in the field of visual instruction should distort this entire picture of educational development by suggesting that we can get worth-while visual aids out of thin air. It isn't surprising that fly-by-night commercial firms sometimes take advantage of such situations and make profits out of the gullibility of the uninformed, who look up to those in high places in the field of visual instruction for guidance and leadership—and in some instances do not get it.

Perhaps at this point we should say that in no sense do we wish to criticize those who sell or those who use cheaper forms of visual aids with full knowledge of their limitations and an honest understanding of uses and results that are probable. This paper is in no sense an effort to criticize the sale or use of any type of projected picture, provided it fills a definite need in teaching and provided the teacher is able to make it function in a helpful way. No type of projection needs to interfere with or eliminate any other type of projection, and none of the cheaper forms, in our judgment, need to restrict in any way the continued use of high-grade standard lantern slides.

Reasons Why the Producer of Standard Lantern Slides May Not Produce 2-Inch Lantern Slides

This brings us to an analysis of the reasons why, in answer to inquiries, the Keystone View Company has consistently refused to produce 2-inch lantern slides. To go into such production would mean, first, a large investment in the preparation of working negatives for the production of units in the smaller size. Along with these negatives, those for the production of standard lantern slides would have to be maintained. Negative files, stock and stock losses, and many other items of production and shipping, would be doubled. Income from sales would have to increase enormously to cover increased costs—all this in the face of a limited market that expects something cheap. The situation isn't very inviting.

In the past, certain well-considered reasons have prevented us from going into other types of cheaper projection. Most of these reasons apply to the production of 2-inch lantern slides. Of these the first, and most important, reason has to do with the possible quality of the projection. We have yet to see any type of still-picture projection that compares favorably with that of first-class lantern slides, either plain or colored, developed with care and thought from well-made photographic negatives. The fact that a still picture stands still makes the demands for quality all the more insistent. If it is defective, its defects are terribly persistent.

Related to the question of quality is the possibility of daylight projection. Term "daylight projection" must be taken here with qualifications. Perhaps a better expression would be "semidaylight projection." At any rate, without going into details as to the desirability of so-called daylight projection, it is our opinion that it is tremendously important to the teacher and to the use of visual aids. To date, no universal, simple type of daylight projection is possible other than that offered by standard lantern-slide equipment. Normal class activity is possible only in the normal, well-lighted classroom.

Standard lantern-slide equipment has come to mean more to users than the mere possibility of projecting photographic lantern slides. American schools have purchased and have now in use standard lantern-slide projectors totaling in value more than \$30,000,000. This equipment has a wide number of uses, most of which are impossible in any other form of projection. It would seem to be good management for a school to develop wide uses of limited equipment rather than to bury itself in many different types of projectors and have only a paucity of materials to use with each. As suggested at the beginning of this paper, what is good business for the school and the buyer is likewise good business for the producer. The producer, too, desires to keep the problem simple. The more complicated it becomes, the more difficult it is to develop habitual users. The more handicaps in the adjustment of equipment the teacher encounters, the less likely she is to use such equipment. All these difficulties affect adversely the problems of the producer.

In addition, then, to the projection of photographic slides, standard lantern-slide projectors will accommodate all sorts of chart materials, maps, and song slides. They are available for use in the classroom or in the auditorium. If slides are not available in photographic form, there are the interesting possibilities of handmade slides—the typewritten slide, the etched-glass slide, and other similar types of inexpensive reproductions of the standard lantern-slide projector. In the development of the use of visual aids nothing has contributed more during the past ten years than the use of handmade

lantern slides. The possibilities of use in activities programs are unlimited. The use of handmade slides by the teacher in meeting daily needs as they arise fits in admirably with the highest ideals of modern pedagogy. When directors of visual instruction encourage schools to exchange their standard lantern-slide equipment for 2-inch projectors, they are throwing out the window one of the most interesting and valuable types of visual instruction now being used widely in teaching.

One of the most recent adaptations of the standard lantern-slide projector is its use with the Flashmeter. This fits in with and builds up the growing use of the standard projector and handmade lantern slides in the teaching of reading. To date the standard lantern-slide projector is the only type of projector satisfactory for the use of the Flashmeter and for the teaching of reading by projection methods.

Another use of the standard lantern-slide projector now being developed is for the projection of one side of a stereograph transparency as a lantern slide. A new stereoscope now on the market accommodates 6 x 13 centimeter color transparencies. Such a transparency is large enough to bring out third-dimension values impossible in smaller ones and is likewise large enough for projection by the standard lantern-slide projector.

Finally there is the possibility of practical third-dimension projections. Hitherto projections of stereoscopic quality have been accomplished by using two projectors and a lantern slide for each projector. The objection to this double projection is obvious. It is cumbersome and expensive, even though done with small projectors. Stereoscopic projections with a single projector and a single slide have now been made successfully in the laboratory and will shortly be made available to classroom users.

Photographic Color Lantern Slides

What about standard lantern slides in photographic color? We have watched carefully for the development of this possibility. As far as the reproduction of Kodachrome or any other color film available at the present time is concerned, we are still in the deep woods. Our Research Department finds that consistent reproductions from color transparencies are out of the question. That such reproductions can be made in certain instances does not mean that it is practical to make them regularly on a commercial basis. When the reproduction of lantern slides in photographic color becomes practical, then the cost of standard lantern-slide reproductions, 2 $\frac{3}{4}$ " square, will be very little more than the cost of such reproductions for 2-inch lantern slides. Furthermore, the larger prints will simplify the matter of getting faithful reproductions, and the projections from the larger size lantern slides will be infinitely superior to those that

can be made from the slides of smaller size.

Here is another question. Are we sure that photographic color lantern slides are superior to hand-colored lantern slides for teaching purposes? Only recently Burton Holmes, who probably knows more about lantern-slide making, and lantern-slide uses with audiences than does anyone else in America, said that photographic color lantern slides do not compare favorably with hand-colored lantern slides for lecture purposes. The projection requirements of the classroom do not differ greatly from those of the successful lecturer.

After all are we thinking primarily of the *showing of lantern slides* or the *use of lantern slides in teaching*? The answer to this question is important. The picture-show type of teacher is always chasing rainbows — looking for the novel and the sensational. There is, on the other hand, the more reliable teacher who, while appreciating the pedagogical value of color and beauty, first demands practical values that will insure the usefulness of color and beauty. Sound progress is always deep-rooted in experience. We must not lightly throw away sound practices and practical means of implementing these practices without a clear

vision of just where we intend to go. This is not to discount progress; it is to counsel real, as opposed to fanciful progress. After all isn't it about time for visual instruction to come of age? It never will do so until it ceases to depend upon the left-overs of Hollywood for its educational motion pictures and as long as it thinks of any sort of projector in the classroom merely as *another magic lantern*.

To summarize, then, it seems to the writer that the interests of the user of visual aids — and, therefore, the interests of the producer of lantern slides — require that still-picture-projection programs emphasize projections of high quality under semidaylight conditions; prefer projection equipment simple but highly flexible and adaptable to enough uses to make possible its habitual use in the school and in the teacher's program; insist on a general program of research, development, and educational cooperation that may produce equipment and materials worthy of the high standards established in other lines of teaching materials. Visual aids should be prepared with as much thought and care as are school textbooks and school laboratory equipment.

An Experiment in Art Education

(Summarized)

ALFRED G. PELIKAN

Director, Milwaukee Art Institute

THE Milwaukee Art Institute through its Educational Project is providing the high schools of Milwaukee with educational exhibitions. The three-year program made possible by a grant from the General Education Board, New York, has now been functioning for almost one year. Milwaukee Art Institute is one of the five art museums to have received similar grants from the General Education Board. The other museums are: The Museum of Modern Art, New York; The Albright Art Gallery, Buffalo; The Cleveland Museum of Art and the Art Institute of Chicago. The work in each locality is of an experimental nature and various approaches are being made to reach similar aims.

Objectives of the Milwaukee Art Institute Educational Project may be summarized as follows:

1. To make secondary school pupils more art conscious.
2. To stimulate interest in art through greater familiarity with arts and crafts of all times.
3. To encourage voluntary visits to the Milwaukee Art Institute.
4. To encourage and support the cultural activities of the community.

Secondarily, the objectives of the project are to introduce correlation of art with subjects in the general curriculum such as history, literature, social sciences, geography, etc. Wherever possible the subject matter of exhibitions is so treated as to suggest connections with these

studies. A catalog of exhibitions is being prepared for use by teachers and principals so that they can draw on the resources of the project as visual aids in their teaching.

At present the project serves the twenty-two public junior and senior high schools and the junior and senior grade schools. It is hoped that very soon fifteen parochial and two private schools will also be included in the services of the project.

The project is unique in its set-up in that it embraces the work of over a hundred people who are serving on various committees. The educational committee of the Milwaukee Art Institute also serves as an advisory committee to the project. It is composed of Mr. Fred Dörner, Chairman, trustee of the Milwaukee Art Institute; Dr. C. M. Purin, Director, University of Wisconsin Extension Division; Dr. Frank E. Baker, President, Milwaukee State Teachers College; Lucia R. Briggs, President, Milwaukee Downer College; Dr. Edward A. Fitzpatrick, President, Mount Mary College; and Rev. Edmund J. Goebel, Superintendent of Catholic Schools. Ex officio members: Harry Bogner, President of the Milwaukee Art Institute; and Milton C. Potter, Superintendent, Milwaukee Public Schools.

A. G. Pelikan, Director of the Milwaukee Art Institute and Director of Art in the Milwaukee Public Schools, is also Director of the Educational Project. His dual position with the Institute and the schools assures smooth working of the project. Orville Ringer, Supervisor of the project, is in charge of coordina-

tion of committee work and general administration of the experiment. Arnold Scheer, High School Extension Instructor, aids in the organization and circulation of exhibitions and, in addition, lectures to groups of high school students in connection with exhibitions as they are installed in the schools.

Committees are composed mainly of public school art teachers and professional people who have expressed interest in serving with these groups. Committees determining subject matter of exhibitions are committees on ancient art, architecture, arts and crafts, ceramics, graphic arts, history of art, industrial art, interior decoration and home planning, modern art, modern lettering and printing, photography, puppets and dramatics, and weaving and textiles. Other committees are responsible for advice in exhibition techniques as well as final results of the experiment. The committee on preparation of exhibits through its personnel is instrumental in arranging for WPA help in the making of exhibits. The committee on tests and measurements will determine the efficacy of the project publicity as well as the effectiveness of the exhibitions. A very important committee also, is the committee composed of high school administrators. It will be through the efforts of this group that adequate and permanent exhibition space will be established in each school.

The work of the project is being watched with interest by the art teachers of eight suburban high schools who, through their association, have appointed a committee to work on the project. It is hoped that the suburban high schools will some time be included in the project services.

The Relation of the Museum to Our Schools

(Summarized)

IRA EDWARDS

Director, Milwaukee Public Museum

A MUSEUM is not unlike a school in purpose. Both are engaged in the work of instruction. It is in the matter of method they differ. The more progressive the museum the more direct is the contact with the schools. For a considerable number of years, grade school children have been brought to the Milwaukee Museum. There they listen to lectures that tie up with the curriculum of the schools. Then they are taken through the Museum and shown exhibits which further clarify the lectures. This method has proven satisfactory.

In one sense the museum cannot go to the school, but in another sense it can. A loan service of slides and films and exhibit material is available at all times. Material has expanded to cover all branches of natural history; typical of the exhibits sent out are birds with their nests and eggs, exhibits showing caves, stuffed animals, sets of minerals, etc.

Material that goes into a school must be regarded as expendable and therefore it must be made cheaply so that it can

be replaced without too great cost. The WPA, through its museum projects, has aided greatly in the production of materials which are disseminated among the schools in the state.

At the Milwaukee Museum Project there are available artisans who can make practically anything. In general, there are two lines of materials—those made to illustrate a part of the curriculum and

those custom built, such as a particular kind of a bird, for instance. The result of all this is that now there are available many Museum Aids covering all subjects that can be illustrated. This material is available to any school in the state of Wisconsin. The aim is to establish a County Central Loan Library so that all schools of the state will be able to borrow materials needed.

N. E. A. Assembly Program on Visual Instruction (Summarized)

Color Slides: How to Make and Use Them

JOHN B. MacHARG

Eastman Kodak Company, Rochester, N. Y.

THE last twelve months have witnessed remarkable developments and improvements in materials and apparatus for visual presentation. Educators have long recognized the importance of color in slide projection. During the last year color processes have been so improved that Kodaslide today afford a medium that is more than satisfactory and comparatively inexpensive. A 2" x 2" Kodachrome slide gives faithful reproduction of color and an effective screen picture at much lower cost than a standard hand colored slide. The reproduction of Kodachrome originals recently made available is an event of significance in educational work. Copies can now be made in quantity, of teachers' work.

During the past year, cameras and copying apparatus for closeup work have been introduced at prices that bring all the processes of color slide making within easy reach of schools and individuals, affording opportunity for motivated activity of the individual photographer and cooperation of camera clubs in producing materials for visual instruction. Not only this, but efficient projectors recently made available are so good and inexpensive that it seems reasonable to ask that every teacher should have his own camera and projector. Maximum efficiency in teaching requires the means of visual presentation always at hand.

Facing the facts of the four important developments briefly outlined, and recognizing the professional duty of taking advantage of them, the teacher may ask, "How can I make color slides for my individual use?" The answer falls under two general headings.

For out-of-door photography and interior stills not much smaller than three by four feet, any camera with a lens aperture of not less than f.613, which will take 35 mm. or Bantam Kodachrome film, may be used. The exposure tables accompanying the film are accurate and adequate for most subjects. You simply take the picture as you would in making black-and-white photographs. No special equipment is required. After exposure the film is sent to the Eastman Kodak Company for processing and is returned without additional expense as

Kodaslide, ready mounted for exposure in your projector.

If you wish to make so called "close-ups" of charts, maps, pictures in books, drawings and small objects, you can with care obtain satisfactory results by using inexpensive supplementary lenses with the miniature camera. To obtain exact focus and registration, measurement of distances and dimensions of the object to be photographed must be made as accurately as possible, following the tables supplied gratis, which give full directions.

Much more satisfactory for such close-up photography and copying in general is apparatus providing for focusing on a movable ground glass, which after use is replaced by the film magazine, easily slipped into position for exposure of the film. Unusually convenient and versatile for such purposes is the copying assembly of the Kodak Precision Enlarger, now offered at a fraction of the cost of foreign-made apparatus.

The uses of 2" x 2" color slides in the classroom are so diversified that a few only of the most obvious are here mentioned, as suggestive of the materials shown by screen demonstration:

Art Masterpieces, reproduced from originals, color plates, or postal cards.

Charts, Graphs, Maps, etc., made by teacher and students or drawn from other sources.

Geography. Color slides made by teachers or students during travel or from color prints.

History. Color slides of subjects of local historical significance. Biographical studies and charts.

Insects, Butterflies, Flowers, and nature studies in all fields.

Language. Devices of all kinds for vivid presentation in color of visual aids.

Micrography. Color slides of microscopic subjects. These are easily made and open unlimited fields for slide production.

Music. Slide reproductions of music and the text of phonograph records.

Social Studies, showing conditions of living and working in the local environment.

While the making of slides for individual use is strongly recommended, there are many subjects that cannot be readily obtained except through purchase. Not the least of the opportunities that 1940 offers to the teaching profession is the establishment of Kodachrome libraries, making it possible to obtain color slides of high quality at reasonable cost.

Motion Pictures for Democratic Efficiency

CHARLES F. HOBAN

American Council on Education
Washington, D. C.

IF DEMOCRACY depends upon American schools, it means that we have to develop a greater program of education than ever before. Totalitarian countries have recognized to a far greater degree than we, the power of the motion picture for propaganda purposes. We can no longer depend on textbooks alone. It is necessary to make a wider use of such media as radio and movies. There is an unnecessary rivalry between visual education and reading. Visual instruction is intended to improve reading and not supplant it. We have before us the problem of increasing our educational efficiency.

The question arises as to how we are going to judge whether a motion picture is good or not. The answer is to evaluate it in terms of the purpose. There is much disagreement in the value of films because they are used for different purposes. It is therefore necessary to be careful in the selection of a film to make sure that it will meet specific objectives. Also one judges the value of a film in terms of the responses made to it. If desirable activity results or more reading is done or a visit is made to a particular point of interest as a result of using a film, it has done something for the student and is therefore a good film. The films should develop an awareness of new problems and attempt to do something about them.

Student production of a film offers a wonderful opportunity. It was found at Denver, for instance, that the adults were actually in sympathy with young people, that these adults in all phases of life were cooperative in making the film. The contacts the students made with the outside world were of inestimable value.

(Following Mr. Hoban's address the Denver film on *Health* was shown. It dealt with such items as water supply, milk, bread, meat, sewage disposal, street cleaning, housing and medical care, presenting them in relation to the health of the community.)

The Field Tour

ALVIN B. ROBERTS

Superintendent of Schools,
Gilson, Ill.

SEVENTY years ago students were required to study textbooks which contained little, if any, illustrative material. Within the past twenty years books from the primary grade on through high school, and even college texts, have become profusely illustrated. Recently projected pictures, and still more recently, the motion picture, both silent and sound, have found place in our classroom procedure. The projected picture makes the situation in the classroom very life-like. The most recent development in the field of education is the field tour. The field tour is of greatest value to the student, first of all because it is not a substitute

for an experience, but is a real experience for the child himself. However, the field tour is still but an aid and supplement to the regular teaching methods.

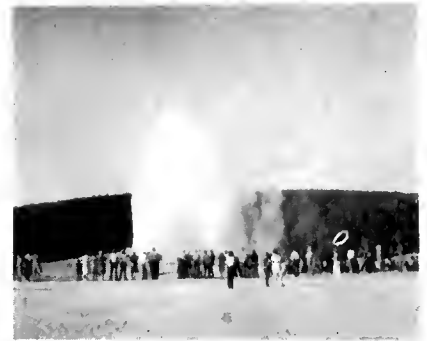
In discussing the field tour there are certain factors that one must consider.

1. What is the relationship of the tour program as a whole to the educational program of the school?
2. In what way will the tour program contribute to special phases of the educational program, such as vocational guidance, club work, extra curricular activities, etc.?
3. Shall each individual tour be considered as a definite part of a particular class, or shall it be looked upon as an integrating agent combining study in several different subjects?

Before discussing the field tour I should like to summarize rather briefly the tour program of the Haw Creek Township High School as it is now in operation. Our tour program is divided roughly into two parts:

1. The short one-day tours which are made on the regular school day and are considered as a regular part of the classroom work of the students. We make from eighteen to twenty-five trips per year. We study points of interest in the following cities: Galesburg, Laura, Peoria, Davenport, Nauvoo, Keokuk, Carthage, Colmar, Hannibal, St. Louis, Springfield, Old Salem, Champaign, Starved Rock, and Chicago. Most places visited on the short tours are open free of charge to the students. The Board provides all transportation expenses. The cost to the students is thus cut to the minimum and, also, considerable time is saved on the tour by having the students carry their noon-day lunch. Each tour is conducted by the instructor of the class in charge. In preparing these tours each instructor consults other members of the faculty for points of interest that may be brought out for use in other departments. For example, on the tour to Hannibal one would certainly not want to pass up the opportunity of calling attention to the various agricultural regions. Likewise, one would not care to cross the Mississippi River without calling to the attention of the students its part in the early history of the United States, etc. Each student will require four years to make all of the short trips. Students must be members of certain classes in order to make the trips scheduled. The trips have been planned for numerous classes so not to have anyone "lopsided" because of the tour.

2. The four long tours, one being made each year at the close of the school term. These tours range from ten to fourteen days in length, and cover from 2000 to 3500 miles. This program was inaugurated in the term of 1937: (a) In 1937 the tour included Natural Bridge, Washington, D. C., Annapolis, and Gettysburg. (b) In 1938 our chief points of interest centered around Niagara Falls, Boston, Quebec, and Montreal. (c) In 1939 we turned southward visiting Chattanooga,



Terraces of Hot Springs in Yellowstone. Old Faithful geyser, Yellowstone Park. Tomb of Unknown Soldier, Washington. Monticello, home of Thomas Jefferson. (As the students' cameras saw them)

Pensacola, New Orleans, and Vicksburg. (d) In 1940 we made our first trip to the West, visiting the Bad Lands, Black Hills, Yellowstone National Park, and the Teton Region. (e) As in the case of the short trips, the Board furnishes transportation.

The major aims of the long tours are as follows:

To acquaint the students with the more important geographic features of the eastern, western, and central United States, which have played an important



The group relaxing after a day's ride in the Big Horns.

part in shaping the history of our country, and with some of the major historical events in their actual locale.

To give the students a better understanding and appreciation of leading statesmen, military leaders, and authors of the United States by visiting homes of these individuals; a better understanding of the vast differences in similar occupations, such as, farming on the great plains in central states, in the western states, in the southern states, and in the states of the New England group and of the leading industries of these regions; a better understanding of some of the leading social problems of each region, for example, the negro of the south; a better understanding of some of the problems of our leading cities, such as Boston or New Orleans, where we see the foreign sections and tenement districts; and finally a deeper appreciation of the beauty of the United States by visiting some of its most scenic regions. On each tour there are many minor aims too numerous to be listed in this summary.

Panel Discussion—The School Journey

Charles B. Park, Chairman

Superintendent of Schools,
Mount Pleasant, Mich.

In previous meetings the Committee on Field Experiences of the Department of Visual Instruction set up and made a survey to determine what was being done in the way of using the field experience as an educational technique. This was for the purpose of informing people of the possibilities in the field experience. Outstanding educators will now present their viewpoints and a general discussion will follow the conclusion of the talks.

F. C. Rosecrance

Northwestern University

Two questions invariably come to mind with reference to the school journey: the problem of teacher-responsibility for the welfare of the students and the substitution of something that is entertaining for something that is probably more real and valuable right at home.

Educators recognize the fact that young people learn by having real ex-

Each student is required to fill out a trip book and have this book OKed before his application is accepted for making the trip. Students are encouraged to make at least one trip, more if possible. A student who makes all four trips will travel approximately 11,000 miles. The total cost of the long tours to the student averages about \$24 per trip. After completing our first cycle of tours, I find that approximately seventy-five percent of the student body have made one or more of these trips.

Several factors that will favor the further development of the field tour in the United States are: (a) More wholesome support on the part of the parents. (b) An excellent system of highways; rapid and cheap transportation. (c) The interest of the school people as a whole in making the school work more effective. With these factors operating, I firmly believe that in a short period of time the school journey will be a part of the regular educational program of the majority of schools in our country.

perience, and that it is necessary for pupil participation in community service. Education takes place insofar as stimulating situations are brought to bear upon the pupil so that he can act in ways most stimulating to him. The journey itself is of little value unless it provides stimulation resulting in an awareness on the part of students who participate. It is necessary to have the full cooperation of citizens in the community.

Eldon W. Mason

Assistant Principal, Marshall High
School, Minneapolis

The emphasis in the field of the school journey in the Marshall High School is primarily vocational; but not necessarily so. Students do much general reading and have two responsibilities: to get all the materials they can pertinent to the subject and to share the findings with the rest of the students.

The outcomes are as follows: (1) students have a vocational advantage and know many leaders in various activities; (2) comparisons with other communities

are made; (3) a high type of service to the community results; (4) students develop poise and confidence in meeting people; (5) there is a better relationship between teacher and pupil.

The greatest difficulty in the Field Journey is that too many teachers are time-conscious and it is difficult to get teachers to give up week ends and holidays.

P. R. Hersey

President, Educational Tours
Association of Chicago

The school journey has developed to a greater extent in the last five years than in the previous twenty. The attitude on the part of schoolmen was that the school was a closed building and students were not to see the outside world. Now, educators feel that students need to be aware of what is going on in their community, in the world, and that there is a need for greater understanding not only of the world-within-reach but the world-at-large, and that too often learning patters are blindly accepted and the question "why?" is not asked often enough.

Justin J. Klein

Representative of Youth Hostel
Movement

The purpose of the youth hostel is to provide an inexpensive overnight lodging place for those who are travelling under their "own steam" in order to better understand the world in which we live. There are chains and routes of youth hostels in the country set up by local community committees; the present number of these hostels is 250. There is in each region a Regional Board directly responsible for the supervision of the hostel. The hostels are non-sectarian and non-profit.

People served by the hostels must have a card of identification; there are certain rules that must be followed. There is no smoking or drinking; all meals are self-prepared, beds are made and the place is left in the same or better condition than found. The charge is 25c for overnight lodging, plus 5c in summer and 10c in the winter for fuel. The problem is to sell this hostel idea to each community. Very frequently the first man approached is the superintendent of schools.

Wilber Emmert

State Teachers College,
Indiana, Pa.

THERE has been of late a great and growing interest in the school journey in relation to visual instruction. There are several types of school journeys. In one, the teacher might take the pupils out in the yard for a few moments to look at a tree or study a bush. In the other, the teacher must do more planning because the journey covers a longer period of time.

It is very important that the objectives be clearly in view beforehand. One must know the exact reason for the school journey and what results to expect. Only then can the journey be effectively planned to achieve the desired end.

MOTION PICTURES— NOT FOR THEATRES

By ARTHUR EDWIN KROWS

NEXT, in February, 1920, at Cleveland, Ohio, forty-odd delegates to the annual meeting of the National Education Association Department of Superintendence proposed, and presently started, the National Academy of Visual Instruction, the purposes stated to include promotion of non-flam film, distribution of suitable reels, organization of State associations, improvement of subject matter, establishment of standards, and conduct of tests.

Belatedly, but still important to the record, in the spring of 1922 the Visual Instruction Association of America appeared in New York City under the presidency of Dr. Ernest L. Crandall, director of lectures and visual instruction in the local schools.

To simplify one's view of this complicated picture, the chronology may be advanced temporarily and sufficiently to note that in June, 1924, at a Washington convention, Ernest Crandall was made superintendent of the Department of Visual Instruction of the National Education Association, that about 1931 the Visual Instruction Association of America voted to become a branch of the National Academy of Visual Instruction and that, approximately a year later, both of these were absorbed by the visual education branch of the N. E. A. For further clarity, one may think of the interested educators as being in just two large groups centering respectively in New York and Chicago, these cities being engaged, as usual, in friendly rivalry for leadership.

In the New York Visual Instruction Association of America one found, in addition to Dr. Crandall, A. G. Balcom, assistant superintendent of schools at Newark, N. J.; George Zehrung, director of the Y.M.C.A. Motion Picture Bureau; Rowland Rogers, former editor of the "Pictograph" and soon to become instructor in motion picture production at Columbia University; Rita Hochheimer, assistant to Crandall; Dr. Hsley Boone; Don Carlos Ellis, former director of the motion picture division of the U. S. Department of Agriculture and at this time associated in a New York non-theatrical distributing project with Harry Levey; and Dr. Clyde Fisher, of the American Museum of Natural History. Lending powerful moral support on the executive board were the formidable names of John H. Finley and George D. Strayer.

The active representation thus was almost wholly within the metropolitan area; the Chicago body, on the other hand, attracted members from the entire Lake Country and all the Midwest,

everyone concerned eager to assist in the fascinating new development. The National Academy of Visual Instruction, having been initiated in the pleasant "Forest City" of Ohio, was headed fittingly by W. M. Gregory, curator of the Educational Museum of the Cleveland School of Education. Notable among the names of his Academy associates were J. V. Ankeney, then associate professor of visual education at the University of Missouri, Dudley Grant Hays, of the Chicago Public Schools; and William H. Dudley, chief of the bureau of visual instruction at the University of Wisconsin since about 1917. Dudley, Gregory and Ankeney had served on the committee to make school films of the "Ford Educational Week-ly" just the preceding summer.

There were also many important names in the original roster of the commercially founded Society for Visual Education, but they were mostly of educators who were sympathetic towards the movement without specializing in it; and the casual reader of today catches soonest there at the modest mentions of Harley Clarke and Nelson L. Greene.

As it is not to be supposed that the visual education movement sprang into being at the behest of the founders of these various groups with the classical suddenness of Pallas Athena bursting from the head of Jove, one may inquire profitably into the isolated, earlier activities of these "visual educators" who here appeared so unexpectedly upon the pedagogical firmament. Those who were to be seen then most conspicuously, by their works as by their declarations, numbered just about as many as one might count upon his fingers. Besides Gregory of Cleveland, Dudley of Madison and Hays of Chicago, there were Charles Roach, of Iowa State College at Ames, where J. Will Parry had had a motion picture department as early as 1914; A. G. Balcom, superintendent of schools at Newark, N. J., who in later years was to acquire the soubriquet "dean of visual education"; John A. Hollinger, of the Pittsburgh school system, an especially earnest, vigorous and original investigator; Joseph Whitefield Scroggs, director of the extension division of the University of Oklahoma; George E. Condra, director of the Nebraska Geological Survey, at Lincoln; Crosby of North Carolina, and Frederick W. Reynolds of the extension division of the University of Utah.

Many other names were presently to come forward and acquire significance, too; and there were some whose owners expected to become important in

Installment Twenty—mainly concerning Harley Clarke and the interesting events leading to establishment of the Society for Visual Education

the field but were doomed to disappointment. Life is like that. However, in the rosy promise of this dawning third decade of the century, one may be optimistic and think just of those who made good. At about this time F. Dean McClusky, a graduate student of the University of Chicago, with an interest in films backed by a sixteen months' overseas experience with the photographic division of the U. S. Army Air Service returned to his *alma mater* to hear Frank N. Freeman, newly made professor of psychology there, recommend researches in this new field of visual education. McClusky's enthusiasm kindled, he was to gain celebrity even as a pioneer—and so as it happened was Professor Freeman, himself.

Joseph J. Weber was disentangling local film problems at the University of Arkansas, Andrew P. Hollis, likewise, was studying the matter in an extension project at North Dakota Agricultural College. E. R. Enlow was making unofficial surveys preliminary to succeeding Joseph Coffman as director of visual instruction in the Atlanta Public Schools. Charles G. Hoban was starting the bent which was to make him, in a few years more, the director of visual education for the State of Pennsylvania, and take him thence to a well-financed development of the kind at Duke University, or, as one not too particular might say, in the heart of the tobacco duchy.

The agricultural colleges were the likeliest places for visual education to start flourishing without artificial stimulus, for the farmer always had lived preëminently by the visual method, outdoor scenes were comparatively inexpensive to shoot, a wealth of subject matter was to be had for the asking, the national tradition of the importance of agriculture had led the Government itself to produce numerous motion pictures dealing with the line and distribute them *gratis*, and also, the shows arranged for the students had a double value when sent forth to tillers of the soil in popular audience groups over the surrounding country.

It is no deprecation of the splendid pioneer work of William H. Dudley that he had the advantage of such a situation at the University of Wisconsin. No more should his reputation be lessened because he had the unique opportunity of serving under Louis Ehrhart Reber, the distinguished engineer who had been dean of the extension division of the University since 1907. It was Dean Reber who received passing compliments in an Edison *Outlook* interview in the summer of 1914, for having given

Wisconsin a systematized school service of films, with areas organized, courses mapped out and a circulating library of reels sent to each district, city and town.

The progress of Dr. Hoban into a situation of ample means illustrates another way for the pioneer in visual education to supply the naturally missing factors. The triple combination of proper films, efficient distribution and dependable exhibition facilities has rarely existed in the school world; and there is some doubt that it may ever be present in permanent operation, because teaching materials, methods and the character of student attention are factors which constantly change. But then, subsidy is not always healthful. It may be that a given situation is not yet ready to justify the cost of motion picture equipment, just as trans-Pacific steamers stopping at Oriental ports, to fill their bunkers with coal, frequently find it better for all concerned, to use the primitive gangs of human carriers rather than modern, mechanical loaders.

In 1919, with a war-weary, American nation eager for the fruits of peace, it seemed that the school field was ready at last to adopt the cinematograph as a classroom instrument. The great question was, how should the change be brought about? The isolated "departments of visual instruction" might thrive with their various natural advantages, such as those supplied by the agricultural colleges; but it was characteristic of the progressive American spirit to eliminate waste motion in such a haphazard process by hurrying it up, organizing it, giving it direction—and, if there was justifiable good in it, to support it through the shortened period of growth.

Society for Visual Education

At the present juncture the representative of that spirit was Harley L. Clarke. This very important but extremely retiring gentleman—he shunned publicity as the plague—was born at Richmond, Michigan, in 1881, the son of a physician. His formal education was rather routine, carrying him through elementary and high schools and, for a brief period, into the engineering department of the University of Michigan. He left there before he had completed the course. He also studied some law. Came next a short experience in journalism, including reportorial work for the *Chicago Evening Post*; but he abandoned that also—to sell machinery in the public utilities field. This time he had found something really to his liking. His choice was confirmed when he purchased a small utility property at Vincennes, Indiana, and, using it as a kind of springboard, he quickly arose to a commanding position in the rich light and power domain, developing business interests which extended even to Great Britain, holding control, it is said of approximately 401 million dollars' worth of securities.

About 1919 an industrial film, which had been made to serve one of his enterprises, led him to consider the possi-



Other than Harley L. Clarke no business man has ever entered the field of visual education with problems more clearly in view or greater willingness to develop resources there.

bilities of motion pictures in popular education. He envisaged not only the cultural advantages but also, as quite necessary to his participation as a sound business man, a money profit for the promoter. After all, there was no reason why a man's altruism should not be practical and one may think of Harley Clarke, in this situation especially, as animated generally by high motives, the same sort which later led him to endow a Shakespearean theatre for his boyhood friend, the actor Fritz Lieber. It just was inconceivable to him that anything could be worthy of support which might not also be made to support itself; and, thinking of that, it is just possible that this non-theatrical field would be much better off today if the same view had dominated it from the beginning with the same intelligence. This present history bears witness to the folly of engaging in non-theatricals, in any form whatsoever, without fully considering the item of needful service.

When the historical importance of Harley Clarke's first large contribution to the non-theatrical field becomes better appreciated, there will be attempts to divert part of the credit to which he is entitled to the producers of that industrial motion picture which stirred his first interest. To my mind—not knowing the name of that picture, whether it was good, bad or indifferent, or by whom it was made—none of the identifying marks is important. So far as I can see, the most the picture could have done in this place is to prove that the screen is an effective conveyor of information. It was Clarke's active imagination which made the deduction and then built upon it a fine, constructive idea.

Although 1919 has been named as the year in which Clarke received this impulse to enter non-theatricals, it may

well have been earlier. He must have investigated the available facts before proceeding with any serious commitments. Men of his business caliber, as ready as they are to act decisively at psychological moments, are careful in preparation and usually take plenty of time at it. One may suppose, therefore, that between the showing of the picture and the plunge into this strange new line of endeavor there must have intervened at least several months of quiet study.

Some time during that incubation period Clarke had formulated his new pet idea sufficiently to wish for the supporting opinion of a trained educator. To meet that need, he took, in a manner of speaking, the romantic step of consulting the stars. That is to say, he obtained a candid, confidential estimate from his friend, Dr. Forest Ray Moulton, professor of astronomy at the University of Chicago. Professor Moulton apparently found no fault in Clarke's tentative, preliminary figures, and became enthusiastic over the plan. Forthwith he was declared in on it. Forthwith they also formed a corporation which was destined to cost Harley Clarke an estimated half million dollars before he had pulled himself out of it. I call it a corporation; but in any reasonable sense one might have recognized in that original organization some of the inspiring qualities of a medieval guild. The name chosen was the Society for Visual Education, Inc., and headquarters were established in Chicago. The first public announcement of it was made locally by Dr. Moulton November 19, 1919, in an informal address to delegates of the National Federation of College Women in convention at the Auditorium Hotel.

The president of the Society for Visual Education was Rollin D. Salishury, of the University of Chicago. Clarke served as vice-president, and Moulton was secretary. All three were also on the board of directors, where they sat in company with Wallace W. Atwood, professor of physiography at Harvard and soon to become president of Clark University; William E. Bagley, professor of education at Teachers College, Columbia University, author of numerous important teacher-training texts; Charles Austin Beard, director of the Training School for Public Service of New York, a well known historian; Otis W. Caldwell, writer on biology, Columbia professor of education and director of the Lincoln Experimental School; J. M. and J. G. Coulter of Chicago; William F. Russell, dean of the College of Education, University of Iowa; and V. C. Vaughan, of the University of Michigan. The listing of the general advisory board, broken into especial committees, named no less than sixty-three other prominent educators situated variously over the country.

Starting with the premise that motion pictures for the educational field should be designed expressly to meet its requirements—or, as L. L. Thurstone put it alliteratively, as a sort of slogan, in an article written for the organization, "A film to be educational must correlate with a curriculum"—a production unit was established. By about the close of 1920 it

had made a series of one-reelers called "Schoolfilms," comprising nine subjects covering the foundation and settlement of the United States of America; six on the economic history of the same; four on civics; nine presenting regional geography; three on nature study, and two dealing with hygiene and sanitation. Each reel was accompanied by a teacher's syllabus. An industrial films division also was set in motion. The story of that has been related earlier in another connection. Furthermore, a distribution system began to contact non-theatrical exhibitors to offer them a service of reels to be sold or rented, or "free" commercial and propaganda subjects. It had been decided to deal in outside productions as well as their own.

In the meantime Professor Moulton, with "a staff of mechanical experts," was conducting an extensive survey to discover a satisfactory portable projector, the manufacture of which might be taken over and which might then be recommended and sold to users of the S.V.E. service. Elimination tests narrowed the choice, in the spring of 1921, to the Acme Projector. Contracts were signed and, just as Willard Cook had labored to improve his newly-acquired Patheoscope, so Moulton and his assistants at once began further to perfect this Acme—to perfect it, that is, to meet the specific needs of this virtually unexplored field into which they were advancing.

It was the intention of the S.V.E., I believe, ultimately to supply all of the needs of the educators for visual materials, not films alone, but every sort of device within the generous limits of the designation. Clarke and Moulton prosecuted the plan energetically and shrewdly. They were at pains to establish friendly relations with all possible customers, industrial as well as pedagogical. In October, 1921, they published a long list of new members of the advisory board, thus giving a personal interest in the enterprise to that many more influential men and women. In December, 1921, the educators (and others), were offered an opportunity to buy stock in the S.V.E.

But the promoters had their troubles. Their stock did not sell heavily. Then August 16, 1922, Dr. Rollin D. Salisbury, president of the Society, died. While that loss was felt keenly by his associates, the Society suffered more from inertia and unconnected obstacles in the field. Although large scale promoters expect, as a rule, to wait five or six years for a sizeable enterprise to show profits, it had become quite clear, by the end of 1923, that the magnitude of this plan had not been commercially justifiable. The field was still a vast, untilled ground, still, indeed, requiring trail-blazers rather than settlers. There were a few small clearings here and there, perhaps, but on the whole it remained a wilderness.

Changing the figure of speech, it was now a time to reef the sails. The officers turned their principal attention from the portable motion picture projector to the possibilities of slide-film. The responsible management of the enterprise was now shifting to the capable hands of Marie Witham, who had been a member of the Society staff almost from the beginning.

Under her able direction began a steady climb by the Society for Visual Education to its present enviable status. In October, 1923, they offered to the school customers a splendidly designed projector of that latter type, called the Picturo, with sets of still pictures adapted to many courses in visual programs. Industrial users of film also were solicited to use this simpler device for their purposes along lines afterwards so successfully exploited by Jam Handy and other producers, and some responded. Upon these less pretentious services, including a form of agency service in supplying the educators with visual paraphernalia, the S.V.E. has survived the years, and still functions importantly from its Chicago address, and from the New York City office, which has moved advisedly from the mad and bewildering environs of



Forest Ray Moulton, professor of astronomy at the University of Chicago, shaped the original educational policy of the Harley Clarke enterprise

Times Square to the quieter, scholastic neighborhood of Columbia University. The president today, and principal stockholder, is the same Marie Witham, whose faith, energy, persistence and high business acumen are in the main responsible for past success and present prosperity of S.V.E.

In the language of speculators, Harley Clarke, was said in this venture to have "taken a beating" to the tune of half a million dollars. I would not be too sure of that. Clarke was too agile in the line of his particular genius not to have emerged the victor. He may have lost that much of the original S.V.E. separately considered, but available facts indicate that he salvaged from the experience the basis for further activities. The physically recoverable part was chiefly the Acme Projector, for the re-design and sale of which certain commitments had been made; but in taking it, Clarke protected those who had remained in the S.V.E. by not throwing the corporation into bankruptcy, as he probably could have done, and not writ-

ing the matter off his books. Incidentally, by withholding his hand in this instance, he seemed to have proved his continued belief in the value of the original plan. He quite clearly still saw good in it. And Miss Witham has proved the case!

To administer the Acme property Clarke organized, tentatively and under a non-committal name, the Cine-Machinery Corporation. He had a more certainly profitable idea now. His inability to sell picture supplies heavily to educators was not because the supplies were wrong but because a proper market did not then exist. Teachers would not rent or buy his films when they could manage reasonably well with "free" ones; and, besides, theatrical projectionist labor unions had caused petty annoyances by objecting to amateur machine operators in the schools. In the theatrical field, however, the market was quite thoroughly organized. Why not expand the original scheme, which had cost so many pains, to serve the theatres with all of the diversified materials which they needed? Developments of that idea were soon to prove that Harley Clarke, through his own resourcefulness and daring, of course, was not exactly to lose all that he had staked on the S.V.E.

He formed the Cine-Machinery Corporation in September, 1925. November 30, 1925, the name was changed to the International Projector Corporation. Under it he bought and merged the Acme Motion Picture Company, the Nicholas Power Company and the Precision Machine Company, maker of the celebrated Simplex. The Acme Company was purchased for something less than \$172,000; but, by assuming the concern's indebtedness of \$197,000 and retiring its bonds in a side transaction, he was able to reduce the agreed price by approximately \$100,000. It is unnecessary here, of course, to follow the other details of his financial wizardry; it is sufficient to report that his progress in the new direction was by the proverbial leaps and bounds.

In August, 1929, he formed General Theatres Equipment, Inc., a holding corporation which thereafter controlled the International Projector group and many other theatrical manufacturing and distributing interests—about thirty in all. In the space of a dozen years, the unfolding of this later idea was to make Clarke one of the most powerful executives ever known in the amusement world. But he never lost his interest in motion pictures for schools. You will meet him again, therefore, later in these pages.

The "Educational Screen"

ONE of the most potent instruments in the original organization and expansion of the S.V.E. was a monthly magazine called *Visual Education*. Volume One, Number 1 bore the date, January, 1920. It brought together, in one place, an extraordinary amount of useful information concerning non-theatricals. Activities of the Society were prominently described, but only on the basis of their value as news. In the five years in which it was to enjoy its independent existence, *Visual Education* is said to

have distributed a grand total of 400,000 copies—unprecedented in the line.

In the broad policy of utilizing all possible forces to open the field, the columns generously commended many competitive enterprises. Authoritative articles about new developments were featured; uses of films in industry were illustrated and described; helpful notes informed the reader of non-theatrical subjects in work or recently completed; subscribers everywhere were encouraged to make the publication a medium for the exchange of worthwhile ideas. It is an interesting commentary on the little magazine that the great public libraries, dismissing it at first as just another commercial "house organ" with an ax to grind, were sufficiently puzzled by the evident educational importance of its content to preserve a few odd numbers tentatively for their reference book-stacks. They might well have saved them all.

The executive viewpoint of Harley Clarke, and the pedagogical one of Forrest Moulton, naturally accounted for the pervading policy; but no small meed of credit should go to the editor who interpreted the policy in terms of such undeniably constructive service. His name was Nelson L. Greene, his age still in the thirties. He could write. He could champion and condemn vigorously upon occasion; but he also was of that rare temperament which could view tolerantly the clumsy efforts of superficial workers in the line as long as they were headed in the right direction. He was keenly alive to the shining potentialities of the field, unrealized or not; but, unambitious for personal glory, he saw his duty modestly and efficiently as to coordinate and to encourage. He was a graduate of Colgate University, where his father had been professor of Latin for years—a scholar beloved by the alumni as by the student body and the other members of the faculty. Ask any Colgate man you ever knew if he ever heard of Professor "Johnny" Greene. Well—anyway—Nelson L. Greene is one of his five sons.

Nelson Greene had been teaching languages and literature for fifteen years in Eastern schools and colleges when the First World War began. What happened then is best told in his own words as given in an address before the Indiana State Teachers Association at Indianapolis, October 17, 1935:

"I found myself with the French Army. There was great need of mental distraction for the troops during their rest periods back from the front. It was a critical time for the morale. I proposed to French Army Headquarters in Paris that I be allowed to get together what films and slides I could find and talk to the soldiers in their barracks about American life, avoiding all reference to the war. The chiefs groaned. 'Another lecture, they have been bored to death with lectures.' But I insisted. Finally they grudgingly said I might try it at a few points near where I was stationed; they named the points; and specified that on no account should I talk more than twenty minutes.

"I ransacked Paris for such pictures as I could find, got projectors and a soldier to run them, and we went at it. We got from place to place as we could—by train or auto if there was such, by horses, ox-carts, wheelbarrows, or on foot with our bulky paraphernalia on

our backs—half freezing for days at a time, thanks to the quaint French war-time custom of fireless stoves. But it was fun, for I was learning something of great importance that I had never even thought about before.

"The skeptics at Headquarters in Paris were careful to check up on results. In two weeks I was ordered to talk an hour, then two hours; then the time limit was removed. Once I had to go on for three and one-half hours by request, till my voice gave out. (If you ever tried to make your whole audience hear you in one of those long French baraques, with five or six hundred of those dear, dirty little old fighting Poilus sardined into it, midwinter and windows closed, half of them smoking the worst tobacco ever grown on earth, you would forgive your voice for giving out.

"After a month, Paris ordered me to visit all sixty-five centers in that Army zone. After two months they gave me an auto, an operator, better equipment, and told me to drop everything and cover every Army zone in France. And so, from three months before the Armistice to six months after it, we traveled over most of that little country, spoke to more than 100,000, and between times had helped train fourteen other Americans to doing the same thing."



Nelson L. Greene learned about visual education the hard way, teaching French soldiers at war how the Yankee doughboys lived back home

Amplifying the story later for me, he said: "I carried about eighty slides, six or eight reels of silent film on American cities and industries, a stereopticon and small French movie projector.

"When I got back home I was very ready to join up with S.V.E. to edit their new magazine Visual Education. It was pure accident that I even learned of the S.V.E. plans. I was about all set to go into advertising agency work in New York, but before making my final decision, I went up home to Colgate for the Centennial in October, 1919, for one week to make up my mind. Professor H. E. Slaughter, of the University of Chicago, a lifelong friend of my father, was staying at the house for the occasion. Slaughter was also an intimate associate of Dr. F. R. Moulton, in Chicago, one of the chief promoters of S.V.E. Moulton had asked Slaughter to find an editor if he could on the trip East. When Slaughter heard I was going to stop teaching he proposed the Chicago job and I jumped at it. All was fixed up in short order."

While the motion picture industry was still in its knee pants, so to speak, educators interested in visual instruction had discovered many articles of specialized appeal in a magazine called *Reel and Slide*, founded about 1913. Some five years later, commercial interests controlling *Reel and Slide* persuaded certain schoolmen to join the governing board and changed the name to *Moving Picture Age*. In this new form the publication won another reputation for honest service. However, the trade factor in its support made educators generally accept its findings with reservations, a misfortune suffered proportionately also by Harley Clarke's *Visual Education*. The objection was met late in 1921, when a wholly professorial group, headed by Herbert E. Slaughter, of the University of Chicago, joined to establish the *Educational Screen*. General offices were opened on Wabash Avenue, Chicago, the first number appeared January, 1922, and by happy circumstance already detailed the editor then, as today, was Nelson L. Greene.

In the nearly two decades since, under his balanced and indefatigable leadership, the broad, consistent stimulus to non-theatrical development exerted by the *Educational Screen* has won it an honored place in motion picture history. At the end of its first year it absorbed *Moving Picture Age*; in its second year several other magazine efforts in the field were discontinued; at the close of its third, it announced the purchase of *Visual Education*, leaving the *Educational Screen* the only magazine exclusively devoted to the visual field. That last acquisition enabled the *Educational Screen* to expand its pages and to add to its departments. On the side it undertook the separate publication of a few books and pamphlets believed to be useful contributions to the growing store of knowledge about visual methods. And, preëminent among these supplemental items, it continued the annual, annotated catalogue of available non-theatrical pictures first published in 1920 by *Moving Picture Age*, under its original and present title, "1001 Films."

One observation remains to be made about Clarke's remarkable first venture in nationwide visual education. The supposed "industrial taint" clinging to moneyed patrons outside the teaching profession, was rarely discussed at formal gatherings of the schoolmen; but it was an obstacle, nevertheless, to the spread of the visual movement. Occasionally an educator would arise to proclaim that, as dangerous as the finger of Commerce in the educational pudding might be, it was a useful expedient for the present; but he was usually unanswered and, in the ensuing stony silence, was left to conclude for himself that he had spoken out of turn. James Newell Emery, of Pawtucket, Rhode Island, stated the case very frankly, however, in a well-reasoned article in the *Educational Screen* when he said: "As educators we are interested only in the educational results secured. We can no more allow the commercial houses to dominate the policies of visual instruction than we could allow the textbook firms to dominate the educational policies of the country."

(To be continued)

Experiences with Numbers - In Hand-Made Lantern Slides

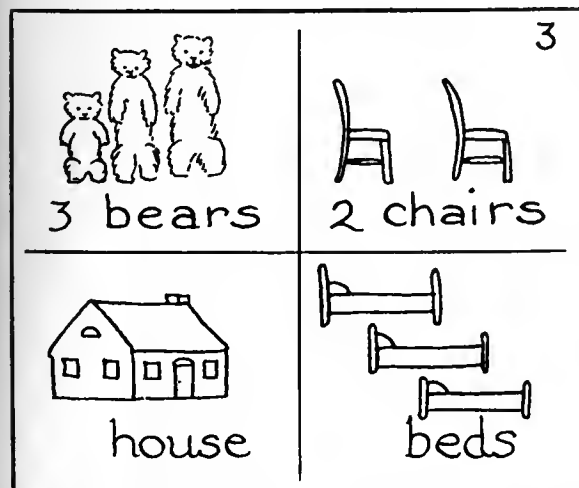
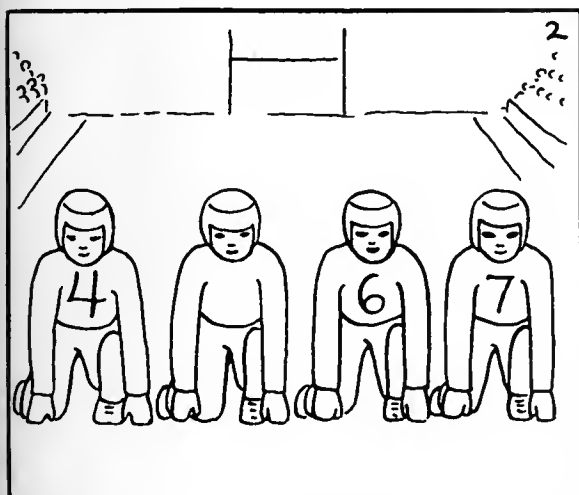
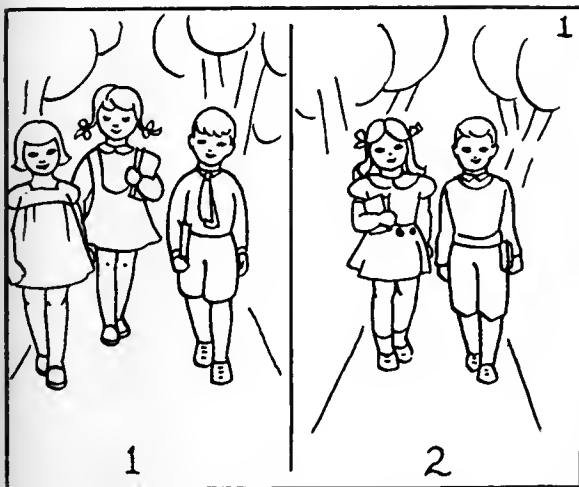
By ANN GALE

Lindblom High School, Chicago

SLIDES may be used to make beginning number experiences more concrete. For drill with numbers, for review of stories with number elements, and for developing comparative size and number concepts, hand-made slides are invaluable in presenting the same idea to the group at the same time. Some field trips or stories could be reviewed with a whole set of slides showing the number concepts developed. This type of slide may be filed in the school library and used by other teachers.

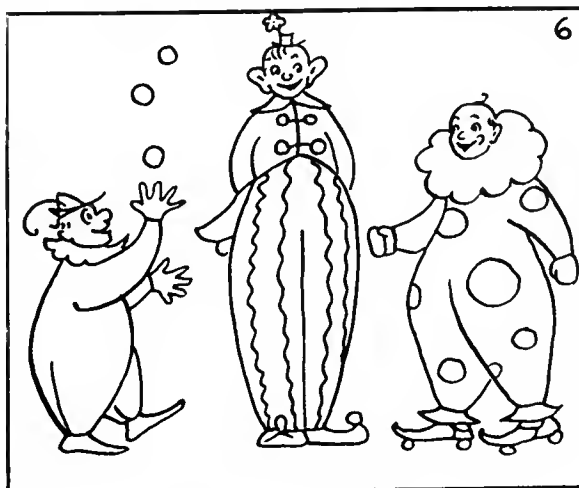
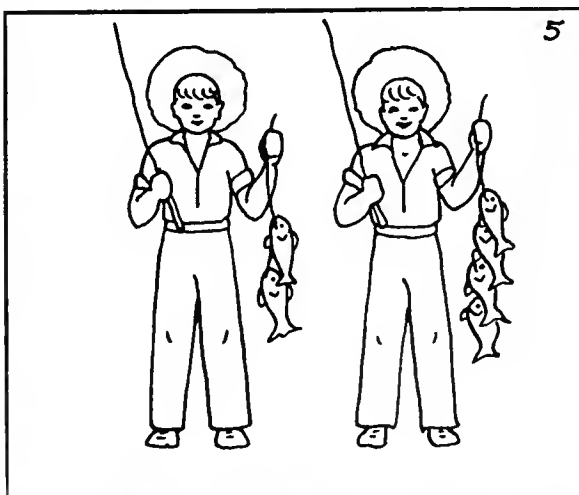
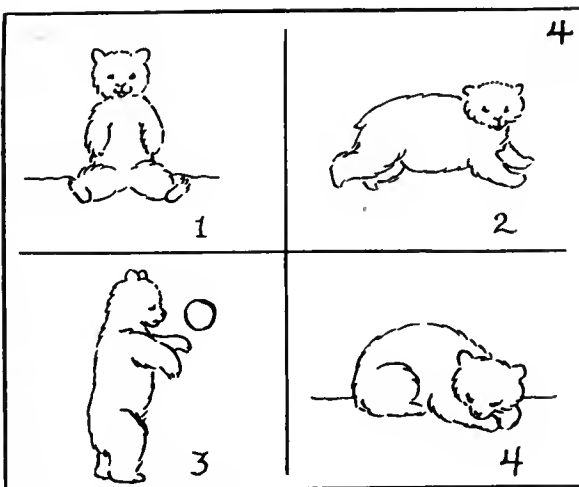
The following questions for the six slides below suggest ways they can be used:

- 1) Which picture shows three children going to school?
- 2) What would be the right number for the second football player?
- 3) Write the number of houses shown. Write the number of beds shown.
- 4) What is the bear in picture 4 doing?
- 5) Which boy caught the most fish?
- 6) Which is the shortest clown?



The simplest type of hand-made slide is made by drawing or tracing on finely finished etched glass with ordinary medium lead pencil.

Color, by special crayons or inks, enhances the slides greatly. Fine effects are obtained by blending with crayons. About one-third inch margin should be left all around the slide. The slide is readily cleaned with soap or washing powder to receive a new picture.



Among Ourselves

Notes from and by the

Department of Visual Instruction of the National Education Association.

To the Members of the Department of Visual Instruction:

YOUR Executive Committee has approved the appointment of Ward C. Bowen as Secretary-Treasurer of the Department for this year. I think we are extremely fortunate in this appointment. Dr. Bowen is Chief of the Bureau of Radio and Visual Aids of the State Education Department, Albany, New York. The energy and enthusiasm which he has displayed in his first few weeks as an officer is a promising indication that the business affairs of your Department will be well managed.

A smooth working relationship has been set up between the branch officers and the National officers. Some membership renewals have been coming in promptly and there have been several new members added. As a present member you can help the Department in two ways with regard to membership; (1) if you will send in your membership renewal promptly when due, it will save time and postage, and (2) if you will send to Mr. Bowen the names of prospective members—the people you believe should be members of the Department—he will write to them directly. Meanwhile, we are completing arrangements for the membership committee as provided by the constitution.

It was with regret that we learned that Charles F. Hoban, Jr., did not feel that he should nor could continue as chairman of the Editorial Committee of the Department. It is our good fortune, however, that James D. Finn, Director of the Audio-Visual Education Service, Colorado State College of Education, Greeley, Colorado, has accepted this appointment. He and his committee will not only be responsible for the "Among Ourselves" columns in the SCREEN, but will also assume responsibility for getting visual articles in other educational magazines. Mr. Finn will welcome the suggestions that you send him.

There has been considerable expression of interest in the proposed "zonal plan" for the Department. Your Executive Committee urges the careful consideration of this plan by all members. On these pages is printed the report of the Committee on Zonal Organization, including the necessary changes in the constitution to implement the "zonal plan" which was approved at the Milwaukee meeting. This revised constitution will be voted on finally at the regular business meeting of the Department in Boston next July.

We want your reactions, critical comments, and constructive suggestions concerning this plan and what it means for the Department.

Sincerely yours
PAUL C. REED

President, Department of
Visual Instruction, N.E.A.
Board of Education, Rochester, N. Y.

Report of Committee on Zonal Organization

Submitted and accepted at the annual Business Meeting, July 1940, for action at the annual Business Meeting, June 1941. (Below are given all proposed changes in the "Constitution and By-Laws of the Department of Visual Instruction of the National Education Association" as it appeared printed in full in the EDUCATIONAL SCREEN for December, 1939, pages 366-367. Changes and additions are in *Italic*.)

Constitution

- Article I—Name: (Same)
Article II—Object: (Same)
Article III—Membership: (Same)
Article IV—Branches: (Changed as follows)
Article IV—*Zone Organization:*

The country shall be divided into 10 Zones along State lines, boundaries to be determined by the Executive Committee of the Department. Each Zone shall have its own Officers, its own Executive Committee, and be governed by the Constitution and By-Laws of the Department. Each Zone shall designate one meeting, held within its boundaries, as its official D V I meeting of the year, and which shall include the annual Business Meeting of the Zone.

- Article V—Officers of the Department and the Zones:
Section 1: (Same)
Section 2: (Same)
Section 3: (Same)
Section 4: (Same)

Section 5: (Added) Officers of the Zones shall be a President, Vice-President, and a Secretary-Treasurer. Provisions under Sections 1, 3, and 4 above shall apply also to officers of the Zones.

Article VI—Executive Committees of the Department and the Zones:

- Section 1: (Same, but with word "National" inserted before "Executive Committee")
Section 2: The National Executive Committee shall consist of the Officers, the retiring President for a period of one year from date of retirement, *the ten Zone Presidents*, and six members at large to be selected so far as practicable from different sections of the country.

Section 3: (Added) The Executive Committee of each Zone shall consist of the officers, the retiring President for a period of one year from date of retirement, and six members at large to be selected so far as practicable from different sections of the Zone. Provisions of Section 1 above shall apply to the Executive Committee for each Zone.

Article VII—Election of Officers and Executive Committees:

- Section 1: (Same, but with word "National" inserted before "Officers" at the beginning)

Section 2: (Added) Zone Officers and Zone Executive Committees for the first year shall be elected at the annual Business Meeting of the Department at which this Constitution is adopted. Thereafter, they shall be elected at the annual Business Meeting in each Zone, which meeting shall be held each year not less than 60 days prior to the annual summer meeting of the Department.

Article VIII—Appointive Committees: (Same)

Article IX—Annual Meeting: (Same)

Article X—Amendments: (Same)

By-Laws

Article 1—Membership: (Same)

Section 1: A B C (Same)

Section 2: A B C (Same)

Section 3: (Replacing) *From each \$2.00 membership fee received, through the Department or through the Zone, the Department shall receive \$1.25 and the Zone 75 cents.*

Section 4: (Same)

Section 5: *All membership campaigns shall be conducted through the Zones in collaboration with national headquarters. Membership shall run for twelve months from date of inception. No person shall be considered a member until such dues have been paid.*

Article II—Credentials: (Same)

Section 1: (Same)

Section 2: (Same)

Article III—Duties of Officers of the Department and the Zones:

Section 1: (Same, but with word "National" inserted before "President")

Section 2: (Same, but with word "National" inserted before "President")

Section 3: (Same, but with word "National" inserted before "Secretary-Treasurer")

1. (Same)

2. (Same)

3. *Keep a record of all memberships received direct or from the Zones, issue all membership cards (to be signed by both himself and the Zone Secretary-Treasurer), and cooperate fully with Zone Secretaries at all times.*

4. (Same)

5. *Prepare such printed forms and stationery as may be required in conduction of the business of the Department and the Zones.*

6. (Same)

7. (Same)

8. (Same)

9. (Same)

Section 4: (Added) *The Zone President shall be the executive head of the Zone; shall, with the aid of the Zone Executive Committee, develop programs for such meetings as may be scheduled in the Zone, preside at these, and shall carry out the instructions of the Zone Executive Committee.*

Section 5: (Added) *In the absence of the Zone President, the Zone Vice-President shall assume his duties. Further delegation of authority shall be determined by majority vote of the Zone Executive Committee members present.*

Section 6: (Added) *The Zone Secretary-Treasurer*

James Garfield Sigman

ANOTHER pioneer in the visual field has gone. After eleven years of distinguished service as Director of Visual Education in Philadelphia's Public Schools, Dr. Sigman died September 14, 1940. A Normal School graduate in 1900, he took his Bachelor's degree at Lafayette in 1905, his Master's in 1921, and received his Ph. D. from Temple University in 1931. His teaching career began at Berwick in 1906, and continued in Philadelphia Schools from 1913 to the end. He was not only an efficient directorial force in the development of the visual field, but a dynamic teacher of visual courses for teachers, an ardent supporter of athletics as coach and official at contests, and co-author of the textbook in his own field of History, "The Road to Civilization," in 1936. He was a builder. Dr. Sigman laid many a stone in the firm foundation of visual education's future.

N. L. G.

shall be charged with the following duties and responsibilities:

1. *Advise the members of all Zone meetings and mail mimeograph copies of the program to all members, at least two weeks in advance of each meeting.*
2. *Keep a record of all meetings of the Zone and the Zone Executive Committee.*
3. *Keep a record of all Zone memberships, distribute Membership Cards as received from the national Secretary, make monthly remittances as due to the national Secretary-Treasurer, and cooperate with him fully at all times.*
4. *Keep a record of all receipts and expenditures of the Zone and keep all funds of the Zone in a depository account approved by the Zone Executive Committee.*
5. *Conduct campaigns for membership within the Zone in cooperation with the national Secretary, and furnish each new member with a copy of the Constitution.*
6. *Conduct the annual Zone election under the supervision of the Zone Executive Committee.*
7. *Make all disbursements as appeared by the Zone Executive Committee.*
8. *Prepare an annual financial report to be submitted to the Zone Executive Committee.*
9. *Gather the outstanding contributions to the literature of the field made by the Zone, articles written or addresses delivered, and send them to the national Secretary for reprinting in the Department's section in the official magazine throughout the year.*
10. *Transmit to the national Secretary a financial statement and annual report of activities of the Zone not less than 30 days before the annual June meeting of the Department.*

Respectfully submitted,

NELSON L. GREENE, Chairman

Alvin B. Roberts,

C. A. Lindstrom

W. T. Powell

The Literature in Visual Instruction

A Monthly Digest

Conducted by Etta Schneider

Administration of Visual Aids

Learning to Use Sensory Aids—Camilla Best, New Orleans, La.—*Scholastic*, September 30, 1940. p. 6T

Organization of the program. A survey of requirements for the entire school system should be made before the materials are requisitioned. The experiences of other school systems of similar organization and size should be drawn upon. Reliable sources should be investigated for information for setting up a program. The budget should be adequate for purchase and maintenance. The responsibility for the program should be centralized in the hands of an experienced teacher.

Program director. Training of teachers in the skill of using visual aids.

- a) Organize a faculty project.
- b) Set up and recommend for use criteria for evaluation—accuracy, relevancy, appropriateness, unit, adaptability, comprehensibility, thoroughness and technical excellence.
- c) Integrate materials with course of study. Review new materials as part of the curriculum program.
- d) Develop teaching technique.
- e) Overcome mechanical difficulties.
- f) Hold demonstration-conferences.
- g) Circulate bulletins and literature.
- h) Encourage creative projects, such as school-made films, photography, slide-making and the like.

The Teacher's Role in the Film Program—N. Evelyn Davis, Long Beach, Cal.—*Scholastic*, September, 30, 1940, p. 5T

Guide questions for consideration in a teacher-administrator planned program for using educational films, are:

1. How are motion pictures chosen for classroom? Film evaluation committees, similar to materials committees should be set up. Bibliographies and curriculum bulletins should include recommended film titles.
2. How are motion pictures scheduled? Films should be carefully chosen to supplement school experiences. Adequate follow-up should be provided for each film used. The teacher should be free to arrange his own film schedule.
3. How do teachers prepare for film showing? Study guides should be examined well in advance of the showing. Facilities for previewing should be provided.
4. Who should show the film? The teacher should know how, even if an outside operator is used.
5. Where should motion pictures be shown? Dark shades should be provided in all rooms. Shadow boxes that could be moved from room to room are inexpensive. Arrangements should take little time.

Techniques of Utilization

The Use of Motion Pictures in the Classrooms of Clifton Forge and Virginia—Paul G. Hook, Clifton Forge—*Virginia Journal of Education*, 33:384-6. September, 1940

Teachers' remarks about films used in their teachings are cited as evidence of the desirability of continuing and extending the program:

"The visual experience appeals to the child's sense of good judgment and fair play. I consider visual education of inestimable value in the teaching of safety."

"The film helps in equalizing the opportunity between dull and bright children and aids them in comprehending the facts that are not so well assembled in textbooks."

"The motion picture in the classroom has been especially beneficial to a group of seventh grade boys and girls this year. They are a retarded, over age group, for whom school has little appeal. I have found the pictures a decided stimulant to better work and better attendance. Vocational pictures have created much interest and discussion."

A cooperative film library recently set up at State Teachers College, Radford, Virginia promises to extend the use of educational films, especially sound films in 30 schools in that section of the state. A list of the free films used to supplement the rental and purchase films is appended.

Applying Visual Aids—Clifford Ettinger—*Nation's Schools*, August, 1940

A review of the possibilities of visual aids in business education. A national committee is needed, with representatives from various active organizations, to select and recommend teaching material; to produce study guides; and to encourage further production of pertinent aids.

Astronomy: A Guide for Use with Instructional Sound Films—Melvin Brodshaug, J. A. Fraser and C. M. Bergen—University of Chicago Press, 15c 1940

Four one-reel films, "The Earth in Motion", "The Solar Family", "The Moon", and "Exploring the Universe" were made for college science classes. This handbook for teachers, prepared with the assistance of Professor Walter Bartky, who also helped in the preparation of the films, gives a concise summary of suggestions. In the introductory section, it is recommended that each of the films be used three or four times. For each of the units, then, a summary of objectives is given and an outline of content. The continuity for each film is reprinted with footnotes to explain some

of the statements made by the commentator. Each unit contains a bibliography. Obviously, since these films are intended for college audiences more detailed suggestions for use are not essential.

Photoplay Appreciation

Motion Pictures and Literature Appreciation—John R. Andrews, Robstown, Tex.—*Texas Outlook*, 24:44. August, 1940

A unit of work based on a novel, "Magnificent Obsession" by Lloyd C. Douglas, supplemented by the film. Discussion of attitudes presented in the book and film followed. It helped to cure the "boredom in the literature class." Where possible, classroom showing of the photoplay is recommended.

School Journey

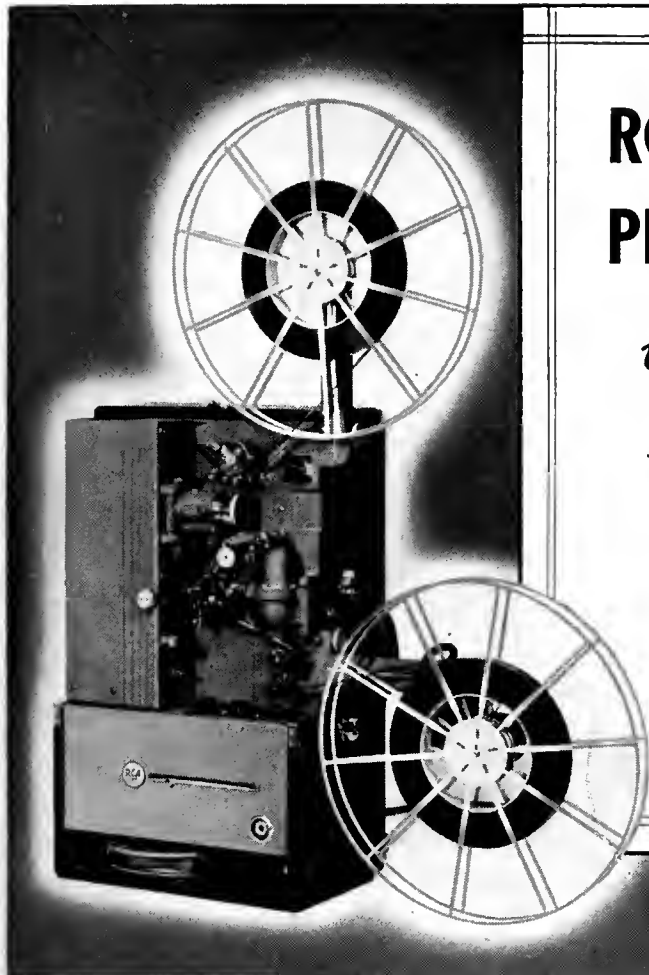
Conservation Excursions—Effie G. Bathurst, Senior Specialist in Curricular Problems, U. S. Office of Education—*Bulletin* 1939, No. 13. 1940. 15c.

"The conservation excursion takes the child out of the schoolroom and into his natural and social environment and helps him to study it and to participate in the conservation of its natural and human resources. The conservation excursion, like any other school journey, is not intended as a substitute for books, magazines, pictures or any other classroom material but rather as an important supplement.

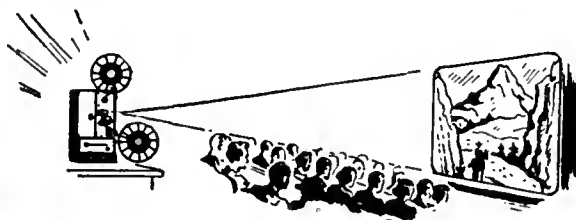
"The purposes of this bulletin are to indicate educative goals and values which are peculiar to the conservation excursion, to point out particular contributions to curriculum content and activity which can be achieved through excursions for the aid of teachers who are particularly interested in conservation education." (Bess Goodykoontz, Asst. U. S. Commissioner of Education.)

This bulletin is very specific in each of its aspects. First there is a description of the purposes and uses of excursions, which include pleasure trips, trips of investigation and discovery to industries, woods and fields and trips in search of materials for study. Suggestions are then given for developing creative activities among children. The techniques of carrying out excursions involve preparation, taking the trip, follow-up activities and evaluation. For each step the author gives a wide variety of excellent suggestions.

The Appendix is a remarkably valuable aid to teachers everywhere. In three columns, listed under "Where to go and what to see", "What to do" and "Further Activities", suggestions are made regarding excursions that deal with soil,



RCA 16 mm. SOUND FILM PROJECTOR PUTS MORE *life* INTO LESSONS



10% to 20% more brilliant pictures
Finer Sound
Unmatched Simplicity

Designed by makers of RCA Photophone Equipment, used by film producers and exhibitors, this projector employs either 750 or 1000 watt lamps—has underwriters' approval with both! In all, it's better 16 ways—yet priced with the lowest



COSTING no more than an ordinary projector, the RCA Sound Film Projector makes lessons sparkle with new life and color—because it provides the finest in pictures and sound. Over-size reflector, condenser and objective lens make possible 10% to 20% greater screen illumination. Film take-up equalizer and splendid electrodynamic speaker are responsible for finer sound. Words and music are clear as a bell at either high or low volume.

Extremely versatile, the RCA Sound Film Projector can be used with microphone or record player attachment. And

its light weight means real convenience. Case handle is placed so you can carry it like a suitcase.

Operating either with 750 or 1000 watt lamps—both of which have underwriters' approval—this projector may be run by anyone. Threading line cast on projection block makes threading extremely simple. All size films are re-wound by motor—quickly. Cleaning and adjusting are easy, even for the most inexperienced. Compare this projector's features with those offered by any other. You'll agree—*here* is your best buy! For full details mail coupon.

1. Better sound reproduction
2. Better, more brilliant projection
3. Better, simpler threading
4. Better and more efficient cooling
5. Better take-up and rewind
6. Better equalization
7. Better operating ease
8. Better input performance
9. Better convenience
10. Better framing
11. Better tone
12. Better accessibility
13. Better versatility
14. Better lubrication
15. Better lamp service
16. Better portability

Modern schools stay modern with RCA Tubes in their sound equipment



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A Service of the Radio Corporation of America

Educational Department (E-10)
RCA Manufacturing Co., Inc.
Camden, New Jersey.

Please send me complete information concerning the RCA 16 mm. Sound Film Projector.

Name _____

School _____

Address _____

City _____ State _____

water, flowers, trees and forests. The bibliography gives helpful follow-up assistance to teachers. The Office of Education has made available other bibliographic aids for teachers interested in conservation education.

Maps and Globes

Selection and Distribution of Maps and Globes—Francis L. Drag—*California Journal of Elementary Education*—August, 1940, p. 2-4

A questionnaire was sent to all the county superintendents by the Division of Elementary Education of the State Dept. of Education. The questions asked were:

1. Are maps circulated to schools by county libraries?
2. Are maps purchased by individual schools for their own use?
3. Is some combination of 1 and 2 above used? Explain.
4. Which of the following maps are supplied by either method described above: U. S., Europe, Asia, Africa, North America, South America, Australia, California, world.
5. Have any standards for maps and atlases been established by the county school departments? Supply a copy of such standards.

General Suggestions Governing Selection of Maps (based on the replies from 51 of the 58 county superintendents):

- a) Maps should be selected which are simple, clear, attractive; free from useless or very little used detail; legible and easy to read.
- b) Maps of the physical-political type (physical map with political boundaries superimposed) should be selected for general use.
- c) Specialized information, such as population, rainfall, etc., should not be included on the type of map selected to show physical-political relationship. Special purpose maps should be used.
- d) Maps which limit names to key places keep simplicity and clearness foremost.
- e) Size and scale of maps should permit them to be easily seen from a distance of at least 25 feet.
- f) Boundaries, rivers, coast lines should be clear and distinct, minimizing the number of crossed and superimposed lines. Latitude and longitude should be plainly marked.
- g) Legends should be easily read. Colors on the map should correspond closely with those on the key.
- h) Symbols should stand alone and be clearly seen.
- i) Maps and globes should be labeled, authoritative and accurate. Source of data should be indicated.
- j) Hand mounted maps, housed in separate case with spring roller, steel board and dust proof withstand wear and are easy to use.
- k) Minimum needs in wall maps include: World maps (physical regions with major political boundaries, equal area projections) Continent maps; California; U. S.; Globe, 12 or 16 inches.
- l) Additional desirable maps include: Blackboard outline maps; Political maps; Special-purpose maps: historical, resources, population, climate and the like.

Book Reviews

Requests for *Film and Radio as Educational Media*, by J. A. Lauwerys (reviewed last month in this department) should be addressed to H. B. van Wesep, Chief Information Service, Rockefeller Foundation, 49 W. 49th St., New York City.

Selected Films for American History and Problems—William H. Hartley, Bureau of Publications, Teachers College, Columbia University, N. Y. 1940 \$2.25

This book should be valuable to teachers of the social studies in elementary and secondary schools. It has much to offer in the field of science, English, human relations and other aspects of the modern curriculum. There are two sections to the book. The first is applicable to the curriculum in general, and the social studies curriculum in particular. For instance, the description of criteria for the evaluation of films would be of interest to all teachers facing "the irritation" as the author puts it, "of searching for classroom films suited to specific teaching situations." Then follows a catalog of evaluated 16mm films classified under ten sub-headings commonly treated in American history or modern problems classes. The brief comments following each title include some suggestions for use.

Dr. Hartley's book is practical, sound and most timely. It should be in every school where there is a motion picture projector.

Children in the Cinema—Richard Ford—George Allen and Unwin, London (American distribution through William Salloch Books, 344 East 17th St., N. Y. C.) 1939. \$2.00. 232 p.

This volume is directed at British readers, especially local theatre managers. It can scarcely appeal to American readers because it dismisses most efforts in this country as not applicable to British children, or as Hollywood-studded propaganda. The author has apparently found a growing interest among theatre managers in his plan of initiating Saturday morning matinees for children. The purpose of his book is to show why such a movement would be profitable in the long run, with some uplifting social work thrown in. The movie manager can have the satisfaction of a bunch of noisy, enthusiastic children each Saturday morning to fill in a possible lull in the life of said manager.

Mr. Ford has brought together statements from various British film writers that bear out pretty well the findings of the Payne Fund studies on frequency of attendance, effect on emotions, film likes and dislikes, effect on delinquency and so on. He considers the lengthy American studies, however, of small import for British children and condemns the motion picture appreciation movement in schools as paid for with Hollywood gold. (For the latter accusation William Lewin demanded and received apology from

the originator of the charge, the late Ernest Dyer.)

The local theatre managers that have provided most of the data for the book appear to be an amazing group of people. If the statements credited to them are true, they show more insight and judgment about child psychology than do many people who go to college to get special training. In fact, they appear to be far ahead of school teachers in their treatment of children. They personally greet the children each week, bid them goodbye and chat with them freely; they initiate Mickey Mouse Clubs with badges, membership cards and provide for child leadership through their own committees; they send birthday greetings; exchange letters with sick children; hold charity affairs in which the movie audience gets a reward for the largest potatoes, the longest string of safety pins, and so on. Apparently the children of underprivileged homes are most enthusiastic about these movie clubs and the plan described by Mr. Ford no doubt lends some glamour to otherwise drab lives.

Enthusiasm over this "success" of the children's matinee movement is apparently not shared by local education authorities, except in rare cases. Managers report that where the idea originates with the school, there is full support and cooperation, but should it be the local theatre that is urging children's movie performances, the educators resist.

Unfortunately, Mr. Ford is perfectly satisfied with the trends revealed by the answers to his questionnaire. He believes, for example, that because the children cheer at naval manoeuvres shown in the newsreels that such scenes are desirable; that war scenes and disasters are disliked and undesirable (too true); that dictators, fashion parades and society weddings were booed and therefore undesirable; that royalty, sport, military and naval scenes and "human features" are excellent for children because they cheer at them. Mr. Ford would show serial films and westerns because they are filled with action, which is what children want. He finds children indifferent to "educationals" and nature subjects. Yet a children's club committee apparently refutes this according to one manager. The committee declared that there were far too many cowboy films; too much first feature and serial stuff. "Could not we be different and give a better sort of show?" Asked what was meant by a better sort of show, "Well, interest films such as travel and people doing things. A sort of programme that teaches you something." Agreement from three-quarters of those present!

In other words, Mr. Ford proposes a way of counteracting certain British taboos about admission and censorship and capitalizing on the large child audience that goes to the movies more often than adults. Definitely not a plan to be considered for American children. We'd rather advocate better (not bigger) productions for everyone, children and grown-ups alike. If they're no good to begin with, it's better to send the kids to the park than to make them join a Mickey Mouse Club.

(Concluded on page 358)

YUGOSLAVIA... BULGARIA... THE NEAR EAST... In 1939-1940*



Famous world explorer-adventurer, Lawrence Copley Thaw, directed professional cameramen in producing these films on special assignment for Eastman Kodak Company.



YUGOSLAVIA—The simple peasant life on a small Yugoslavian farm; the growing of vegetables and flowers for commercial seed, and threshing of the seeds; hog raising; rug weaving; use of modern machinery on larger farms; an elementary school; Belgrade, the capital, including waterfront scenes, the old fort, the modern city with its market place, street scenes, railway depot, and public buildings. Immediate delivery. 1 reel—\$24.



BULGARIA—Urban and rural life in Bulgaria. Characteristic street scenes, public buildings, and market place in Sofia, the capital city. The primitive nature of Bulgarian agriculture. Household handicrafts, shoeing an ox, harvesting crops. The manufacture of cheese from sheep's milk in a typical cheese factory. An agricultural school in session. Immediate delivery. 1 reel—\$24.



GLIMPSES OF THE NEAR EAST—Impressions of the countries along the ancient trade routes between Europe and Asia. Primitive farming scenes, oriental bazaars, native handicrafts such as metal work, pottery, wood carving, rug weaving. A mullah school. Modern transportation. The contrast between East and West in the larger cities—modern buildings; department stores showing western-made goods; motion-picture houses; modern schools and a university. Immediate delivery. 1 reel—\$24.

* Natural boundaries are relatively unaffected by the lapse of time. These films are based upon natural regions and racial groups rather than political boundaries.

Write Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

Eastman Classroom Films

NEW FILMS OF THE MONTH

As They Look to A Teacher Committee

Conducted by **DON WHITE**

In Charge of Audio-Visual Extension Service
Division of General Extension,
University System of Georgia, Atlanta

SOME time ago this writer mentioned to Mr. Nelson Greene of this magazine that there existed a real need for more prompt critical reviews of the new films released month by month. Mr. Greene agreed that such reviews, if authentic, might help to decrease the costly time lag between the actual release of the films and the appearance of their descriptions in the various catalogs. It was felt that by thus speeding up dissemination of information about good new films, the EDUCATIONAL SCREEN might perform a service to producers and prospective film users alike.

The present new Department represents a first effort to render such a service. In order to insure the dependability and accuracy of the information given, a permanent reviewing committee of experienced teachers has been selected, and the judgments expressed in the forthcoming film reviews may therefore be considered the composite opinion of the Committee, rather than the opinion of a single critic. In these pages each month a number of new films will be listed, with information as to producers, prices, running time, and so forth; and with sequence-by-sequence descriptions of the film content. Outstanding films reviewed will be given extended treatment, while those not considered by the Committee to be outstanding will be given less detailed treatment.

Only those films actually screened can be included, and we therefore suggest that producers of educational films send a print of each new production, immediately upon release, to Don White, 223 Walton Street, N. W., Atlanta, Georgia. At present, it is planned that the Committee will meet for screenings on the first and third Fridays of each month, at which time it will view all films sent for screening. Producers need not make preliminary arrangements before sending their new prints—a note accompanying each film shipment, to indicate that films are being sent for the Committee's screening, is all that is needed. All films received will be held until the first following meeting of the Committee and will then be returned very promptly. The special attention of producers is called to the fact that, *since neither the Committee nor the magazine derives revenue from this new service,* all transportation charges must be assumed by the producers.

The Work of the Kidneys (Erpi) 11 minutes, 16mm sound, sale price \$50.00. Teacher's Guide furnished.

Several cinematic devices are used to present a detailed exposition of the kidneys and their functions. First, an analogy is drawn between machines which use selective devices and the selective processes by which wastes are eliminated in the kidneys. An animated diagram is next used to give an enlarged view of the kidneys, and to reveal the processes of transfer and filtration. Laboratory experiments show the properties of the semi-permeable membranes which function in the

kidneys to allow wastes to pass but restrict passage of food materials. Content analysis charts compare glomerular fluid to urine. Next, anesthetized animals are used to study the factors affecting rate of urine formation, including blood sugar content and external temperature. As the film ends the narrator tells us that the function of the kidneys is comparable to that of a gyroscope in that they maintain a balance between the blood and body tissue.

COMMITTEE OPINION—This is an unusually well-organized presentation of the function of the kidneys. Several different cinematic techniques are used to advantage, and the film is technically excellent in all respects. Suitable for classroom use from the junior high level through college.

The Passenger Train (Erpi) 11 minutes, 16mm sound, sale price \$50.00, Teacher's Guide furnished.

A complete portrayal, designed for use at the primary and elementary levels, of a modern streamlined passenger train. Opening scenes picture a great railroad station with its spacious waiting rooms. Then the camera goes through the gates to the tracks, where the train is waiting. The engineer is introduced by name, and the powerful Diesel-electric locomotive is briefly explained. The baggage and mail cars are visited. Then the conductor is introduced, and at his signal the train pulls slowly out through the railroad yards. The engineer's observance of the signal lights and signal boards is noted, as are the functions of the switches and their control towers. As the train begins to pick up speed on leaving the yards, the camera goes inside the coaches to show the passenger cars, the observation car, and, at mealtimes, the dining car with its tiny kitchen and great variety of foods. The engineer at his controls is visited again. Darkness comes, and at bedtime the Pullman porter prepares the berths. The film closes with views of the engineer as he drives the train speedily and safely through the night.

COMMITTEE OPINION—This is an excellent film for giving primary and elementary grade pupils an experience equivalent to a trip by train. It includes some of the technical phases of railroading, and it emphasizes the responsibility of the train crew for the safety of the passengers. Best suited for use in social studies classes in primary and elementary grades, but it may also be found valuable in higher grades. Photography and sound are good.

How We Hear (Knowledge Builders) 11 minutes, 16mm sound, sale price \$40.00.

Photography, animation and sound effects combine in this film to outline the structure and function of the human ear. Sound waves are briefly explained through a pebble-in-water analogy. Animation reveals the tympanic membrane and the ossicles or ear bones, with the functions of both. Next the Eustachean tube is diagrammed and its function of pressure equalization explained. A complete ear diagram explains the major parts of the ear. The inner ear is shown in detail, and the function of the cochlea with its spiral membrane and accompanying nerves is explained by further animation. The film closes with the thought that the ear is a delicate and complicated mechanical device which translates air vibrations into nerve impulses.

COMMITTEE OPINION—This is a good presentation of the ear structure and the working of its mechanism. Photography and sound are good, and organization of the film is fair. Suitable for use from the junior high through the college levels.

Elephants (Erpi) 11 minutes, 16mm sound, sale price \$50.00, Teacher's Guide furnished.

This film uses the natural setting of an animal training farm to present for elementary and primary pupils an interesting study of elephants. As the film opens, Mumbo, a trained elephant, is eating her breakfast of hay. The camera examines her, showing her great ears, her small, weak eyes, her trunk, feet and tail. Her great strength is illustrated when she easily pushes a truck out of a ditch. Then she goes off alone, down to the pond for a bath. In the water, she drinks and then wallows until the trainer orders her to come out. Later, she scratches her back on a tree and takes a dust bath. Then the trainer's son puts her through her repertoire of tricks for the benefit of his baby sister. Mumbo dances, sits up, rides the boy on her back, and even stands on her head. A few days later, a circus owner comes to take Mumbo away, leaving two baby elephants to be trained. A part of the process of training them for circus acts is depicted, and the film closes as one of them goes through a comic routine.

COMMITTEE OPINION—This is an excellent film for showing the appearance and habits of an unusual animal, and for showing the processes by which elephants are trained to become circus performers. It is aimed at the primary and elementary grade levels. Photography and sound are good.

Handicrafts Teaching Films (Garrison). Series of 6 fifteen-minute silent 16mm films as described below. Sale price, \$30 each. Handicraft Manuals available. (Announced in September, 1940 EDUCATIONAL SCREEN.)

No. 1. Elementary Manual Training. A young pupil makes a decorative gift box from wood. All steps in construction are shown, with the correct techniques of using various woodworking tools.

No. 2. Marionettes—Construction and Manipulation. A puppeteer makes a simple clown marionette and then shows the method by which the marionette is manipulated.

No. 3. Elementary Bookbinding. A girl student makes a finger painting for a decorative book cover, and under the supervision of an instructor she makes up and binds the book.

No. 4. Loom Weaving. A girl student threads a small loom and, following a weaving draft, goes through the entire process of weaving a pattern.

No. 5. Decorative Metalwork. A craftsman makes an etched metal bracelet.

No. 6. Leather Work. A young girl student makes a coin and key purse from leather.

COMMITTEE OPINION—This series of silent films presents sufficiently detailed and simplified explanations of the techniques of the various crafts depicted. Used individually, the films should be of considerable value in developing interest in the handicraft arts depicted, and in furnishing directions for the pupils' work which, when supplemented by additional supervision and instruction by the teacher, should be of definite assistance in teaching the techniques involved. Two or more showings of each film probably will be found desirable. Suitable for use from elementary through high school levels.

The Silk Screen Process (Garrison) 15 minutes, 16mm silent, sale price \$30.00, write producer for rental price.

A detailed explanation of the "tusche" method of reproducing drawings and paintings through the silk screen process. Harry Gottlieb, Guggenheim Fellow and a leading American silk screen artist, is shown at work reproducing a multiple-color painting through the use of the silk screen.

Safety in the Home (Erpi) 11 minutes, 16mm sound, sale price \$50.00, Teacher's Guide furnished.

Designed to awaken interest in the need for safe homes. First the film tells of the frequency of home accidents and of the number of persons thus injured each year. Then one family's campaign to eliminate accidents in their home is shown in detail. Many safety devices, including those for the garage, workshop, stairs, playroom, bedroom, and kitchen are illustrated. The film's message is thus presented in a positive manner showing how accidents may be anticipated and prevented through careful safety arrangements.

Producers named above:

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Newspapers of the National Council of Teachers of English

ONE of the most significant developments in school film production during the past year has been the Traffic Safety Film Project, sponsored by the Bureau of Educational Research at Ohio State University, and directed by Dr. Edgar Dale.

The project produced thirteen safety films, which were planned cooperatively by more than twenty people. During the project special bulletins informed cooperators regarding the progress of the work. After the shooting was completed, an editing clinic examined the results.

Films produced were as follows¹:

1. *Life's Too Short* (reported in September 1940, EDUCATIONAL SCREEN—Produced by the Oakvale, West Virginia, Schools.

Theme: Problems of Rural Bus-Riding Students.

The film shows the hazards to rural students transported in school buses and the manner in which Oak-

¹ Notations are quoted from *News Bulletin* No. 7 of the *Traffic Safety Film Project*, Bureau of Educational Research, Ohio State University, Columbus, Ohio.

vale students went about solving their safety problems. Solutions are suggested. Color film. 400 feet. Director of project: Godfrey Elliott.

2. *Safe Cycling*—Produced by the Upper Arlington, Ohio, High School.

Theme: Bicycle Safety.

The film shows how an eighth-grade class became concerned about dangerous bicycle riding, their investigation into the causes of bicycle accidents, the manner in which they went about producing a film to show safe riding procedures, and finally the film they made. Monochrome and color film. 500 feet. Director of Project: Arthur McCullough.

3. *Between the Lines*—Produced by the Montpelier, Ohio, Elementary School.

Theme: Safety in Crossing the Street.

A serious problem in this school was the tendency of students to cross a busy street in the middle of the block when leaving school. The film shows the manner in which a class became interested in safety problems involved in crossing the street, and how they went about getting the city to paint pedestrian lanes at the crossing. Monochrome film. 400 feet. Director of project: William S. Wagner.

4. *Patrol Protection* (reported briefly in September, 1940 EDUCATIONAL SCREEN—Produced by the Fourth Street Elementary School, Columbus, Ohio.

Theme: Safety in Cross the Street.

The film follows the story of a youngster who is injured when he disobeys the Safety Patrol, and shows how he becomes interested in crossing streets more safely. He finally becomes a Patrol member. Monochrome film. 300 feet. Director of project: Charles A. Vance.

5. *Jack Finds a Way*—Produced by the Dover, Ohio, High School.

Theme: Bicycle Safety.

The film shows the dangerous bicycle riding of Jack and his friends, the consequences, and the manner in which Jack brings about safer riding in his school. Monochrome film. 400 feet. Director of project: Clyde K. Miller.

6. *A Knight Falls*—Produced by the Galion, Ohio, High School.

Theme: Safe Practices in Driving a Car.

The film tells the story of a high school boy who is unusually courteous to his girl friends, but who forgets all rules of courtesy when he gets behind the wheel of a car. We are shown the causes of his change of heart and his subsequent improved driving. Monochrome film. 400 feet. Director of project: Richard Horn.

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7. *Carelessness on Trial*—Produced by the Dayton, Ohio, Schools.

Theme: Bicycle Court.

The film deals with the workings of the Bicycle Court operated by the Police Department. We see typical boys and girls brought into court for hazardous bicycle riding, the circumstances surrounding their violations, the handling of the cases by the Court, the follow-up work, and the results. Speech is recorded throughout the entire courtroom scene, with the voice of a commentator on the remaining film. Monochrome film. Sound. 800 feet. Directors of project: N. B. Wine, Ross Stooksberry, George Tate and Sergeant Paul Price.

8. *Sing a Song of Safety*—Produced by the Bexley, Ohio, Elementary School.

Theme: Safety in Crossing the Street.

This film, designed for use with lower elementary pupils, tells how Mother Goose becomes worried about the carelessness of her family in crossing streets. Jack Be Nimble, Little Boy Blue and the rest show how children can be safe. Nursery rhyme "traffic jingles" are used as titles. Color film. 500 feet. Director of the project: Antoinette Lowry.

9. *Safety Town*—Produced by the Roosevelt School, Parkersburg, West Virginia.

Theme: Problems of Rural Students.

Students coming to school are inclined to walk on the wrong side of the road and dash carelessly across the street. The film shows how a group of students marks out a Safety Town for training purposes and the results in safer habits. Monochrome film. 400 feet. Director of project: Gordon P. Corbitt.

10. *A Tike on a Bike*—A filmette produced by the Bureau of Educational Research.

Theme: Safe Tricycle Riding.

Youngsters who ride carelessly across driveways, streets, and alleys are shown the safer way by an older child. Designed for pre-school children. Color film. 150 feet.

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REMBRANDT, with Charles Laughton, Gertrude Lawrence and Elsa Lanchester.



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Divinities that shape our rough-hewn ends may be malevolent

Table of contents and circular of contents from some of the world's great thinkers on request.

PORTER SARGENT

11 BEACON STREET BOSTON

11. *The Safety Sleuth*—A filmette produced by the Bureau of Educational Research.

Theme: Safe Bicycle Riding.

Sally Smart, amateur sleuth, sets out to find out the dangerous ways in which Donald Dumb rides his bicycle. Color film. 200 feet.

12. *Can You Stop in Time?*—A filmette produced by the Bureau of Educational Research.

Theme: Stopping Distances of a Car.

A high school boy sees a near-accident and tells his father about their class discussion of stopping distances. Models are used to show the number of cars the driver would pass in stopping at different speeds. Monochrome film. 150 feet.

13. *Learning About Turning*—A filmette produced by the Bureau of Educational Research.

Theme: Safe Ways of Turning a Car Around

A driver attempts to turn around by backing from a driveway. He finds a safe method. We see the same procedure applied on a country road. Color film. 150 feet.

Other School-produced Subjects

Massachusetts

According to F. Earl Williams, principal of Gardner High School, his film, *Gardner High School in Action*, (1600 feet) ". . . includes everything from a 'shot' of the school committee in session to the janitors doing their work about the building."

Pedal Your Way to Pleasant Places, a bicycle safety film, (400 feet) has been produced by the Lynn Public schools. K. Louise Nangle, visual aids supervisor, was the producer.

New Jersey

Five films are listed by E. Winifred Crawford, Director of Visual Education at Montclair: *Spring*, a film (400 feet), showing a pageant interpretation of an original student poem; *Junior High School Activities* (400); 3. *Copper*, picturing the development of a seventh grade unit on copper (450); *Peter Plans Podunk*, telling the story of a college graduate who helps his town by solving a difficult problem (700); and *Physical Activities in the Junior High School* (400).

A film showing the technique of using the card catalogue and the filing and distribution system of the Central Commercial and Technical High School Library, Newark, is noted by John A. Deady, advisor. (400 feet).

New Hampshire

A public relations film showing the various phases of the organization of the Nashua Junior High School, has been made by the Nashua Optical Company under the direction of a committee of teachers. Murray J. Wright is the school principal. (1200 feet).

New York

Public School No. 99, New York City, has made two color films (400 feet each). "One, *Colorful New York*, is a record of a series of school excursions about the city. The second is an account of the succession of garden flowers through the spring, summer, and au-

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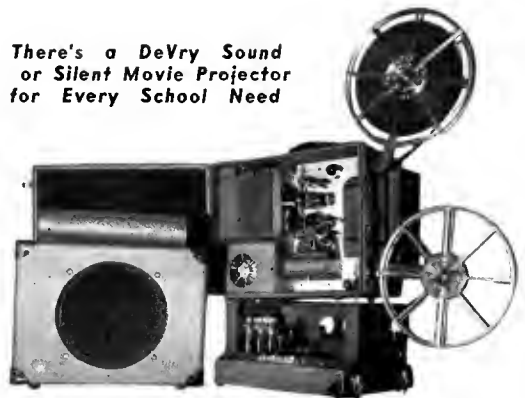
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tumn of a single year," reports Morris Korovin, director of the productions.

Ohio

A 350-foot color film, *Studies in Safety*, teaches the students of Cuyahoga Falls High School to be careful in street traffic and in school. To create good posture attitudes in the school, students helped Mr. Roy Wenger produce a film, *Postulates of Posture* (350 feet). Other films reported by Mr. Wenger are: *Hi-Lites of Falls Hi*, (newsreel—1400 feet) and *The Cuyahoga Falls Exposition*, a 350-foot reel about a local anniversary exposition.

Pennsylvania

A color film about table etiquette (50 feet, 8 mm.), taken in a formal garden, is owned by Miss Helen R. Devendorf, a teacher in the Kingston High School.

Washington

The character building activities of the Seattle Public Schools are emphasized by an 800-foot film entitled *Successful Living*. Eleanor J. Danner was the producer.

Film Conference

A Conference on educational film production will be held at the Ohio State University, Columbus, Ohio, on Tuesday and Wednesday, November 19 and 20. Those attending this conference will have an opportunity to see many of the excellent films which have been produced by schools in such fields as safety, biology, fine arts, public relations, dentistry, and other areas. Write the *News Letter*, Bureau of Educational Research, Ohio State University, for a program.

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News a

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Southern Conference on Audio-Visual Education

For the fourth consecutive year, the Southern Conference on Audio-Visual Education will hold its regular annual meeting at the Biltmore Hotel, Atlanta, Thursday, Friday, and Saturday, November 14-16. The meetings of the Southern Conference always have attracted large numbers of county and city superintendents, principals, and teachers, from more than a dozen states in this part of the country, actual registration indicating attendance of from 800 to 1,000.

In preparing the program for the approaching annual meeting of the Southern Conference, it is planned to give one entire day to departmental studies, discussions, and clinics on various topics in the field of audio-visual education. Because of the popularity of this part of the Conference program last year it is anticipated that this feature will insure the participation of large numbers who are particularly interested in one or more special subjects. A number of outstanding and successful leaders and workers in audio-visual education have accepted invitations to address the conference and to participate in the discussions and clinics, among them W. Gayle Starnes, Director of Audio-Visual Education, University of Kentucky; Leonard Power, Co-Ordinator of Research, Federal Radio Education Committee, United States Office of Education; Roger Albright, Motion Picture Producers and Distributors of America; and R. Boyd Gunning, Assistant Director, Extension Division, University of Oklahoma.

Activity at Indiana

The "Summer Session Issue" of *The Indiana Daily Student*, published by Indiana University, carries a feature article on the functions of the Visual Aids Bureau, by L. C. Larson, who came to Indiana from the University of Minnesota in June, 1940. His experience in high school teaching and administration, combined with his most recent position as evaluator for the Motion Picture Project of the American Council on Education at Minnesota, fit him for wide usefulness in his dual capacity as consultant in visual education and instructor in audio-visual teaching techniques for the School of Education at Indiana.

More than 18,000 reels of films were shown last year to 369 groups in Indiana. In addition to state-wide distribution of educational films, the Bureau co-operates with university instructors in arranging for the use of educational films in their classes and in correlating audio-visual aids with courses of study. Supplementing the motion picture library are lantern slide sets, object material units, posters, reproductions of famous paintings, native costume dolls, flags of all nations, and educational recordings.

The Bureau of Visual Instruction also maintains a photographic laboratory for the production of still and motion pictures, lantern slides, microfilm, and photomicrographs. Five motion picture subjects, produced by the laboratory, are being widely distributed from their own library. One series on the techniques of

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Territorial Possessions of the United States	2 reels
Sea of Strife (Cavalcade of the Mediterranean)	2 reels
Abraham Lincoln (Walter Huston portrayal)	10 reels
Lincoln	1 reel

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Notes

watercolor painting have gained national recognition as authoritative and useful teaching aids. Another teaching film was made to be used in Home Economics classes, showing the history of women's costumes from 1810 to the present day. A film visualizing the growth of Indiana University, revised regularly to keep it up-to-date, is shown regularly to school and civic groups, and alumni clubs throughout the country.

Sound Slide Films on Safety

Three new sound slide films dealing with driver education and traffic safety, school shop safety, and the safe use of electrical equipment in the home can be secured for classroom and assembly use from the Center for Safety Education at New York University. It has been announced by Dr. Herbert J. Stack, director of the Center.

Produced by the Center for Safety Education in cooperation with the University's Radio Workshop, the sound slide films have been designed to provide effective instruction in safety attitudes and practices in a graphic way that will interest teachers and other adults as well as school children. Titles of the productions are "Living in the Motor Age," "Shopping for Safety," and "Safe Currents."

Each unit consists of one continuous 35 mm. film strip and one 16" disc, recorded on both sides, which can be operated on any standard machine at 33-1/3 RPM. The running time for each side is fifteen minutes. Orders and inquiries should be addressed to the Center for Safety Education, New York University, 20 Washington Square North, New York City.

Modern Library Trends

Possibility of the destruction of libraries in European capitals emphasizes the desirability of having in this country originals or copies of every book in the world, says Donald Coney, University of Texas Librarian. By means of microfilm, copies of rare and famous works can be brought to this country, where there are no governmental restrictions of learning or scholarship. Microfilm came too late, however, to preserve some of the greatest books in German libraries.

In addition to books, pamphlets, newspapers and public documents, Mr. Coney adds as "musts" for the library of tomorrow: Manuscripts, photostats, photographs, microfilm, maps, charts, diagrams, pictures, music, both written and recorded; motion pictures, slides, government papers, especially in the municipal field; sound pictures and Braille books for the blind.

The physics department of the University is making use of moving pictures to show studies of the atom and to illustrate the theory of relativity, and all the sciences can easily find good use for moving picture film in teaching. Moving pictures of road building projects are used for illustrations in an engineering course.

A microfilm laboratory, in the University of Texas Library, will be developed, Mr. Coney said, so that copies of books and manuscripts will be available to



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Animal Life 15 films	ATHLETIC SERIES . . . 4 films
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Astronomy 4 films	TEACHER TRAINING . . 6 films
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colleges and scholars in other parts of this region. Stores of microfilm will be built up for use in the University of Texas Library, and a small laboratory will be installed for developing film. A high-speed camera for picturing books and manuscripts will be purchased.

Cooperative Film Libraries

In order that the State Teachers College, Indiana, Pennsylvania, might render additional service to the schools of its service area, a library of Erpi instructional, 16mm sound films has been established, under the supervision of Mr. Wilber Emmert, Visual Education instructor at the college.

This is a cooperative undertaking in which thirty or more schools make up the membership of the organization. Each member school will then have the use of two films each week for the thirty weeks of the school term. The films are administered by the college, being sent out each Saturday to the member schools, and received from the schools on Friday for examination and re-distribution for the next week's use. Schools wishing to become members of the Indiana Film Library should contact Mr. Wilber Emmert and make arrangements for the enrollment and use of the films.

* * *

The Idaho Education Association's Department of Superintendents and Principals of the Third District and the Boise Junior College have inaugurated a mutually owned and operated instructional film library at the college.

More Cavalcade of America Recordings Ready

Eight additional subjects in the dozen "Cavalcade of America" broadcast recordings for classroom use have been selected by the Association of School Film Libraries and E. I. du Pont de Nemours & Company, Inc., sponsors of the historical radio series. From both a dramatic and educational angle, the selections include some of the outstanding 1940 broadcasts and the most famous actors of this generation, such as, Claude Rains, Walter Huston, Helen Hayes. The eight dramas added are: *Robert E. Lee*, *Benedict Arnold*, *Sam Houston*, *Thomas Paine*, *Jane Adams of Hull House*, *Nancy Hanks*, *Susan B. Anthony*, *Walter Reed*.

Of particular interest in the four programs previously offered is the prize-winning *Abraham Lincoln* broadcast—the first and only commercial program to win a first award from the Institute for Education by Radio. This is an original radio drama, written by playwright Robert E. Sherwood, with Raymond Massey playing President Lincoln.

The discs are sold by the Association of School Film Libraries, 9 Rockefeller Plaza, New York City, in two sizes: 16-inch (one program per record) and 12-inch records (one program in 3 records).

Correction

The New England Film Library Association, reported on by Mr. John A. Fox in the September issue of EDUCATIONAL SCREEN, has changed its name to New England Educational Film Association (NEEFA). Furthermore, Mr. O. S. Lutes of the University of Maine has been added to the Board of Directors.

35 mm. FILM SLIDES General Science, 11 rolls, \$20.00
 Principles of Physics, 7 rolls, \$12.00
 Principles of Chemistry, 8 rolls, \$14.00
 Fundamentals of Biology, 6 rolls, \$13.50

Order on approval or send for free folder and sample.
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 MIRACLE OF FAITH (Lourdes)
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Ten Commandments for Sound-Film Users

W. H. HARTLEY

New Jersey State Teachers College, Paterson

1. Thou shalt not make of the motion picture machine a god of cogs and wheels, with soul of celluloid, to be bowed down to and used to the exclusion of other worthy teaching devices.
2. Thou shalt not use sound motion pictures when sound and motion are not essential to be taught.
3. Sit not thy pupils down to a mess of visual hash totally unrelated to thy course of study, calling it visual instruction, thus profaning a good name and dragging educational ideals through the dust.
4. Thou shalt not present to that mixture of innocent babes and potential and actual devils, known as thy class, motion pictures which thou has not carefully previewed and the use of which thou hast not carefully planned.
5. Leave not the film to tell its own story unaided by thee and thy maps, slides, still pictures and other aids. Prepare thou thy children for each showing and follow up with live, enthusiastic activities.
6. Be not taken in by honeyed words, stirring music, flag waving, and other highly emotionalized aspects of the propaganda films which knock daily at thy classroom door. View all such material with the eye of the skeptic and teach thy children to do likewise. Ask always—"Is this material worthy of time and place in a public, tax-supported school?"
7. Blast not thy neighbor's eardrums nor cause his walls to vibrate from the loud and raucous noises emanating from an improperly tuned sound projector.
8. Thou shalt never, never attempt to run a sound film on a silent machine. The renting company will not hold thee guiltless for the ruination of film.
9. Covet not thy neighbor's time for the use of the projector, but avoid confusion by ordering thy films well in advance and posting thy schedule with the powers-that-be in the central office.
10. Fear not the sound projector, but make it serve thee. Experiment with it, trying new and better ways of teaching; at all times being guided by sound, common sense.

World-Famed Artists Make Music Films For Schools

A triumph for audio-visual education is this series of 16 mm. sound programs, expressly produced for school use, under the direction of Rudolph Polk, Vice-President of the Columbia Broadcasting Artists Bureau with cooperation by Dr. John Erskine. Each program contains 3 One Reel subjects.

The first group to be released features:



JOSE ITURBI

Pianist, Playing
 Sevilla
 by Albeniz
 Fantasie Impromptu
 by Chopin

COOLIDGE STRING QUARTET

Playing
 Andante from String Quartet in E Flat Major
 by Carl Von Dittersdorf
 Fugue from Quartet in C Major—Opus 59—No. 3
 by Beethoven



MILDRED DILLING

Harpist, Playing
 The Fountain by Albert Zabel
 Fireflies by A. Hasselmanns
 The Forest Pool by Marcel Tournier

Other musicians featured in later releases are:

Albert Spalding	Richard Bonelli
Emanuel Feuerman	Gladys Swarthout
Gregor Piatigorsky	Frederick Jaegel
Vronsky and Babin	Charles Kullman
Helen Jepson	Katherine Meisle
Frank Chapman	Nino Martini

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WALTER O. GUTLOHN, Inc.
 35 West 45th Street Dept. E-10 New York, N. Y.

Current Film News

New Firm Enters Educational Field

Articles of incorporation were filed at Sacramento by Forum Films, Inc., with offices established at 8913 Sunset Boulevard, Los Angeles. The new company will devote its entire program, at least for the first year, to the production of a minimum of twenty-six one and two reel subjects and two features for exclusive exhibition in the grade schools, high schools, colleges, and universities of the country.

The pictures will show young people how to improve their ambitions, how to persevere, how to act intelligently. They will be designed to dramatize business attitudes, customs, practices, and contacts; to develop the imagination of pupils and to make instruction in business subjects more helpful and interesting. The company has acquired the rights to 165 playlets or stories written by Bruce Allyn Findlay, Supervisor of Visual Education of the Los Angeles Schools, and Esther Blair Findlay, incorporated in a book entitled "Keys and Cues" published by the Gregg Publishing Company. These playlets have been used for the past five years in the schools of this country as a vehicle for the teaching of business attitudes. Each subject will first be passed upon in continuity form by a board of educators to be named in each distribution center.

Forum Films will be made on 35mm film and distributed on 16mm as well as 35mm film and will be in color, processed exclusively by Cinecolor, Inc. The first subject will be entitled *Help Wanted*, to be followed by another entitled *Minutes or Pennies?* Prints will be sold outright to American schools through Forum Films' 31 branch offices located in key cities.

James S. Burkett, president of Forum Films, spent six years in preparation for production of the series, conferring with thousands of educators and visiting 122 school districts.

■ **ACADEMIC FILM COMPANY**, 1650 Broadway, New York City, announces the completion of the second production in their series of subjects on American History:

Our Monroe Doctrine—2 reels, 16mm and 35mm sound. This picture portrays the incidents surrounding the issuance of the Doctrine by James Madison. Next two productions in preparation are *Bill of Rights* and *Declaration of Independence*. The pictures are being produced at the Hollywood Studios of Academic Film Company.

Study Guides are furnished with each film. The first one, on *Our Constitution*, prepared by Myron R. Goldin, Principal, Public School 176, New York, suggests many ways to teachers of enriching the classroom curriculum. It gives a historical background of the film, then outlines how it may be correlated with courses of study in Geography, Composition and

English, Civics, Spelling and Vocabulary Building, Arts and Crafts, Research and Units of Activity, Music. The inclusion of the Constitution further enhances the value of this guide.

Our Constitution and *Our Monroe Doctrine* are also being distributed by Lewis Film Service, 105 E. First St., Wichita, Kansas.

■ **ARROW FILM SERVICE**, 1600 Broadway, New York City, a new film distributing organization, announce they are ready to serve schools with a selected group of over 700 educational and entertainment 16mm sound subjects.

In Group I are films on Science, History, Physical Science, Geography, Social Studies. Group II offers Features, Sports, Cartoons, Comedies, Musicals, Travel, Novelties. Since printing their catalogue they have added the following eight subjects: *Henry VIII*, *Rembrandt*, *Scarlet Pimpernel*, *The Ghost Goes West*, *Catherine the Great*, *Sanders of the River*, *Elephant Boy*, and *Things to Come*.

■ **POST PICTURES CORPORATION**, 723 Seventh Avenue, New York City, have acquired exclusive 16mm rights to the feature picture on the life of Robert Burns, entitled:

Auld Lang Syne—7 reels, 16mm and 35mm sound—produced by James A. FitzPatrick. Made in England and the Scottish country immortalized by Burns, the film is an authentic dramatization of his life, and many of his poems are recited and sung throughout the action. The production has been recommended by the Motion Picture Committee of the Department of Secondary Teachers of the N.E.A. A Study Guide, prepared by Educational & Recreational Guides, Inc., accompanies the film.

The new, enlarged 1941 catalogue of Post Pictures is off the press and will be mailed upon request. It offers a diversified listing of educational and dramatic features, travelogues, comedies, featurettes, novelties and musicals. The descriptions given indicate the type and classification of each subject.

■ **FILMS INCORPORATED**, 330 West 42nd Street, New York City, has just added two more 16mm sound educational feature films to the School List, namely:

Sons of the Legion—a patriotic, juvenile melodrama about two boys whose father refuses to let them join the junior branch of the American Legion. Later, father is reinstated in the Legion proper and everything is made right for the boys. Features Billy Lee, Lynn Overman.

Tom Sawyer, Detective—filming of Mark Twain's novel of down-to-earth boydom, in the horse and buggy days. Tom and Huck Finn catch the diamond thieves and free Uncle Silas from a murder charge. Billy Cook and Donald O'Connor are featured.

Fundamentals of Basketball—a series of 8 Coaching 16mm sound films—is also offered by Films Incorporated. In their combined form they completely cover the fundamentals of the game and approved methods of play. Separately, system by system they cover individually the most popular methods in use. Seven outstanding coaches—Dave MacMillan, Dr. Forrest Allen, Clair Bee, Dr. H. C. Carlson, George Keogan, John Bunn, and Chuck Taylor—explain, in one reel each, the plays for which they are most famous and the country's best known players demonstrate each play. The eighth film is a five-reel subject presenting the entire backbone of the game.

■ **TEACHING FILMS DIVISION** of the EASTMAN KODAK COMPANY, Rochester, New York, are releasing three new 16mm silent films—all one reel. Titles are:

Yugoslavia—the simple peasant life on a small Yugoslavian farm; the growing of vegetables and flowers for commercial seed, and threshing of the seeds; hog raising; rug weaving; use of modern machinery on larger farms; an elementary school; scenes in Belgrade, the capital.

Bulgaria—urban and rural life in Bulgaria. Characteristic street scenes, public buildings, and market place in Sofia, the capital city; primitive nature of Bulgarian agriculture; household handicrafts, harvesting crops; manufacture of cheese from sheep's milk; agricultural school in session.

Glimpses of the Near East—impressions of the countries along the ancient trade routes between Europe and Asia. Primitive farming scenes, oriental bazaars, native handicrafts; a mullah school; modern transportation; contrast between East and West in the larger cities.

■ **NU-ART FILMS, INC.**, 145 West 45th Street, New York City, has the 16mm distribution rights on a number of timely travel films produced by Andre de la Varre, artist and photographer of note. Among them are:

Along the Life Line of the British Empire, a timely film for its depiction of places of especial interest to the world today, including the Suez Canal and Gibraltar.

Glimpses of the Heart of Paris, a portrayal of Paris at work and at play—a striking contrast to the conditions that exist in Paris at the present time.

■ **THOMAS B. McCURM, D.D.S.**, 4144 Charlotte Street, Kansas City, Missouri, has produced a new dental subject for public education and vocational guidance, called:

Dentistry a Career—2 reels, 16mm sound. The film shows the progress of dentists from entrance to graduation, discussing the educational prerequisites for entrance to a dental college,

(Continued on page 356)

FACT or FICTION!

Whether you seek
EDUCATION or ENTERTAINMENT
 you will find that
 the **VISUAL** way is the **BEST** way!

INCREASE your knowledge of world affairs and home affairs; enjoy the thrills of your favorite sport in season and out of season; "See America" and travel to the four corners of the world; . . . or see Hollywood's greatest stars in their greatest pictures, just as they are shown on the screens of America's theatres!

Here are some of the outstanding dramatic, musical, and comedy successes of the year, pronounced by the leading motion picture critics as

"Pictures You Must Not Miss!"

"When the Daltons Rode"
 A rip-roaring picture of America's most sensational bandit-family, starring Kay Francis and Randolph Scott.

"A Little Bit of Heaven"
 Gloria Jean sings her way through a glorious, human story of "Just folks."

"The Boys from Syracuse"
 A Broadway hit that sold out at \$5.50 a seat, now faster and funnier with Allan Jones, Martha Raye and Joe Penner.

"Sandy Is a Lady"
 The most publicised lady of the screen, "Baby" Sandy, in an hilarious comedy.

"If I Had My Way"
 Bing Crosby joins voices with Gloria Jean in the year's most tuneful picture.

Deanna Durbin
 First Lady of the Screen, in her three latest and greatest pictures, "First Love", "It's a Date" and the magnificent "Spring Parade".

Write Immediately to

Universal's Non-Theatrical Department for full information about these full length feature attractions as well as the most complete catalog of short-subject comedies, musicals, travelogues and animated cartoons ever assembled!

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- ★ **FLICKERLESS SHUTTER** — unsurpassed clarity of pictures. Safety shutter for stills.
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In no other equipment regardless of price can all of these advance features be found. Write today for complete description of these and other features.



VICTOR

ANIMATOGRAPH CORPORATION
 Dept. D-1, Davenport, Iowa

and presenting a survey of the four year course of study, with shots in the lecture room, laboratory and clinic.

■ **WALTER O. GUTLOHN, INC.**, 35 West 45th Street, New York City, will distribute 16mm sound prints of the music series being produced in Hollywood by Artists Films, Inc. Four of the twenty-one single-reel subjects planned, are now completed, each containing a star, or noted group, of the music world. Among the artists who have signed contracts are: Richard Bonelli, Helen Jepson, Jose Iturbi, Gladys Swarthout, Frank Chapman, Mildred Dilling, Charles Kullman, Albert Spalding, and the Coolidge String Quartette.

Rudolph Polk, vice-president of the Columbia Broadcasting System's artists' bureau, is president of Artists Films; John Erskine is advisor and commentator for some of the reels.

■ **GARRISON FILMS INC.**, 1600 Broadway, New York City, reports the inclusion of a group of new two-reel American Historical soundfilm shorts in their "Blue List of Educational Films." These films are dramatic reenactments of important historical developments in American history. Carefully documented teaching guides are available. The subjects are: *Our Constitution*, *The Monroe Doctrine*, *Louisiana Purchase*, *The Bill of Rights*. Six additional subjects, all produced by Academic Films, Inc., will be released later on during the course of the year.

New subjects added to Garrison's "Check List of Foreign Language Features" are: *La Marseillaise*, directed by Jean Renoir (French), *The Life of Giuseppe Verdi* (Italian), *The Miracle of Montevergine* (Italian), *En Saga* (Swedish), *Kameradschaft*, directed by G. W. Pabst (German). Copies of the "Blue List" and the "Check List" are available upon request, free of charge.

■ **FRENCH FILM EXCHANGE**, 545 Fifth Avenue, New York City, is offering the following five religious pictures, in 16mm and 35mm sound and silent versions, for sale or lease:

The Miracle of Faith—8 reels—a love story based on the Miracles of Lourdes. When the young heroine is seriously hurt in an automobile accident, her old servant takes her to Lourdes and she is made to walk again. French dialog with English titles.

The Glory of Faith—7 reels. Based on the story of "The Little Flower." The film tells how the faith of a young seamstress, Marie Therese, brings about the recovery of the child of her employer. The life of St. Therese is unfolded during the story. French production.

Don Bosco—8 reels—the biography of an Italian peasant boy who became a celebrated educator, a priest, and the founder of the Salesian Order. Forty-six years after his death in 1888, he was canonized in 1934 by Pope Pius XI. Italian dialect, English titles.

Ambassadors of Christ, or "March to the Altar"—4 reels—follows, step by step, the life of a seminarian to his consecration as a priest. English narration.

Ave Maria—1 and 2-reel versions—brings to the screen the magnificent cathedral Notre Dame de Chartres with its unusual architecture, beautiful sculptures and stained glass windows. Gounod's "Ave Maria" is sung by Jenny Tourel of the Opera Comique.

■ **THE COLLEGE FILM CENTER**, 59 East Van Buren St., Chicago, has just published a new forty-eight page catalog entitled "Films in Education." This publication has several valuable features. It contains an article by Wesley Greene, Director of the College Film Center, on the technique of using films in the classroom. It contains a detailed statement of the six sources in the United States of the Commission on Human Relations films. The College Film Center handles the fifty-five Human Relations films in the following states: Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa, Missouri, Louisiana, Nebraska, North Dakota, South Dakota, Montana and Wyoming. In editing fifty-five subjects from forty-five Hollywood features, the Commission on Human Relations has chosen excerpts which are excellent for motivating discussion and student activity in the direction of solving many of the most crucial problems which young people have to solve for themselves in a democratic country. Complete information concerning these subjects and the new catalog will be sent upon request to the College Film Center.

■ **Y. M. C. A. MOTION PICTURE BUREAU**, 347 Madison Avenue, New York City, is circulating its new 96-page 1940-41 catalogue of "Selected Motion Pictures—16mm Sound and Silent." Over 1000 films, both free and rental, entertainment and instructional, are listed. The instructional group includes films from such sources as Erpi, Gutlohn, Bray, Teaching Film Custodians, Teaching Aids Exchange (films for commercial teachers), and Vocational Guidance Films, Inc. Featured especially in the extensive section on Free Sound Films, are the first two films—1 reel each—of a series on present-day Japanese life, namely:

This Is Japan—a portrait of Nippon comprising a rapid survey of natural and man-made beauty: the Imperial Palace, shrines, hot springs, tame deer, picturesque fishing villages, Mt. Fuji and cherry blossoms.

Precious Land—a story of the Japanese farmer and his fight to feed the nation. The cycle of rice culture is shown; scenes of the silk industry are also included.

■ **THE BATES MANUFACTURING CO.**, 30 Vesey St., New York City, is offering a new 30-minute talking movie, entitled:

It's the Little Things That Count, a dramatic contribution to sales education, available free of charge. It is the first picture of its kind on the retail office appliance industry.

■ **THE NORTHWESTERN YEAST COMPANY**, 1750 N. Ashland Avenue, Chicago, has released a new one reel 16mm sound film dealing with home baking of bread and rolls, free of charge except for transportation costs. Details of bread making, including selection of ingredients, preparation of dough, and the actual baking, are shown in entertaining story form.

The film is particularly suited for showing to high school and college domestic science classes, women's groups, home extension groups, and similar gatherings.

Three Castle Films Reviewed (1 reel, 16 mm, Sound)

Mexico:

A peon on his plodding mule, desolate plains and far off mountains,—then the tortuous street of a town—and a swift panorama of village life and activity begins. The stone-trough laundry in the open square; the barber serving customers under a tree; woodcarvers, potters, ropemakers carding and twisting by hand, undisturbed by the ponderous street traffic lumbering by under the Mexican sun. But it is not all work. Pretty señoritas in fiesta costume; the rodeo, jassooing, throwing bull by the tail, and brief glimpses of the national bull fight. An old Indian net-fishing. Strange architectural mixture—the ancient Aztec Pyramid Temple with the plumed serpent carvings, dateless picture writings, the world's second largest Cathedral in Mexico City's Plaza, facades of little churches (every village is built around one) and the hit-or-miss lines of weather beaten houses flitting by too fast to get many details. Deep-cratered Popocatepetl, quaint boats crowded with merry makers on Xochimilco Gardens' lovely lagoons with towering trees, that look like paintings, for background. And again—a boy on a donkey against dim mountains.

Palestine:

A swift look over Palestine. Haifa's modern buildings show Jewish progress. Changeless Arab shepherds and their flocks along the Nazareth road. Amazing industrial growth of Tel Avid, its harbor, youth at agriculture, boy scouts, girl scouts. Fishing and net drying at Joppa. Plowing by camels, by oxen. Venerable little Bethlehem, its Church of the Nativity, its altar, the low entrance gate and the reason for it. Jerusalem with modern and ancient streets of seething traffic in humans, donkeys, cattle, uphill and down over rough stone pavings. And in the streets potters' wheels at work; close-ups of artesans, jewelers, weavers. And finally the holy places—the wailing wall with the devout at their strange prayers, the great Mosque of Omar, its mosaic arches, the fountains for bathing hands and feet before entering the holy precincts, and the Minaret and evening call to prayer as the picture fades.

Come Back to Ireland:

To the accompanying song, "Come Back to Erin" the camera sweeps over Irish landscape, peasants haying, and

rests briefly on a typical thatched cottage, its yard pleasantly cluttered with carts, children, donkeys and geese. A look at the all-important peat-cutting, spinning, milk delivery via the characteristic two-wheeled carts and unique donkey harness. The market place, prize livestock viewed appraisingly by weathered men, and women in their striking-patterned shawls. Then to the storied River Shannon—to Raleigh's house in a small town where the mayor grants a closeup—to great Dublin, its famous O'Connell Street, the University, the Monument, and beloved Abbey Theatre—to Killarney Castle, with acrobatic kissing of the Blarney Stone—the lovely road to Connemara by jaunting car—and last Killarney's Lakes and Falls. An ample feast for the eyes, but the camera has to compete with too many Irish songs too loudly sung behind the already adequate vocalogue.

N. L. G.

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 Pontiac, Ill., for October 1, 1940, 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, as amended by Act of March 3, 1933, embodied in section 537, 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, Nelson L. Greene, 64 E. Lake Street, Chicago, Ill.; Editor, Nelson L. Greene, 64 E. Lake Street, Chicago, Ill.

2. That the owner is: The Educational Screen, Inc., 64 E. Lake Street, Chicago, Ill. Katherine Slaughter, 6137 South Dorchester Ave., Chicago; Nelson L. Greene, 5836 Stony Island Ave., Chicago; Estate of Frederick J. Lane, 6450 Kenwood Ave., Chicago; Marguerite Orndorff, 1617 Central Ave., Indianapolis, Ind.; Frank Greene, Ocala, Fla.; Marie Craig, Bangor, Me.; Estate of J. J. Weber, Bay City, Texas.

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,
Publisher.

Sworn to and subscribed before me this 4th day of October, 1940.
(SEAL) HELEN NOONAN
(My commission expires October 22, 1940)

Among the Producers

New Biology Filmslides

Fundamentals of Biology is the latest in the minimum essentials series, produced by Visual Sciences, Suffern, New York. The first unit consists of four rolls containing 136 anatomical charts and descriptions of all typical animals from the protozoa through the arthropoda. The second unit of this series is in two rolls and deals with man and the other vertebrates.

For logical organization, for clarity of drawing, and for convenience of presentation, these filmslides are unique. Not only are entire animals pictured, but their skeletal, longitudinal and cross-sectional structures are shown in great detail. Costing less than seven cents per frame, these films may be projected for discussion in full chart size, and then may be dropped into a desk drawer for storage. The following summaries of some of the rolls will give an idea of the contents.

ANIMAL CELL STRUCTURE, ONE-CELLED ANIMALS AND SPONGES. Typical animal cells, stages in animal mitosis, reduction-division of male and female sex cells, fertilization, common protozoans (ameba, euglena, paramecium, vorticella and others), diseases caused by protozoans and their prevention, functions of all living things, sponges (skeleton, cells, spicules) 35 frames

ECHINODERMATA AND MOLLUSCA. The familiar spiny skins, such as starfish, brittle star, sea urchin, sand dollar, sea cucumber and sea lily, with detailed drawings of skeletons and internal anatomy. A similar treatment of the common mollusks—snail, clam, oyster, squid, octopus and nautilus. 32 frames

ARTHROPODA. Detailed drawings of the animals usually studied in the jointed foot group—crayfish, millipede, honey bee, grasshopper, spider and horseshoe crab—together with many other sketches showing less common arthropods. The development of complex systems, such as respiratory, digestive, nervous. 33 frames.

MAN AND OTHER PRIMATES. Comparisons of hands and feet, posture, vision and brain sizes of various primates lead up to a series of drawings showing man's structure and the anatomy of his muscular, respiratory, circulatory, digestive, absorptive, excretory and sensory systems. 37 frames

Spencer Enlarges Plant Again

In order to provide facilities for the production of optical instruments and optical parts required by the National Defense Program, Spencer Lens Company, Buffalo, New York, has contracted for the construction of additional buildings at their Eggert Road site. The new buildings will be of the same gen-

eral type of construction as the unit completed last year, and will involve the latest developments in heating, lighting, plant layout, and working conditions. Approximately 130,000 square feet of additional floor space will become available through this new construction. It is planned to have the new unit in operation not later than February 1, 1941.

The growing demand by educational institutions and industry for the regular products of the company, such as microscopes, microtomes, projectors and other optical instruments has taxed Spencer's production facilities in spite of their expansion last year, according to Mr. B. H. Witherspoon, president.

Bell & Howell Recorder

The new Filmosound Recorder and Record Player, just announced by Bell & Howell, Chicago, promises to be of real importance to those interested in school or home recording. The combination unit is complete in its case without amplifier, plugging directly into the Filmosound and making use of the amplifier in the sound projector. The depth of the cut made by the crystal cutting head is said to be readily adjustable to different types of record blanks and recording needles, and a convenient volume level indicator permits modulating the recording volume to the proper level.

To operate the Recorder, the microphone and the recorder are simply plugged into the Filmosound. The recording may be played back immediately, by throwing a switch on the recorder and by using the phonograph pick-up with which the unit is equipped. The unit may be used also in connection with any standard radio having two or more stages of audio amplification.

Filmack 16 mm Services

To schools and other non-theatrical exhibitors of 16 mm motion pictures, wishing to enhance the appeal and effectiveness of their film programs, the new 16 mm Division of Filmack Laboratories, 839 South Wabash Avenue, Chicago, Illinois, offers services of practical value in the form of trailers announcing future film attractions and other school events. It also provides titling services to schools making their own 16 mm films. Its complete laboratory service produces material in sound or silent, black and white, tinted or Kodachrome. The same professional quality of work is assured the 16 mm field that Filmack has long provided the 35 mm theatrical field. The company's 16 mm Division is under the management of Miss Florence E. Johnson, long identified with the field of photography and film production.

The Film Estimates

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

(A) Discriminating Adults (Y) Youth (C) Children

Date Estimate was made is shown on each film.

Adventures of Chico (Nature film) (Producers) Extraordinary shots of bird and animal life, some thrilling, woven into simple, utterly charming story of little nature-loving Spanish boy exploring around his humble peasant home in Mexico. Largely a silent composite but boy does some engaging narrative in Spanish and English. Fine love-of-nature document.
(A) Notable (Y) & (C) Excellent

Argentine Nights (Ritz Brothers) (Universal) Loud, crude, senseless farce-riot of hectic action, crazy slapstick, maudlin dialog and much radio "acting." Daffy promoters take vaudeville troupe to South America. Insane adventures with supposed bandits whose leader is the "hero." Incessant laughs for Ritz addicts.
(A) Hardly (Y) No value (C) No

Blondie Has Servant Trouble (Penny Singleton, Arthur Lake) (Columbia) Usual inane tone to "Blondie" series, mystery comedy. The Bumsteads, as favor to boss, occupy house which proves to be haunted. No originality to usual sliding panel episodes and overdone eerie incidents. Perhaps diverting to the undiscriminating.
(A) Inane (Y) Harmless but worthless (C) No

Brigham Young (Dean Jagger, Vincent Price, Tyrone Power, Linda Darnell) (Fox) Powerful historical picture of the great Mormon movement, ruthless persecutions at Nauvoo, their flight and great "trek" to Utah territory in 1847-48. Intimate picture of struggles, hardships and great faith, sometimes merely theatrical but often attaining epic proportions in action and backgrounds.
(A) & (Y) Good (C) Too mature

Charlie Chan's Murder Cruise (Toler, Marjorie Weaver) (Fox) Involved, but fairly entertaining murder mystery. Several killings accumulate in rapid succession among members of a "world cruise" before the imperturbable Chan apprehends the killer, with "Number Two" son alternately a help and a hindrance in his investigation.
(A) & (Y) Fair of kind (C) No

Comin' Round the Mountain (Bob Burns, Una Merkel) (Para) Another film clogged with radio mediocrity, absurd plot, banal dialog, and amateurish acting. Successful hillbilly scion returns to home town, puts his mountian folk on the air and becomes mayor. Feud-shooting and long, long whiskers are the comedy features!
(A) & (Y) Stupid (C) No value

Dance, Girl, Dance (Lucille Ball, Maureen O'Hara, Louis Hayward) (RKO) Clever, elaborate exploitation of gay life ethics—rich philanthropist, promiscuities, night clubs, strip tease, burlesque, success by sex, drunken marriage, casual divorce, offhand annulments and back to status quo! Studied mockery of art and decency throughout with heroine, classic danseuse, the butt and stooge of the fun.
(A) Depends on taste (Y) Unwholesome (C) No

False Rapture (Otto Kruger, Mary Maguire) (British) Slow, stately, very continental study of devoted father and daughter. Once wealthy, he is now a perfect head-waiter (daughter unaware of it) in swanky, sophisticated Russian night club, where he finally saves daughter from elaborate seduction attempt. Faulty plot but notable acting.
(A) Good of kind (Y) No (C) No

Girl from God's Country (Morris, Wyatt, Bickford) (Republic) Doctor hiding past under alias (unsympathetic roughneck supposedly greatest U. S. brain surgeon) serves dirty, benighted Alaska heroically, but his crudity offends his pretty nurse and audience. Gov't Agent comes, wild dog-team chase, snowblindness, shake hands, all's well. Dreary stuff despite beautiful scenery.
(A) & (Y) Mediocre (C) No interest

Great Profile, The (John Barrymore) Barrymore's burlesque of his life carried to absurd lengths. As aging, waning actor, he attempts comeback in serious drama which fails until his drunken clowning and ad libbing turn it into farcical success. Rowdy, raucous, frequently extremely distasteful.
(A) Depends on taste (Y) Worthless (C) No

He Stayed for Breakfast (Young, Douglas) (Fox) Sophisticated, sexy bedroom farce. Communist hero fleeing police for attempted killing of banker, is sheltered by latter's estranged

wife. Fails to convert her, succumbs instead to the appeal of wealth and sex. Quite funny here and there, but whole rather too labored for maximum appeal.
(A) Good of kind (Y) & (C) No

Hired Wife (R. Russell, Brian Aherne) (Universal) Clever, charming secretary marries boss on comic lawyer's (Benchley) advice in business emergency. Boss still woodenly pursues chorus girl (feeble role by Virginia Bruce) but regains sense for happy ending. Light, sophisticated farce, amusing, despite faults, thanks to Rosalind Russell's deft comedy work.
(A) Good (Y) Probably good (C) No

Love, Honor and Oh Baby! (Donald Woods) (Universal) Disappointed in love, hero hires murder syndicate to kill him so that sister can get insurance. Changes mind, however, when he falls in love again and tries to call deal off. Ridiculous hash of straight melodrama and absurd comedy situations. No sense in title.
(A) Poor (Y) Worthless (C) No

Mummy's Hand (Dick Foran, Peggy Moran) (Universal) Ridiculous mixture of maudlin pseudo-science, gruesome thrills, feeble acting, and no story worth mention. Archeologist-hero (more like a prizefighter) digs in Egypt but religious villainy and revived mummy "Killer" nearly defeat his expedition. For the emotionally gullible only.
(A) & (Y) Worthless (C) No

Mystery Sea Raider (Carole Landis, Henry Wilcoxon) (Para) Mediocre adventure yarn. Nazi captain acquires American ship and crew by trickery and converts ship to sea raider plundering the seas. Artificial and unconvincing situations and acting. Wholly ordinary and unoriginal.
(A) Mediocre (Y) Worthless (C) No

No Time for Comedy (J. Stewart, R. Russell) (Warner) Typical role for Stewart as awkward, "hick" genius who writes smash-hit comedy, marries leading lady. But he meets siren who stirs him to try "drama." Then a gay round of booze and marital mix-up till happy ending calls a halt. Deftly sophisticated stuff, cleverly played.
(A) Very good of kind (Y) Perhaps (C) No

One Million, B. C. (Lon Chaney, Jr., Carole Landis) (U. A.) Labored, pseudo-science thriller, about two cave-man tribes, one gentle, one savage, and intertribal romance, naively making men contemporaries of monsters of Reptilian Age. Elementary production, notable only for startling life-likeness of monsters in action. Plenty of violent excitement.
(A) Hardly (Y) No value (C) No

Pastor Hall (Nova Pilbeam, Sir Seymour Hicks) (British thru U. A.) Grim, appalling, and powerful film. Pastor fired with zeal and faith pits himself against Nazism, is interned in a concentration camp, and escapes only to go on to an heroic death for his ideals. Cruelty, and inhumanity of regime vividly presented. Acting superb. Technically fine.
(A) Fine of kind (Y) Very mature (C) No

Phantom Raiders (Walter Pidgeon, Jos. Schildkraut) (MGM) Gang of ruthless racketeers who deliberately destroy heavily insured ships with radio-controlled time bombs, are run down by the master sleuth Nick Carter. Lively, suspenseful, routine melodrama brightened by diverting humor, and a bit of romance.
(A) Fair (Y) Hardly (C) No

River's End (Victor Jory, Dennis Morgan) (Warners) Mediocre adventure yarn of far north. Man unjustly condemned for murder escapes and is tracked and found by Mountie whose identity he assumes when Mountie dies. He returns to track down real murderer. Acting, situations, and dialogue of serial movie caliber.
(A) & (Y) Mediocre & trite (C) No interest

Sea Hawk (Errol Flynn, Claude Rains) (Warners) Swashbuckling Elizabethan adventure romance of pirates and privateers. Dashing, fearless young captain secretly undertakes daring expedition against Spain, is intercepted, but at last, in spectacular coup d'etat, foils the enemy and wins fair lady's hand. Much dash and excitement.
(A) & (Y) Very good of kind (C) Very exciting

Sporting Blood (R. Young, O'Sullivan, Gargan) (MGM) Another horserace story of much human appeal, about young Virginia aristocrat's return home after 20 years to battle poverty and the scandal left by his father. Horse-raising and track-winnings sole basis for life and love. Clumsy plot, and some over-grim scenes.
(A) Fair (Y) Perhaps (C) No

Strike Up the Band (Rooney, Garland) (MGM) Another Rooney-Garland success in hilarious, human, rural comedy of 'teen age ambitions, amusing romance, and exuberant action. Thoroughly entertaining despite overlong play with in play, absurdly overdone finale, and over-inflated role for and by Mickey. Judy Garland notably good.
(A) Fine of kind (Y) & (C) Good

Tom Brown's School Days (Jimmy Lydon, C. Hardwicke) (RKO) Faithful screening of classic picturing school life at Rugby in early 19th century. Hardwicke notable as renowned Dr. Arnold who introduced needed reforms, replacing rowdiness with honor system. Fine, little hero endures cruel hazing and helps to convert students to good behavior. Authentic atmosphere, fine acting and direction.
(A) & (Y) Very good (C) Too brutal

Wagons Westward (Morris, Buck Jones) (Republic) Typically wild and woolly west adventure thriller. Secret service agent masquerades as unscrupulous twin brother bandit who had been imprisoned and tries to trap accomplices. Hectic Hollywood heroics.
(A) & (Y) Poor (C) No

Westerner, The (Gary Cooper, Walter Brennan, Doris Davenport) (U. A.) Quality "Western" melodrama, notably acted, laid in frontier Texas when semi-historical "Judge Bean" (Brennan) was the lawless embodiment of "law" and also leader of "cattlemen" battling "homesteaders," championed by hero (Cooper), over question of fences. Colorful conflict between tough, shrewd adversaries with famous Lily Langtry as deus ex machina.
(A) & (Y) Fine of kind (C) Strong

The Literature in Visual Instruction

(Concluded from page 342)

Source Materials

Education through Films—Committee on Home Economics, Mrs. Ida E. Sunderlin, chairman—*Bulletin of American Home Economics Assn.*, September, 1940, p. 48

This committee is reviewing films suitable for teaching of home economics. The list of recommended films will be compiled and published.

Projected Aids in Industrial Arts and Vocational Education—W. R. Cleveland, Downers Grove, Ill.—*Ind. Artists and Voc. Ed.*, September, 1940, p. 263

Lists sources of information for teachers in that area.

Free or Inexpensive Visual Aids for Use in the Teaching of World Geography—James W. Brown, comp. State Dept. of Public Instruction, Elementary and Junior High Division, Olympia, Wash., 1939. 65 pp. mimeo. Well-organized, carefully annotated.

Visual Aids for Pupil Adventure in the Realm of Geography—Seymour West, compiler—available from Visual Aids Service, New Jersey State Teachers College, Montclair, New Jersey, 1940. mimeo. 20 pp 50c.

Inexpensive and useful visual materials—exhibits, charts, films, graphs, maps, pictures and slides—for the enrichment of geography teaching in the elementary school, junior and senior high school, and college. The aids are listed (a) by geographical divisions, and (b) by subjects in commercial and industrial geography. Sources are indicated, of course, for each visual aid listed.

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(See advertisement on page 348)
- Audio-Film Libraries** (2)
661 Bloomfield Ave., Bloomfield, N. J.
(See advertisement on page 350)
- Bailey Film Service** (3, 4)
1651 Cosmo St., Hollywood, Cal.
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago
(See advertisement on inside back cover)
- Castle Films** (3)
R C A Bldg., New York City
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(See advertisement on page 351)
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59 E. Van Buren St., Chicago
(See advertisement on page 347)

- Lewis Film Service** (3)
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(See advertisement on page 341)
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- Radio-Mat Slide Co., Inc.**
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- (3) indicates 16mm sound and silent.
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- (5) indicates 35mm sound.
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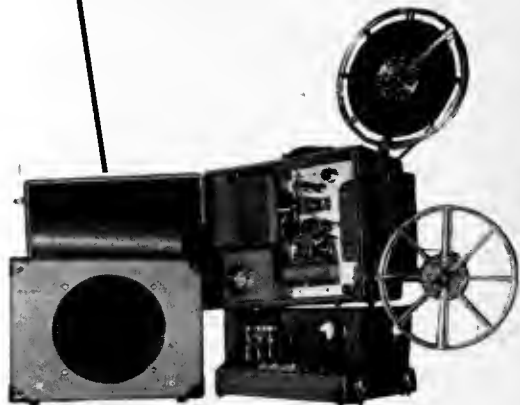


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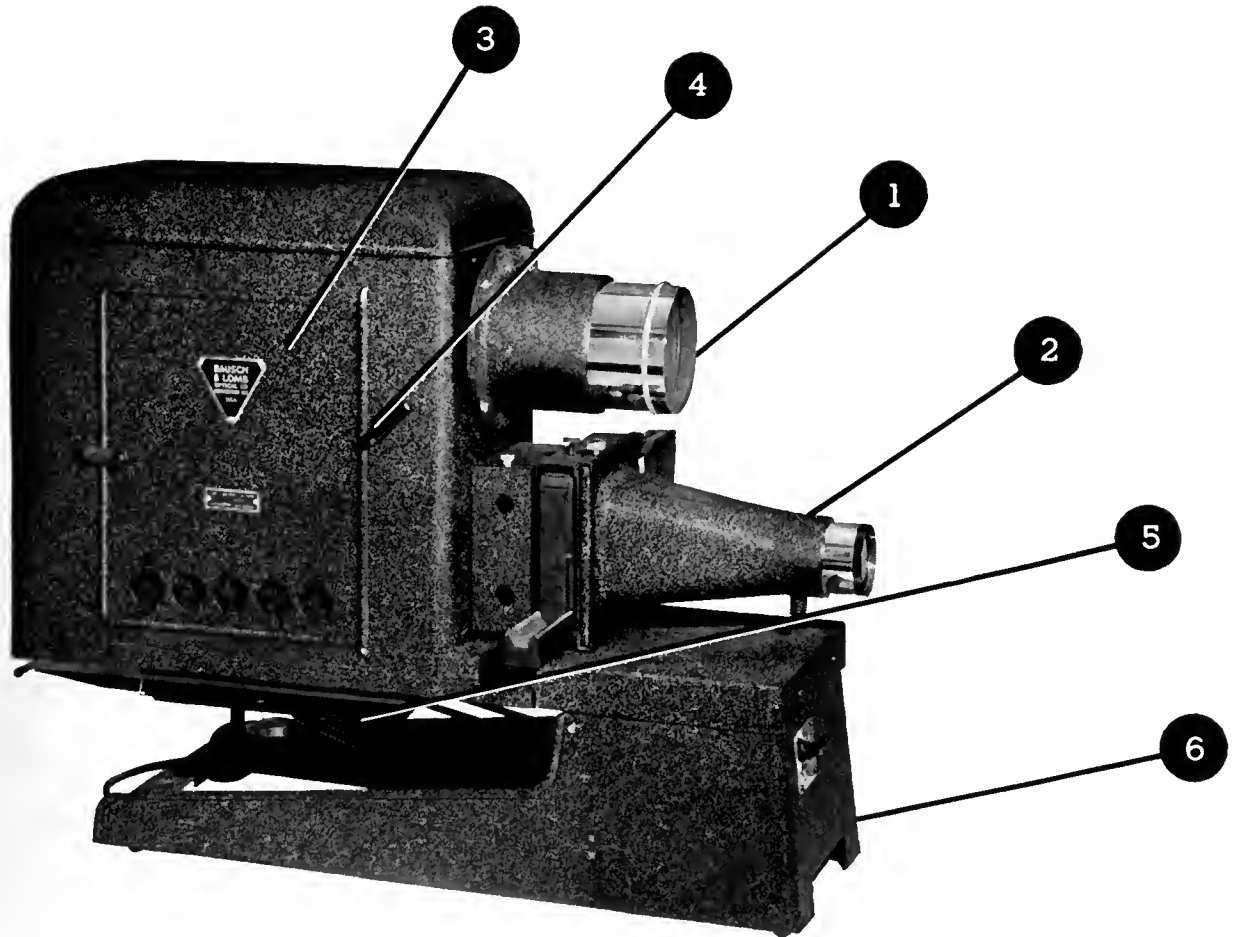
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Diversitorials

The First Film Evaluation Supplement

IN THE preparation and production of the first printed results from the National Film Evaluation project we are learning the stern truth of the French proverb—*"C'est le premier pas qui coûte."* "The first step" does indeed "cost"! The task of sorting, filing, collating, analyzing, averaging, and, above all, verifying the identity of each film scored on thousands of Score Cards returned by hundreds of teachers on the Evaluation Committee through the twenty months since the Project began (in January, 1938), has proved a heavy addition to the already quite adequate load upon the EDUCATIONAL SCREEN staff. Our one comfort comes from the fact that, once the problems of interpretation of data, of question weighting, of score-computation are solved and the entire procedure systematized, the issuance of future supplements will be vastly simplified.

The above explains, whether or not it excuses, the non-appearance of the First Film Evaluation Supplement "in October", as was definitely announced. Still further delay now seems inevitable, but the cause thereof will appeal to our readers as ample justification for delay. The Project has been conspicuously successful in its initial task, the accumulating of meaningful data from a national Evaluating Committee of over 600 teachers. We want the Project to be equally successful in its second task, the presentation of results to the field in the most usable form at the lowest possible cost. We believe the new plan under consideration will appeal to the teaching field as possessing advantages which will make richly worthwhile the necessary delay.

Here is the idea. Instead of a bound Supplement of 20-odd pages uniform in style with "1000 and One Films," we propose to adopt a card-index format. The bound pamphlet would be eminently satisfactory if the Project were to end with these first 50 films evaluated. But the addition of hundreds more evaluations as the work goes on would merely multiply pamphlets, each a separate alphabetic list, making reference and cross-reference more and more cumbersome with each addition to the Supplement series. Alphabetization of all evaluations would be impossible save by purchasing two copies of each supplement, cutting them up and pasting on separate cards. Revision of evaluations, when additional Score Cards received show significant change from the first evaluation, would be impossible save by total reprintings. These and other difficulties seem to find solution in the new plan.

We propose to print each Film Evaluation on a separate card, 3 x 5 inches library size. The First Supplement will then consist of 50 cards. The cards can be filed together in any standard card drawer, arranged alphabetically by film titles. As more evaluations are issued, the cards go alphabetically into the growing file. Revised evaluations, when needed, will be printed on tinted cards which will merely replace or stand next to the original card in file. State film

libraries, University Extension Divisions, city and town school systems, visual bureaus in single schools, already having elaborate card-indexes on their film collections, need only insert the Film Evaluation card alphabetically into their present records. Finally, the informational data planned for inclusion in the bound Supplement will be printed on a paper strip which, folded into exact card size, will stand permanently in the index drawer in front of the Evaluation Cards. The front page of the folder will be a replica of the Standard Score Card, thus affording instant and easy reference to the scoring Questions, if desired, during consultation of the Evaluation cards. This folder will be supplied to every purchaser only with their first order for the Film Evaluation Cards. Subsequent supplements — revisions or additions — will consist of cards alone.

Regarding the cost to users of the Evaluations in card form, no definite statement can be made at this writing. Printing estimates are not yet completed. Needless to say, the service will be supplied at the lowest figure that will permit its continuance. It is hoped that the card index plan, once established, will prove far more valuable than the bound supplement plan and yet be available at a surprisingly low cost. (Many readers have already sent in their remittances in payment for the First Evaluation Supplement. These monies will be held until a definite price scale for the new plan can be determined. Should the price be higher than the amounts sent, the senders will be advised before shipment of cards is made.)

Discontinuance of The Film Estimates

It is with deepest reluctance and regret that we announce the discontinuance with this issue of The Film Estimates, which have appeared in the EDUCATIONAL SCREEN continuously since September, 1926. The same applies to all reprinting arrangements in other magazines and to the Weekly Film Estimate Service to individual subscribers. (Unused balances on weekly subscriptions will be refunded.)

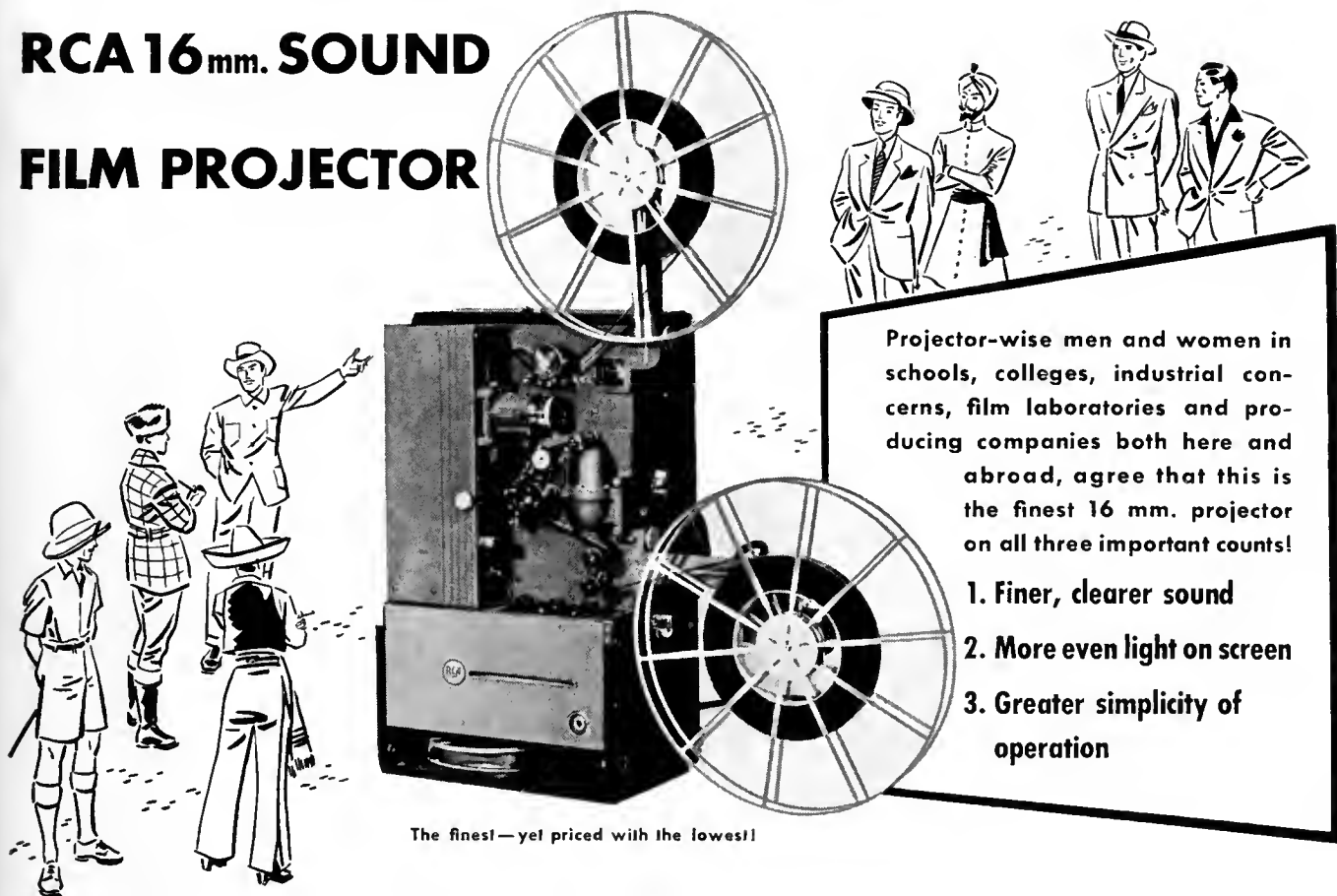
The development of the Film Evaluation Project has entailed so much extra work upon the magazine's staff that some curtailment of our schedule was compulsory. As we stated over a year ago, the primary obligation of this magazine is to the educational field of school and college, and the project of evaluating educational films for teachers falls more specifically within that obligation than does the evaluation of theatrical motion pictures. The choice must be made and, obviously, it is the Film Estimates that must go.

We are as fully aware as ever of the definite value of the Film Estimate service. The theatrical movie is incessantly wielding "educational" influence in countless directions upon an enormous proportion of our population both within and without school walls, and it certainly should receive closer attention from educators than has ever yet been given. It is within the bounds of possibility that, when the systematic operation of the Evaluation Project attains full smoothness and simplification, the magazine staff might recover a margin of spare time. In that case the Film Estimate service would certainly be resumed.

N. L. G.

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Where Do We Go From Here?*

A trenchant survey of problems to be solved, in production cost and school use of educational films for real expansion of the visual instruction field.

J. E. HANSEN

Chief, Bureau of Visual Instruction
University of Wisconsin, Madison

MOST problems in the field of educational motion pictures can be grouped under two heads, namely: production and use. Since production, up till and including the present, has more than kept ahead of consumption or use, I shall give most of my attention to the latter. However, since consumption is to a considerable extent dependent on cost, which is a factor in production, I do wish to make a few introductory statements regarding production.

It cannot be denied that the current sale price of educational movies is much too high. I say this even though I know that probably all producers of educational films are losing heavily on practically all of their productions. I am satisfied that production costs can be reduced to some extent—one of the largest savings being in the elimination of the 35 mm. to 16 mm. method and the substitution of the direct 16 mm. process. The saving to the user here, however, would not be as great as many would suppose, because the negative cost is only a small part of the cost of the final production. The preliminary research and planning, which is a considerable item in the final cost of the finished product would still be the same and so would the scenario and script writing, the final editing, etc. But some saving could be afforded by photographing and recording direct on 16 mm. film.

A further saving might be made in selling the finished product. As is true of practically everything we buy on the American market, a disproportionate share of the retail price goes into advertising, distribution, commissions, etc.

But the above savings would only be preliminary. They would, by bringing about a moderate reduction in selling prices, help in creating greater sales. Not until we can provide a market that will absorb several thousand prints of each film subject, where now only a few dozen or a few hundreds of prints at the most are sold, can we expect any great reduction in film cost.

The necessity for creating a greater market for educational films cannot be too strongly emphasized and if our American educational institutions expect to gain any material reduction in educational film costs they will have to greatly increase present educational film purchases. In fact, I am not so sure but that this may have to be done if we are to expect production to go on at all. This is no idle

threat—a little simple arithmetic involving present production costs and present print sales will prove my point.

Although some headway has been made in gaining recognition for the motion picture as an educational tool, the fact is that little consideration is yet given to its employment by the educational leaders who shape our educational policies and by those who administer education in our country. Our curriculum specialists, our teacher training institutions, and our various state departments of education still ignore it, by and large. Until the motion picture is generally accepted as one of the major means of educational communication by the above groups, we can not expect to make real progress in the integrated use of it.

Two of the most glaring weaknesses in the utilization of motion pictures in our schools are (1) the failure to make any real provision for their use in the planning and equipping of our school plants, and (2) the failure to make allowance in the budget for their use.

If motion pictures are to be used as teaching aids or aids to learning proper provision should be made for their use. Hardly any schools are yet adequately equipped for this purpose. An unventilated room in the basement or in the attic known as the "visual instruction room" is too often the only place in the building where motion pictures can be projected or at the best one classroom in a building may be equipped with darkening shades.

In the last few years, thousands of new school buildings have been constructed in our country and I have yet to hear of one in the planning of which the instructional use of motion pictures was seriously considered. Obviously, the effective use of motion pictures in our schools calls for well planned and properly equipped classrooms. Several manufacturers now furnish satisfactory darkening shades at moderate prices. Acoustic materials can be installed in the larger rooms, if needed, at low cost. Electrical outlets can be installed also at low cost. And although these are items which should have been provided for in the original plans of all recently constructed buildings, the cost of providing them after the building is up, is neither impossible nor exorbitant in cost.

In the matter of budgetary provision we find all too often no consideration at all or at the best an allowance which amounts to a mere pittance of a few cents per pupil.

*The ninth in the series of monthly articles by members of our Editorial Advisory Board.

Fortunately, a few progressive school systems throughout the country are blazing the trail and we may soon expect real progress in the provisions which will be made for the truly educational use of motion pictures. This brings us up against the problem of what sort of a program to adopt.

The following seven-point program should be considered by educators throughout the United States.

1. Encourage production.

This can be done (a) by transmitting educational needs to the producers, both educational and commercial, and (b) by supporting production programs through greater use of the finished productions.

2. Improve film distribution.

After production we have the problem of actually getting the films into the classrooms for instructional purposes. In most states the main source of educational films is a central state library usually located in the extension division of the state university. It is true that these centers have pioneered in the field of film distribution and it is equally true that there will always be a need for such central libraries, but such a system can never adequately take care of the needs of the thousands of schools and the many thousands of classrooms in each state.

An adequate distribution system, it would seem, would have to include the following:

(a) Local ownership of core libraries in all city systems large enough to afford them.

(b) Central state owned libraries with branches in strategic locations to serve rural, village, and small city school systems, and to render a supplementary service to the larger city systems. To secure such improved distribution will necessitate statewide planning by a state educational commission representing the various agencies and institutions concerned.

3. Provide adequate school building facilities for effective classroom use of projected pictures.

The most urgent need in our schools today is provision for the physical handling and showing of motion pictures in our classrooms. Darkening shades should be installed in all classrooms where instructional work involving the use of projected pictures is carried on. The cost of installing such shades is not exorbitant. Electrical outlets must be provided where lacking, and in rooms with poor acoustics, walls and ceiling should be treated with sound absorbing materials.

The larger schools should have at least one each of the following for each floor: sound motion pic-

ture projector, silent motion picture projector, lantern slide projector, and opaque projector. Each projector should be accompanied by a projection stand and screen.

The cost of completely equipping a school building as indicated above need not cost more than five or six dollars per pupil.

4. Make proper budgetary provision for the visual instruction program.

All that can be said for this is that the only way to determine what allowance to make in the school budget is to determine what program the school system wishes to carry out, determine its cost, and then place this amount in the budget along with all other legitimate items.

5. Train teachers in the use of modern aids to learning.

The giving of special training in the use of these modern aids to learning will not necessarily be a long term problem. When these materials will have come into common use in our schools and in the training programs of our teacher training institutions special training in their use should be unnecessary. However, because of the entirely different techniques employed both in the film presentation and in the teacher's methods of using it, special training is desirable. The technical and specialized nature of this training requires, for the present at any rate, special courses taught by specialists in the field.

6. Provide for intelligent leadership in directing the local program.

If there is to be intelligent and effective use made of motion pictures in each school system the program must be under the direction of a person qualified by training and experience to do administrative work, to train teachers, to guide and direct the production of teaching materials, and to solve the many problems arising in a new field such as this.

7. Study curriculum to determine where motion pictures and other materials can aid in developing the desired concepts.

In order that any film production program may proceed intelligently and effectively it must be based upon a fundamental study of the curriculum. Such a study should determine (1) the objectives to be accomplished, including the concepts to be developed, (2) where motion pictures and other aids can help in accomplishing these objectives and (3) the types of materials most suitable for the purpose.

These are not necessarily all of the problems facing the educational motion picture movement but their solution is essential.

Members of Hamden High School film production group in action, under direction of Mr. William Couch.



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WILLIAM H. COUCH

Hamden, Connecticut, High School

WE HAVE witnessed, during the past decade or so, many developments in the field of photography and radio which will undoubtedly have important implications for the school program. The advent of fine grain photography has made possible the sixteen millimeter motion picture film in both silent and sound versions, the 2x2 inch miniature slide, the filmstrip, and the pictrol. An additional dimension in the form of natural color photography can be added to any of these whenever desired. The radio has made possible the instantaneous communication of ideas over great distances. The human voice can now be amplified under all conditions to be perfectly audible to groups of any size. Outstanding radio programs can be preserved for all time by the perfection of devices for the instantaneous recording of sound.

It is the purpose of this article to give a brief sketch of some of the activities carried on in connection with the audio-visual program at Hamden High School. This school was fortunate when it opened five years ago in being equipped with a central radio system, an opaque projector, a standard slide projector, and sixteen millimeter motion picture projectors of both silent and sound types. For some time the central radio was used chiefly for morning announcements. The visual aids were used by a few teachers who had become familiar with their operation. It soon became apparent that the effective use of these teaching aids presented many problems all of which could not be solved by the initiative of the individual teacher.

Little information being available on the adminis-

tration of visual aids, a visual education department was set up to promote a more effective use of these teaching aids in all school departments. Some of the functions and services rendered by this department are: providing a clearing house for information concerning new teaching aids; listing teaching aids available for various courses; showing teachers how to use these materials effectively in their classroom work; giving teachers or pupils instruction in the operation of equipment and the handling of materials; providing through a central organization the facilities and materials teachers will need; promoting and supervising teacher production of classroom aids.

Few would dispute the fact that the ideal place for the use of visual aids is the regular classroom. However, unless special provisions are made, few classrooms can be adequately darkened. Sound motion picture projectors are heavy, and together with screen and projector stand, constitute quite a transportation problem, especially if plans are being made for the extensive use of these materials in widely separated portions of the building. In view of these facts it was decided that a special purpose room would be adequate for most of our present needs. When this room is no longer able to meet the demands for the use of visual materials, other classrooms will be darkened and provided with equipment.

During the past two years this visual workshop has proven its usefulness in many ways. (See Figure 1). It was decided to construct a projection booth at one end of the room. Inside the booth at one end are shelves for the storage of equipment and materials and a worktable to facilitate the splicing of film and general repair of equipment. With all equipment conveniently accessible the operator can use several types of aids in the same period with no loss of time. Sufficient light is

always available in the booth to enable the operator to check the operation of the equipment and make any necessary adjustments without distracting the attention of the class. Damage to film and equipment is very unusual and teachers seldom have to wait for the equipment to be set up and adjusted. In general the physical equipment of the room resembles that of a regular classroom as closely as possible. Tablet arm-chairs are provided so that notes can be taken during the projection of the picture. Special provisions are necessary, however, for the lighting and ventilation of the room. Concealed lighting units may be adjusted from the booth to provide any desired level of illumination. Ventilating fans installed in a window well and the ceiling of the booth keep the working conditions in the room satisfactory at all times. The demands on the visual workshop have been so great during the past few months that there have been many occasions when it was necessary for two or three classroom groups to use the room in a single period. In these instances each group uses a previously designated portion of the period. The room is used at the close of school for previewing films and filmstrips, demonstrations, programs sponsored by various club groups, and the instruction of new operators.

Student operators play an important part in the audio-visual work. The skills necessary for the successful operation of this equipment can be easily mas-

portable public address amplifier, and the central radio. Before licenses are issued and assignments are given pupils are required to pass both a written test and a field test in the operation and care of this equipment. Visual aid work is carried on only in the pupil's free period. Usually two or three operators are assigned for work each period.

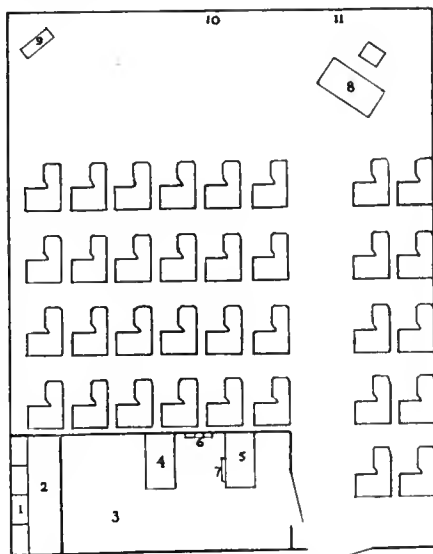
How does the audio-visual work function in the school program from day to day? Early in the year in making up her tentative schedule for the use of audio-visual aids Miss Jones has indicated that she would like to use the filmstrip "Seeds and Their Dispersal" sometime during the month of April. During the last week of March Miss Jones is asked to indicate the day and the periods she would like to use this material. If the visual aid room is clear for the specified periods she receives written confirmation of this fact and the room is booked for her classes. If the room is not clear other arrangements are made. At the appointed time Miss Jones' class appears and the work for the day starts. When Miss Jones wishes to use the filmstrip she presses the button of the cue cord at the front of the room and the pictures appear on the screen. Each picture is held on the screen for discussion or explanation until the operator receives the cue signal to pass on to the next frame. If a teacher's guide for the use of the filmstrip is available Miss Jones receives a copy of this along with the confirming notice.

The procedure for using a motion picture film in Mr. Smith's class is no more difficult. Mr. Smith's audio-visual schedule indicates that he wishes to use the sound film "Master Will Shakespeare" in the month of May. Early in the year the visual education department books this film through the Connecticut Educational Film Library Association, a cooperative agency serving member schools. At the appointed hour Mr. Smith may count on this film being ready for projection in the visual aids room. In the event several teachers wish to use this film in their classes the film is booked for several days or a week.

Films of interest to large groups are shown in the auditorium. Films in the field of health, guidance, athletics, safety, and other subjects of interest to the whole student body are usually shown in connection with an assembly program. Other auditorium showings are planned for films which would be used chiefly in a particular subject field. For the showings of such films, teachers take their classroom groups to the auditorium at the appointed time. The film is usually introduced by one of the teachers in the department which sponsors the program. The use of the portable public address amplifier makes it possible to handle certain phases of the classroom discussion very effectively in the auditorium. Where large numbers of classes are involved these auditorium programs prove to be both efficient and economical.

Leaving the auditorium let us take a visit to one of the social studies classrooms. Here we find a group of pupils listening to the Friday morning Columbia School of the Air program. At various times during the year pupils may hear their own classmates participate in a portion of this broadcast through the local station. A student operator in the radio room monitors

Figure 1
Visual Aids Room:
(1) shelves, (2)
work table, (3)
projection booth,
(4) projector table,
(5) projector table,
(6) light switches,
(7) rheostat, (8)
teacher's desk, (9)
loudspeaker, (10)
screen, (11) cue
cord.



tered by high school students and frequently by pupils of junior high school age. Many pupils, especially the mechanically inclined, enjoy working with equipment. Effective use of visual aids in the classroom requires the full time of the teacher to present skillfully and in many cases to adapt these materials to the classroom work. The use of pupil operators saves much of the teacher's time which might otherwise be taken up with mechanical problems related to the use of the equipment. A prerequisite of membership in the visual aid service is the maintenance of a satisfactory school average. Students accepted for work in this service group receive instruction in the operation of a wide range of equipment, including the opaque projector, the filmstrip and lantern slide projectors, silent and sound motion picture projectors, the auditorium switchboard,



Top, Taking a motion picture; center, Judging exposure and Making titles for a movie; below, Editing film.

the program with a headset, keeping the volume level of the broadcast satisfactory for room reception. The school radio is also used in these classes for special events programs and short news summaries. The social studies department also makes use of recorded programs. These are available for use at any time and may be heard in several rooms simultaneously. Three recordings which have been used in social studies classes during the past year are "Drafting the Constitution," "Our English Heritage" from the Americans All, Immigrants All Series, and "Then came War, 1939."

In the English classes pupils are able to listen to excellent recordings of "Twelfth Night," "Julius Caesar," and "Macbeth" after they have finished their study of these works. In the language department we find pupils making use of the French lessons broadcast through station WTIC. Biology and general science classes are making use of the new "Nature Series" program broadcast at 1:30 P. M. over the NBC network. As more educational broadcasts become available during school hours the demand on the school radio will be greatly increased. Lacking good educational broadcasts in their subject fields some teachers are working on their own radio programs, making use of script material furnished by the U. S. Office of Education. These programs prepared by one classroom group are broadcast to other classrooms or presented in the auditorium as part of an assembly program. Such broadcasts presented in the auditorium are made before the public address microphone. In this way good audience reception is assured. On several occasions programs originating in the auditorium have been sent out over the central radio system to various classrooms.

Our school radio work has not been limited to classroom programs. An outstanding phase of our community radio activity has been the weekly presentation during the past two years of a broadcast entitled "School Without Walls." This series of educational activities, sponsored by the Hamden Teachers League and directed by William K. Dyckes of the science department, is designed to show how the activities of the various town boards in cooperation with the school system provide for the total education of the individual. These broadcasts over our local radio station WICC served to give parents, pupils, and teachers a clearer idea of the many important functions of community government.

In the modern high school something seems to be going on all the time. There are sub-freshmen days, athletic events, plays, concerts, and the like. Most of these events have to be publicized for their best success. In any event one unexpected service for which there has been an insistent demand has been the taking of school pictures for various purposes. Usually these pictures are enlarged and mounted for display purposes. Occasionally they are made up into slide or filmstrip form for group projection. The 2x2 inch Kodachrome slides have proven especially effective for this work, and provide a valuable as well as colorful record of school activities. For some purposes nothing less than a motion picture of the school activity will do. For this purpose a cinema club was organized to give students training in the techniques of cinematography. In ad-

Some steps in making a school film.

dition to meeting many school needs this group has turned out an 800 foot newsreel of school activities as well as an instructional subject for the science department. The production of school pictures both of the still and motion type has now become a definite part of the work of the visual aid service organization.

The application of photography and radio in the school curriculum find their place usually under the term audio-visual teaching aids. How expensive is an audio-visual program? How much should be spent on each of the various types of classroom aids commonly used? The answers to these questions must be decided locally. The percentage distribution of the visual education budget in the situation here described is given in Figure 2. The relatively high value of the item, "Repairs to Equipment" is accounted for by the fact that our motion picture projection equipment is now in its fifth year of continuous service. The cost of the program here described was slightly less than 22c per pupil during the past year. In addition to carrying on the present program this expenditure over the past two years has made possible the building up of a filmstrip library of over 100 subjects, as well as a library of recorded programs for classroom use. The per pupil cost given above is exclusive of administrative time.

An indication of the percentage use of various types of audio-visual devices over the two year period may be of interest to some, as shown in Figure 3. It will be noted that the use of recorded materials, silent motion picture film, and sound film, show substantial gains during the second year of the program. The bar graph in Figure 4, however, indicates that filmstrips and slides are holding their own as far as the periods of use per year are concerned. While sound films were on occasion used in the auditorium, the emphasis was definitely placed on the classroom use of these materials.

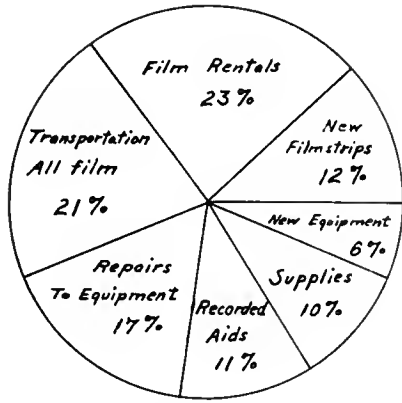
The bar graph also shows the rather striking increase in the use of audio-visual aids during the second year of the program. The use of recordings and the public address amplifier has almost doubled. The use of filmstrips and slides in the past year exceeds the use of silent motion picture film in the first year by a considerable margin. The use of silent film during the second year exceeds the use of sound film during the first year of the program. The increase in the use of sound film during the second year has been great. In many instances more than one filmstrip or motion picture subject was used in a single classroom period. The bar graph indicates only the number of periods a particular type of aid was used. The number of times any given type of classroom aid was used would be a much larger figure.

The problems involved in furnishing various types of audio and visual aids for use in some 720 classroom periods during the past year have at times proved challenging. Failure to notify a teacher of the non-arrival of a film or of the fact that the operator assigned for that period happens to be absent may seem like a small matter to the one in charge of the booking schedule. It is a matter of very immediate concern, however, for the teacher who has made plans for the use of the film that period. Such mistakes cannot often happen. Much credit for the success of the program

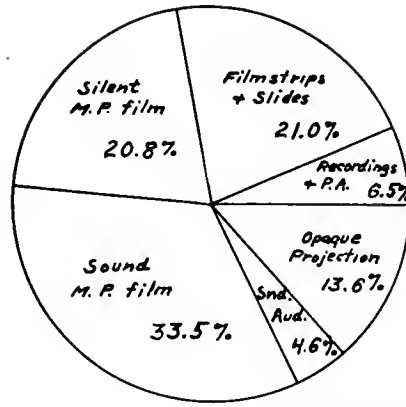


Top, Announcing a program over the public address system; center, Operating filmstrip machine and Making slides; below, Running an opaque projector.

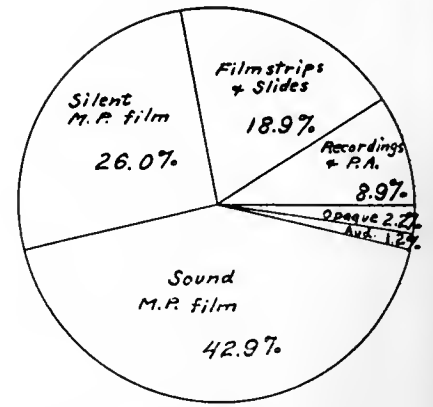
Other examples of pupil participation.



1939-40
Figure 2—Visual Education Budget



1938-39
Figure 3—Percentage Use of Audio-Visual Aids



during the past year is due the Visual Education Center in New Haven, a project of the Works Projects Administration. During the latter half of the year this organization, in cooperation with the local Board of Education, made possible the services of a full-time assistant, Daniel Davis, whose help was in large measure responsible for the successful completion of the program. The Visual Education Center is also assisting the elementary school program in the building up of a miniature slide library based on elementary curriculum materials assembled by the classroom teachers.

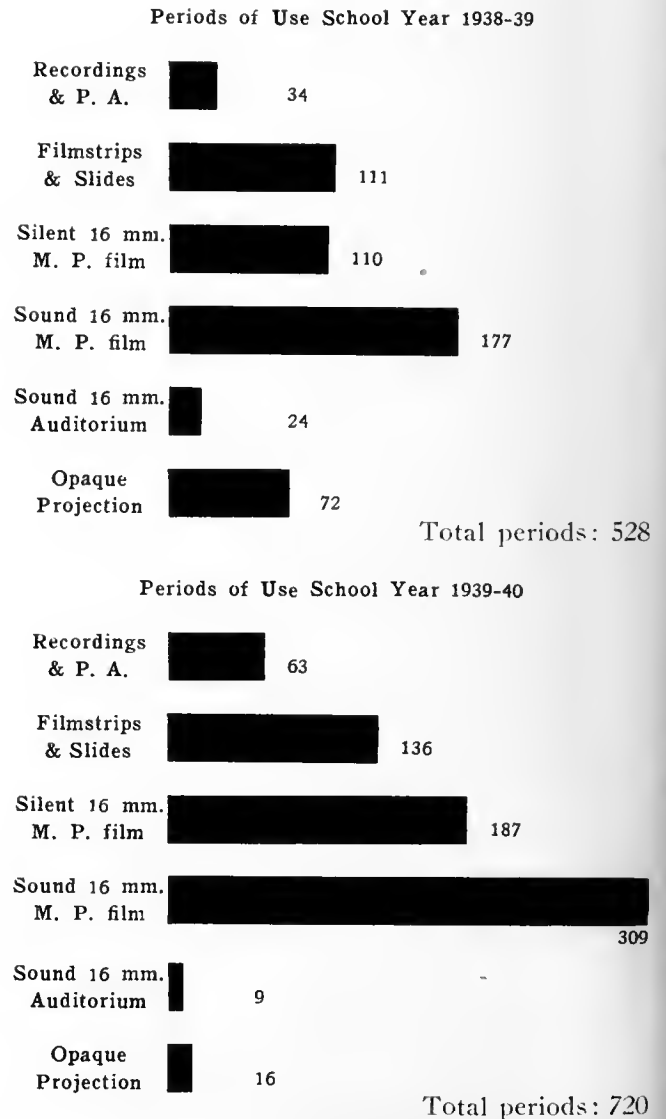
As a word in conclusion, the motion picture and the radio have for some time been recognized as highly effective educational devices. In addition to being extremely efficient in imparting information and facts, these devices possess in large measure that very elusive quality of being able to change attitudes, to build new attitudes, to develop appreciations, and to arouse the emotions. In many countries today, these devices are being widely used in schools to promote types of ideologies quite at variance with our own democratic point of view. The history textbook even in the hands of the most skillful teacher cannot always be counted on to implant a lasting faith in the ideals of democracy. Only the sound film and the radio, properly used, can make history live again in the hearts and minds of pupils in the classroom. If our schools are to perpetuate democratic ideals of living, they must make widespread use of these efficient devices.

For some time perceptual learning has been developing slowly in our schools under the pseudonym, "visual aids." The implication here has always been that these things may be desirable, but after all, they are just aids to learning. Schools could do almost as well without them, and probably operate at lesser expense. No national concern, dependent on the radio and various visual devices for the marketing of its products, would regard these devices as mere aids, and budget them accordingly. The classification of audio-visual devices as instructional aids has gone far toward producing the gap between the visual education movement and those in charge of school administration. If we are to realize a type of perceptual learning experience in our schools many times more effective than most learning situations today, the bridging of this gap must be accomplished by increased cooperation between visual instruction specialists and school administrators.

At the present time the production of the audio-visual

materials necessary for an effective type of perceptual education is far ahead of consumption. The cost of a carefully supervised program for their use is not beyond the means of most school budgets. Today, more than ever before, we need an educational program in our schools second in efficiency to that of no other country. Such a program embracing perceptual learning through the medium of the motion picture, the radio, and other audio-visual devices is an educational investment few schools can now afford to pass by.

Figure 4



The Motion Picture - A Teaching Assistant for Physical Education

A plea for wider development and use of films in Physical Education, where the possibilities are great but largely unrealized as yet.

ELAINE M. DEAR

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Monticello College, Alton, Illinois

THE field of Physical Education affords as unique an opportunity as one could find in the whole educational system for making notable use of motion picture techniques. By the very character of its subject matter, physical education must make use of the demonstration method of imparting instruction. Since it deals with big muscle activity, the development of beauty and efficiency in movement is one of its primary objectives. Surely a field which makes such wide-spread use of the demonstration method of teaching and which deals primarily with total body coordination would have use for the motion picture as a teaching supplement! Physical education at the present time is only just beginning to realize the importance and efficacy of the motion picture as a teaching aid.

In 1936, Palmer found, through a questionnaire survey,¹ that although instructors throughout the country were interested in sports films, very few were being used. An attempt has been made by the Motion Picture Committee of the National Section on Women's Athletics to evaluate these films, and in this way aid teachers in the selection of suitable films for their needs. The Committee in 1939 published a bibliography and film list on Motion Pictures in Sports which should help stimulate the uses of films in sport teaching.² Yet, as compared to other branches of education which are engaged in working out advanced plans for the distribution of films and similar problems, physical education is still on the primary level of getting its first suitable films produced and classified. As recently as 1938, Hughes and Stimson state that their film list is ". . . an attempt to perform the first step in the field of Health and Physical Education."³

What are some of the possibilities for the use of motion pictures in this field? It would seem that these possibilities would fall logically into three categories:

- (1) The acquisition of skill.
- (2) The relationship of the Physical Education Program to School and Community.
- (3) Professional preparation.

The acquisition of skills, one of the more obvious

¹ Palmer, G. E., "A Motion Picture Survey in the Field of Sports for College Women," *Research Quart. A.A.H.P.E.R.*, 7:159-67, Mar., 1936.

² "Motion Pictures in Sports," a pamphlet, The Motion Picture Committee, National Section on Women's Athletics, A.A.H.P.E.R., Mar., 1939.

³ Hughes, W. L. and Stimson, P. E., "Motion Pictures in Health and Physical Education," *Res. Quart. A.A.H.P.E.R.*, 9:104-53, Mar., 1938.

objectives, can be seen to offer limitless opportunities for the use of the motion picture. Films could be made (and quite a few are being made) of students performing in the various game situations. Analysis can be made of these films, and students show their successful execution as well as their errors. Golf, as an individual sport, may be used as an example of how such analysis can be advantageous. Here is a game which involves a highly coordinated set of movements, as most of us know; but very few of us have any idea of what really happens to our body after we get our eye on the ball and start the swing. We know, if we have had the benefit of instruction, what we are supposed to do, but doing it is another matter. Experience has proven that if a student is shown how she *looks* swinging the golf club, she will be able to see her own errors, while telling her about them over and over again may be of little value. Many times I have heard a student say, when watching herself on the screen, "Look! I'm swaying back on my swing, and lifting my head! I



Courtesy Walter O. Gutlohn, Inc.

A still from the movie, "High, Wide and Dashing," didn't know I did that." And then the student conscientiously tries and usually succeeds in correcting the fault on the next practice round—*seeing* the error has made an impression! Cost? If 8mm film is used, and ten feet allotted to each student (which is ample) the cost is negligible. A good method for financing this type of instruction is to ask the class if they would like movies of themselves for a small cost to each student. The response is always affirmative and they gladly pay to see themselves perform.

An action shot from the film "Post Graduate School of Football."

Courtesy
Bell & Howell
Filmosound
Library



Besides using motion picture technique in individual sports, teams in action may be filmed (the men have used this extensively in football) and good plays and errors recorded for analysis and discussion. Individuals may be filmed for corrective purposes in posture, walking, and general appearance which is another important part of physical education. This has been done successfully at Wellesley College, where a thorough analysis has been made of the gait of interested students. For the projection of these films on walking, each student's strip of film was spliced into a continuous round by the use of scotch tape, and this loop of film was threaded onto an ordinary 16mm projector. The projector was placed sideways on the arm of a student's desk chair, so that the film could run through the sprockets, under the arm of the chair, up the back and over the top of the projector to let slide around the upper empty projection reel, and thus into the sprockets for a continuous round. The film was kept 2 feet clear of the top of the projector by looping it over a horizontal, short metal rod clamped to a standard which was placed beside the projector. Thus, the film was not affected by the heat of the lamp. By means of this type of projection, the student could watch her own strip of film running for any desired length of time—an appreciated opportunity to study thoroughly and in detail the elements of her gait. Another type of film instruction in skill analysis is that in which correct form in sports is executed by champions. This type serves as an inspiration and incentive to students, and they watch and listen eagerly to the slow motion analysis of correct execution of sport skills. It is hoped that in the near future, teaching films of this type will be generally available to instructors.

The second category would include films which would serve to relate the physical education program to the school and community. The sports program and facilities are always an attractive and focal point of interest to schools and the community, and well-prepared films, especially those in color, are an excellent means of exhibiting these activities. Incoming students who have their school careers before them could very ad-

vantageously be shown department class offerings, intramural sports, and club activities. Some students, before entering high school or even college, have very little idea of the wide range of activities open for their enjoyment and to see them being performed by other students would help to interest them in activities which they might otherwise overlook. The school newsreel, a student project in many schools, has done good work along this line. In this activity, various departments have integrated their work to produce interesting results. Drama, art, music, science, sports, and other subjects have contributed their part to the newsreel which has enjoyed student, faculty, and community enthusiasm. Indeed, in many instances, the school's entire motion picture project, including the cost of projectors, cameras, film etc., has been financed by penny or nickel showings of the popular newsreels or interesting educational, documentary, and entertainment features.

The third category, professional preparation, has very interesting possibilities. The field of physical education is fast becoming one of the most exacting in its teacher preparation. It would seem that approved teaching methods and techniques might well be filmed and shown for discussion as part of teacher training programs. As an example, methods of group instruction in handling large sport classes are an integral part of teacher training. It would seem entirely feasible that such methods could be strikingly illustrated by especially prepared films showing exactly how such situations are handled by experienced teachers. Fundamentals of the various sports lend themselves naturally to this method, and future teachers should profit by the experience of seeing and studying these fundamentals from well prepared films. A large field of research in skill analysis through film technique is practically untouched, and it offers itself as very suitable material for higher degrees in graduate schools. A Master's Thesis done at Stanford University by E. J. Ruffa has shown that sports instruction supplemented by motion pictures has led to better performance of skills and heightened

(Concluded on page 390)

A Fable for Film Makers

ONCE upon a time there were some very serious, ingenious, imaginative people who thought they were the very ones to whistle jigs to a milestone, preach to the winds, milk the ram, wash a blackamoor white, weave a rope of sand and extract sunbeams from cucumbers. And so as the most practical method of doing all these things at once, they set about making films of social implication for use in schools.

Behind "These People" stretched several years of experience in making films, lean years as banks count them, but years rich in their accumulation of techniques, the devices for translating ideas into pictures. They had no illusions about the leanness of the years ahead and still so much did they enjoy making films, so much personal satisfaction did they derive from taking an abstract idea and translating it into the medium of the screen, so much did they want to go on making films, that they were willing to work and work hard without ever having anything much to take to the bank. Now *that's* how foolish they were!

This is probably the reason they couldn't understand what began to happen when they let loose upon a rather somnambulant visual world a film based on a type of situation common to all communities and illustrating how general apathy on the part of the citizens of a community permits such situations to exist. They thought the film said pretty much what they started out to say and they were bucked up—a quaint phrase used in those days for gratified—when the comments they received seemed to indicate that others thought so too. This is the sort of comment that led them to believe:

"Excellent film for establishing an awareness and a realization of the effects of the indifference of the citizen to his government, and what can be done through an aroused citizenry."

"A splendid picture that shows the lethargic attitude of the people on matters that affect them, and how difficult it is to get them unified, and yet it has to be done for the opposition is already organized."

"Excellent for high schools and colleges, and superior for showings in clubs and in general adult education."

"The technique used in putting your thoughts in the language of the film is unusually good; in some spots I should say it is great. The dramatic simplicity of the whole treatment is very gratifying to one who has always appreciated this sort of film making."

These comments came from educators who lived in Los Angeles, Pittsburgh and New York, all large cities in what was then known as the United States of America.

A pleasingly whimsical discussion anent the production of educational films that is likely to provoke serious thinking and discussion.

FRANCES CHRISTESON

Los Angeles, California

But then came a letter from a supervisor of visual education for a county, which at that time was a division of a state, and he said the film was "dangerous to send out to schools." Completely non-plussed at being considered a menace where they aimed to be a help, "These People" had the temerity to ask why and received this reply:

"Your approach showing the wide-spread apathy of voters is a fine approach, but the suggestion that all corporations and bosses are corrupt and the suggestion that changes be brought about by one young reformer and that people can be aroused only by tragedy. Our Democracy should move steadily onward through a process of educational leadership."

Aside from its being a beautiful example of a bifurcated, suspended sentence, this brought home to "These People" that ere long there would have to be a Hays office of the educational film and that this gentleman should be the head of such an organization. He certainly represented the type of mind the propagandists love, one who is easily influenced to accept the devices of name-calling and the use of glittering generalities. He *believed* what he saw in pictures. It was there, so it must be true, but he didn't like it. The makers of entertainment films in those days encountered this attitude but it was unexpected in the realm of the educational film as the term was then employed.

These serious film makers tried and tried to think of some way to say disturbing things in pictures without photographing anything or anybody. Only in finding a solution to that problem could they avoid the jumping-to-conclusion proclivities of such guardians of the channels of learning.

There were other problems too. Differences of opinion were to be expected but it was found very difficult to reconcile such extremes as these two comments:

"Our reaction to the film was that it presented a problem of community life in a somewhat exaggerated way, *rather more emphasis on the dramatic than necessary.*"

"The theme was considered timely and uniquely presented with an abstract technique which would make the subject a challenge to high school students or any adult audience, provoking discussion regarding citizenship responsibility. However, *lack of dramatic appeal was brought out.*"

In connection with a very fine film, made by another group of film makers, they had encountered a provincial attitude, brought home to them when a reviewer of their film reported that it was a fine film but that its subject matter minimized its usefulness in the

Middle West, a term used then to indicate that part of the country drained by the Mississippi River. The film used a canal wall, a jetty and a beach at the ocean as the modus operandi of telling the tale, never dreaming that it would be unwise, unheard of or unpedagogical to mention such unfamiliar things in the presence of small landlubbers. Again the problem of photographing only things familiar to school children in Massachusetts, Florida, Nebraska, Washington and California—by virtue of those things being common to all the states! To their untutored minds this seemed equivalent to insisting that sums be done in apples in Washington, cheeses in New York, oranges in California and grapefruit in Florida, and that all publishers of arithmetics be instructed to issue editions of their books with this in mind.

And so "These People" did the only thing they could

if they wanted to sell enough of their films to make it possible to buy film and pay laboratory costs to make more films—they took to making nice factual films of things everybody saw around him every day in any part of the country that lay between latitudes 30° and 50° and longitudes 65° and 125° and was then known as the United States of America. They photographed flowers, bugs, animals and birds, boats, trains, busses, trucks and airplanes, how to bath a baby and how to build a bridge. But films about *homo sapiens* and the fixes he got himself into individually and especially collectively? And about animals that lived only east of the Alleghanies or only west of the Rockies? Ah no!

And thus it was that "These People" unsheathed the sword that cut the Gordian knot and made piles and piles of money. And that's what makes this a fable!

A Cooperative Glass Slide Library

DARCY A. SKAGGS

Director of Visual Instruction
Public Schools, Mesa, Arizona

AS THERE is found in the Salt River Valley of Arizona approximately one-half of the school population of the state, it has been felt for several years that a visual aids library should be started in this locality. This was actually done when a number of schoolmen in the valley began to believe very strongly that the available visual aids were not only somewhat difficult to obtain on the desired dates, but that there was great need for additional material.

Because of the usability of glass slides in the individual teacher's own classroom; because no nearby university extension division library had done much with glass slides; and because of many units of work that had heretofore been going without good illustrative material through the lack of appropriate motion pictures, it was decided to start this proposed library with glass slides.

As I was the only full-time visual instruction man in the valley it very naturally fell to me to see the schools and work up the plans. The schools were overwhelmingly in favor of the plan—which is roughly outlined below.

(1) The schools could become members for two years by paying on the basis of their A. D. A. as follows:

A. D. A.	2 years' service
0 - 500	\$25.00
501 - 1000	50.00
1001 - 2500	75.00

(This does not allow for Phoenix, which was not included.)

(2) The Arizona State Teachers at Tempe¹ would underwrite an additional amount equal to the amount raised by the schools—this credit to be used largely in buying duplicate and triplicate copies of the most used glass slide units.²

(3) The college at Tempe would not only stand good for this extra money, but would also house the slides

and place a faculty member approximately one-half time with the library and give him student help to assist in distribution.

After many trivial difficulties were overcome the library was organized on this plan. Mr. Alfred Thomas was placed in charge of the library for the college. Mr. Rulon T. Shepherd, Superintendent of Mesa Public Schools, was made director for the Valley Elementary School Superintendents and Principals Association, through which a great deal of the red tape had been handled.

Many rather different ideas have been included in the plans for distribution. The catalog is made up with the main thought being teacher-use made as easy as possible. The table of contents directs the teacher to such headings as *Geography—7th Grade, History—6th Grade, Art, etc.*, giving the page number to turn to for each one. On the page to which the teacher is thus directed is listed all units that are of actual help to the teacher for that particular subject and grade. Here, too, we find not just a list of glass slide units—but a list of sub-headings taken from the text-book (even the page numbers of the text are given)—and under each sub-heading is listed the unit of glass slides that is illustrative material for that unit of work. After each glass slide unit is placed the page number on which will be found a list of the titles of each of the slides found in the unit. Although this sounds somewhat complicated in describing it, in reality it is very simple.

Another thing that we think is a new feature is the way the order blanks are made. The library distributes to the schools penny postal cards, on one side of which have been mimeographed the address of the library and on the other side has been mimeographed the order blanks. Therefore it is a very easy thing to order glass slides—no typing of formal letters, no addressing of envelopes, and no spending money for stationery, typist, or three cent stamps.

² Although no school is obligated to renew membership at the end of the two years, still it is easily recognized that if the library gives good service the number of members at the end of the two years would very probably be greater than at the beginning—thereby raising the money to pay for the credit that the college has underwritten.

¹ It is to Dr. Grady Gammage, president of the college, that a great deal is owed for his cooperation in starting this visual aids library.

MOTION PICTURES— NOT FOR THEATRES

By ARTHUR EDWIN KROWS

RECALL no outspoken opposition to the appearance of Harley Clarke as a self-appointed leader in the halls of learning—a man who possessed no Ph.D., whose success had been measured first of all in the counting house—but there is no doubt that he was regarded in some quarters as a kind of ogre. There was even a suspicion that Professor Moulton, altruistic and upright, had sold himself to the devil. The works of little minds, say you? Well, the world is largely filled with little minds.

A similar one was doubtless suffered by Dudley, Roach, Ankeny and Gregory because of their services to Ford; and there were slurs cast undeservedly at other educators when they consorted with those self-made men of large private means who were next to force their well-intentioned way into the field. To be sure, those were days especially when the rich lived in clouds of popular suspicion. It was only a little while, indeed, since a Rough Rider President of the United States had turned a blistering fire on "malefactors of great wealth." In all events, some credence may be given to the charge that Harley Clarke's first call to form the S.V.E. was not received everywhere in friendly spirit, but that it served also even as an alarm for hurried preparations to repel the unpurified invader, in the forms of sanctified academies, associations and departments of visual instruction.

Consolidation

HOWEVER, all this growing consciousness of the importance of visual education, whatever had occasioned it, was excellent. Regardless of how individuals may have felt about those who gave the original impulse, the various local educator groups throughout the country served as "reverberators." That was what the old-time architects used to call acoustical reinforcement devices in their public buildings; so the use of the word means well. Every meeting at which the subject received attention did its bit. When the American Museum of Natural History in New York, gave a demonstration of visual aids to educators in May, 1921, the movement was strengthened and carried on. Similar service was rendered when the *Sierra Educational News*, of San Francisco, official organ of the California State Teachers' Association, distributed its 1925 questionnaire on the subject; it was pressed a little further when some school supervisor reported his visual methods, actually at work, in a given school journal.

An idea of the early status of the development may be obtained from the *Visual Education Directory*, published by The National Academy of Visual Instruction beginning about 1926. In that year the list was long enough to war-

rrent subdivision into groups naming visual education officers respectively in charge of State, county and city services, and of institutions and associations, with especial mention of those places which conducted courses on the methods. Or one may open the informative pages of *Visual Education Departments in Educational Institutions*, by A. P. Hollis, which the U. S. Bureau of Education published in 1924.

Each group, once started, tried to outdo the others in applications, tests and even occasionally with film productions. Lacking knowledge of precedents, the daily newspapers hailed every consider-



In 1914 Louis Ehrhart Reber was using University of Wisconsin extension facilities for statewide distribution of especially prepared school films.

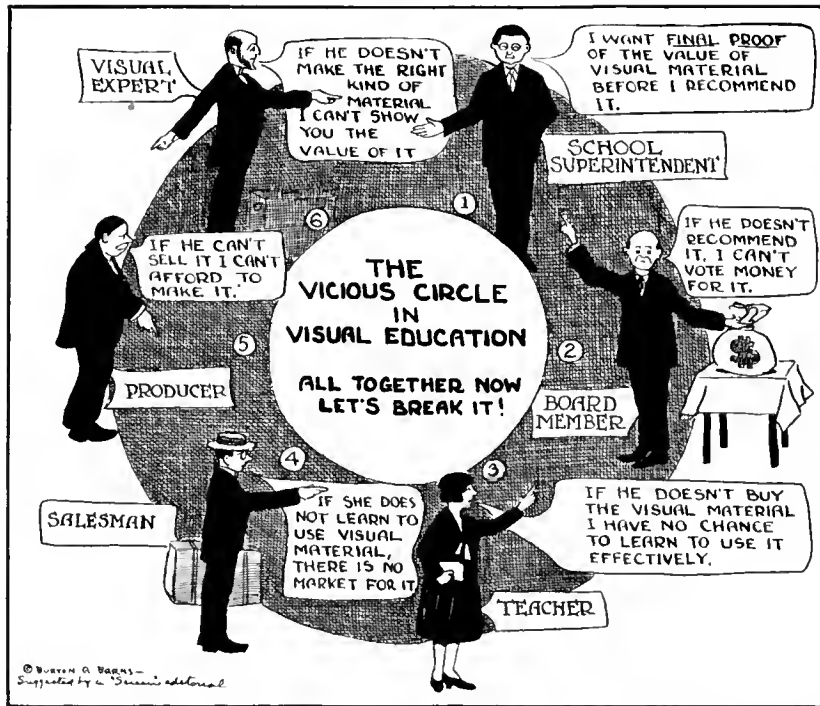
able attempt with extravagances of type. The Baltimore *American* became so much enthused over its discovery of visual education that it sponsored a plan for utilizing "free" films which had been produced to show the work of divisions of the U. S. Department of the Interior. It placed the reels in the local public schools, the materials having been edited to suit the purpose, of course, by educators.

When the reels were ready, a pretentious "show" was arranged to occur May 20, 1922, in a Baltimore theatre before a large assemblage of principals, teachers and qualified observers. Present on the platform, as guest speakers, were Dr. F. H. Newell, of Washington, D. C., representing the U. S. Secretary of Agriculture; W. W. Husband, commissioner-general of immigration, proxy for the

Secretary of Labor, and Dr. Francis Holley, of the Bureau of Commercial Economics. Approving messages were read from President Warren G. Harding, Secretary of the Interior Fall, and Secretary of Labor Davis. And, of course, Will H. Hays, of the Motion Picture Producers and Distributors of America, expressed his usual cordial interest. The only objectionable and really absurd feature was the published report of the event, describing the reels as "the first purely educational films ever shown in this country under a systematic plan supervised by educators."

Harley Clarke withdrew from the S.V.E. in December, 1929, satisfied that the schools were not yet ready for pedagogical films; the educator groups which had leaped so enthusiastically into the new opportunity now that he had left it, had yet to learn the same hard lesson. The goal was there, right enough—even Clarke was convinced of that—but there was still plenty of trail-blazing to be done, done by every individual concerned, however humble. The educators generally, however, were impatient. Many had a feeble try at the new method, viewed the demonstrations with no allowance for early imperfections, and discarded the idea. They provided the facilities of a single school, or even a chain of twenty schools, and expected the theatrical motion picture industry to supply them with something exclusive at impossibly low prices. And when the Hollywood and New York producers did not respond with quantities of material made to fit the schoolmen's arbitrary standards—in a field which as yet could have no fixed standards—these alleged visual educators frequently stopped trying and decided to wait.

The 16-millimeter projector existed then, but it was quite unperfected. Laboratories, busy with a heavy 35-millimeter output, had not troubled to work out print quality in the narrow acetate film. It usually was execrable. Compared with theatrical equipment, or even with 35-millimeter "suitcases," the 16-millimeter projector was a mere toy; and a person who prophesied its serious use in the field was deemed a fool. Illumination was poor and the mechanical movement generally was unsteady. The Pathoscope, with its 28-millimeter film, was better; but it could use pictures only from its own jealously guarded library, or footage produced expressly for it. If the school bought an old, standard-size portable or semi-portable, the film rental price necessarily went up, because a reel of 35-millimeter film at that time had an intrinsic value of about \$45, and, besides an exchange didn't like to have a property of that cost scratched, torn, or covered with oil in a single run on a worn



The Burton R. Barns "vicious circle in visual education," published in "Educational Screen" Sept., 1926, has remained strikingly true in intervening years.

machine used by an amateur operator, for a payment of two dollars. The educator, of course, was taking his chances, probably with the fire hazard of a nitrate print, for acetate was more expensive and frankly rated by the laboratories as poor stuff upon which to print brilliant pictures.

So, after the first glad rush at the start of the visual education movement, there was a lull. That, however, was characteristic of all progress for, as the educators themselves have discovered and have declared, civilization advances in waves. Now, therefore, although visual education, with the motion picture most conspicuous in it, was recognized for its importance, it did not forge ahead—it just marked time. Many intelligent observers expressed their irritation at the delay; but none showed a clearer sense of the reasons for it than Burton R. Barns, supervisor of visual education in the Detroit schools. He sketched his notion of the "vicious circle" which in his opinion was responsible, and sent it to the *Educational Screen*. An editorial there had given him the idea, he said, and the magazine now published his cartoon—in the September 1926 issue.

The circle showed the six human factors in the then current system of film supply—visual expert, film producer, salesman, teacher, board of education member, and school superintendent—each uttering a typical alibi for doing nothing. Mr. Barns's demand of those who looked upon this circle was, "All together now—let's break it."

As a matter of fact, of course, the circle was being broken—slowly, and, to the short-range observer, imperceptibly. Disintegration was being caused by the same unguided forces which had been steadily at work since long before the visual education movement took form. They were evinced in the old compromises, to be sure, just a little more

smoothed down by the glacial grinding of the years. Existing films—used theatrical subjects, "free" industrials, amateur attempts at production—were collected hither and yon, stored at some convenient non-theatrical exchange, objectionable scenes snipped out and new titles "cut in," to make them conform as nearly as might be with requirements of the local school system. Thus I have seen Rita Hochheimer, applying those necessary expedients, review and order changes in miscellaneous reels collected by Hsley Boone and Walter Yorke for the New York City schools which, in January, 1928, boasted visual education in some seventy institutions. And I have heard accounts of similar procedures in other American cities of the time.

The Theatre Carries On

THE theatrical field continued to make its unintentional but not unfriendly contributions. That is to say, the theatres went right on using, for their own entertainment purposes, films which might be salvaged later for non-theatrical showings. And an interesting incidental development of the time in this direction came from the eager attention shown by patrons of two Paramount theatres in New York City, the Rialto and Rivoli on Broadway, when short subjects were well presented on their programs.

These houses were then under the direction of Samuel L. Rothafel, known far and wide as "Roxy," probably the greatest motion picture showman of his day. His bills were all carefully assembled for his own advance approval, and each item was made to yield as much entertainment value as possible. If he felt that more value could be put there reasonably, he frequently returned a subject to its producer for that purpose. He gave as much attention to securing an effective newsreel, novelty or comedy as he did to booking the feature picture

which they were intended to support. I have sat with him many times in the earlier years while he was looking over the supply. In consequence of his care, his short films were markedly superior to the usual grind of such material served by the ordinary distributing channels. Whereas the routine exhibitor would contract for a dozen or so travel reels on the basis of a sample preview of one, Roxy would agree to use but one or two, and those only after individual examination. The success which his theatres enjoyed, through the exercise of this more discriminating method, was naturally noised over the industry, and exhibitors in other cities sought to book the same complete programs so expertly built. They could procure the features easily, as a rule, but not the supporting shorts; so applications for those were made directly to Roxy, or to Hugo Riesenfeld, leader of the fine orchestra at the Rialto, who had been promoted to assist him in management.

If this selected material was to acquire such value through having been brought thus to countryside attention, Roxy's organization surely was entitled to share in the profits. So Riesenfeld set up a regular film exchange for the purpose, called the Red Seal. Through this point, then, were relayed some of the best short subjects shown in the theatres of the nation during the third decade of the century, subjects which probably never would have reached the wide public in the routine process of sale. In prosecuting the idea, to stimulate the producers of shorts as well as to whet the aroused interest of audiences and exhibitors in them, Riesenfeld awarded an attractive annual medal for the best offering of the type. It was competed for spiritedly. And, indirectly, the entire non-theatrical field benefited.

When Roxy went to manage the Capitol Theatre in New York, and left Riesenfeld to succeed him at the Rialto and Rivoli, Riesenfeld continued the good work. A striking example of his constructive course was his presentation at the Rivoli, beginning February 3, 1923, of the film known as "Einstein's Theory of Relativity." The original production had been made under supervision of well known Berlin scientists during the preceding summer, when the learned world was agog with the sensational pronouncements of the great Albert. Being brought to America, however, the film greatly disappointed Riesenfeld, who felt that a valuable property had been unrealized for want of proper technical finish.

With due authorization he assigned the work to Max Fleischer, the "Out-of-the-Inkwell" animator; and Fleischer sublet the contract to Carpenter and Goldman, who actually did the splendid revision. Their finished subject was in four reels. Riesenfeld's theatre requirements being for only half that number, a two-reel version was also made for showing on the regular afternoon and evening program; but the four-reeler was held to be sufficiently important for especial presentation in the mornings to edify the lovers of popular science who thereafter presented themselves in large numbers. When the theatres had been satisfied,

Dr. Hsley Boone took a print for lecture purposes in the New York metropolitan area. He opened his tour with a complimentary showing at the American Museum of Natural History, where so many hundreds clamored for admission that the police had to be called out to control them and to save some of the museum exhibits which happened to be in the way.

Upon the thoughtful educators who came to see the exhibitions of the picture arranged expressly for them, it made an unexpected and remarkable impression. They quickly noticed that it was almost all about "relativity" and scarcely anything about the Einstein Theory. This, however, did not surprise them, for the world had been warned by the great man, himself, that the theory could be properly comprehended by only about twelve living mentalities. But they found, in the long series of ingenious animated diagrams and multiple exposures, a revelation of the powers of the screen to make abstract ideas clear and compelling. The New York *Times* reporter, who wrote a closely packed column about the "dress rehearsal," which very prominent educators had attended, observed that some of the illustrations "were so well done that the learned audience applauded like an ordinary audience seeing the rescue of Jackie Coogan." And, of course, the conveyance of abstract ideas was, as it still is, one of the most difficult problems in pedagogy. The Einstein film then, was the richest and most varied demonstration of scientific animation in a single place, to that date; its influence upon those who witnessed it was lasting—and, unknown to all but the inner circle of friends, that attractive phase was essentially the excellent work of the Carpenter-Goldman organization.

Another subject which stirred educators by concentrating camera advantages, and which was given currency by the showmanship of S. L. Rothafel, was "The Four Seasons." This was released first in 1921. It was produced for none other than Charles Urban, largely out of his extensive Kineto Library, and assembled under the supervision of Raymond L. Ditmars. It showed, in delightful variety, the response of nature to the season's changes from summer to autumn, to winter, to spring.

For the History Classes

EARLY in 1917 historians in the north-east states, at least, began pleasurably to see in the theatres, under the new release brand of Paramount, the first of a notable series of ten two-reel subjects called "The Son of Democracy," subsequently better known as the "Lincoln Cycle." All together they constituted the life story of the great Civil War president. They were produced by Benjamin F. Chapin, a character actor, favorably known to the stage for his Lincoln portrayals; and the first numbers were so well received by the photoplay public that he was enabled to build himself a studio at Ridgefield Park, New Jersey, to develop more ambitious plans.

Seven or eight years previously I had known Chapin moderately well. We both were studying playwriting then, under William Thompson Price, an old-time

dramatist who, in 1901 in New York City, had founded the world's first formal school devoted to that art. How it was that Chapin originally came there I do not recall, save that he had a full-length drama entitled "Lincoln," which was not in satisfactory shape for production. He may have joined the course on the recommendation of one of the Broadway managers who were in the habit of referring unready playwrights to Price, or he may have been attracted by the fact that Thomas Dixon, Jr., popular novelist, author of *The Clansman*, upon which D. W. Griffith's "The Birth of a Nation" was later to be founded, was also a student.

I remember Chapin as an intense, wiry chap, who submitted everything he wrote for the stage to a devoted sister, whose faith in his future success was unbounded. They worked hard over the "Lincoln" drama, and after a time the revised manuscript was accepted for production by William A. Brady, Chapin to play the name part. Unhappily it failed, but not without having received much admiring attention for its human, convincing portraiture. So Chapin prepared a condensed version of it, featuring scenes of Lincoln and his beloved son, Tad. With Chapin in character, it became a very successful headliner in vaudeville. The film productions came after that.

The "Lincoln Cycle" pictures, like the original play, were not always remarkable for their drama, but they compensated for such omissions by their sincerity, well-photographed, authentic detail and strong patriotic interest. They became really popular, and the theatres used them on holiday occasions again and again. Their success had a curious effect on Chapin, himself. His always burning enthusiasm for Lincoln became an obsession. He grew a proper beard, affected a stovepipe hat and a shawl, and in this anachronistic rig appeared frequently in public. The "Cycle" was to be his last and crowning achievement. He unexpectedly died. In December, 1918, I noticed that Charles L. Parker, of the Kinsman-Union Congregational Church at Cleveland, was heading a movement to raise \$50,000 with which to endow a department of literary and dramatic expression in the New Lyme Institute at New Lyme, Ohio, as a memorial to Chapin. But I never did hear how the movement eventuated.

About three years thereafter another "Lincoln" made its appearance, with acclamation wherever it was shown—a feature picture made in California by Al and Ray Rockett, who, by all accounts, reaped a rich return for their at first uncelebrated risk. In any case, they were rewarded with paying executive posts in the production ranks of Hollywood.

To the educator of 1920 interested in historical material, "The Birth of a Nation" was just a recent screen triumph—its "grand premiere" in New York was no longer ago than February, 1915—and, while he may have deplored incitements to racial and sectional prejudices in it, it must have stirred his imagination to conceive possibilities of period pictures in the classroom. More nearly current was the fine production starring that ex-



Dr. Hugo Riesenfeld, former concert master at the Vienna Opera House, encouraged the production and distribution of many notable educational films.

cellent actor Arnold Daly, entitled "My Own United States" and founded on Hale's *The Man Without a Country*. Apart from the adventures of the fictional *Nolan*, it contained stirring scenes of the Wars of 1812, Tripoli and Mexico, introducing many famous persons, including Hamilton and Burr in their tragic duel. Long after this picture had served the theatres, I tried to buy it for use in the "Chronicles of America"; but a lawyer bent on recouping losses of a client's estate, held out for more than seemed reasonable, losing thereby a distinguished sales opportunity which never came for him again.

The Civil War, or the War of Secession (or perhaps I should say "the War Between the States," which seems to be today's preferred euphemism), had plenty of theatrical footage to offer the schools—among the mere "program" pictures being: "The Coward," with Frank Keenan and Charles Ray; "Madam Who," with Bessie Barriscale; "Secret Service," with Robert Warwick; "The Copperhead," with Lionel Barrymore. Or, concerning the *ante-bellum* South, there was "The Bride of Hate," starring Frank Keenan again. In this last-named film there were, as I recall, some excellent scenes of early steamboating on the Mississippi, when the tide of American population was spilling over the Alleghenies into the West. And, for that matter, the steamboats lived again less rowdily in the screen version of John Hay's "Jim Bludso," with Wilfred Lucas.

Dramatizations of Bret Harte's stories recalled the life of the Forty-Niners—witness Mary Pickford in "M'liss," and Douglas Fairbanks in "The Half-Breed." There were at least two outstanding "Evangelines," one presenting Miriam Cooper, the other (astonishingly enough), Theda Bara, first of the screen "vampires." Lillian Gish helped to illustrate the seventeenth century settlement of Virginia Plantation with "Daphne and the Pirate." Bessie Barriscale did a story

(Concluded on page 402)

Among Ourselves

Notes from and by the

Department of Visual Instruction of the National Education Association.

Conducted by **JAMES D. FINN**

State Teachers College, Greeley, Colorado

To the Members of the Department of Visual Instruction

I AM sure that you will be interested in the report on memberships that has been prepared by your Secretary-Treasurer, Ward C. Bowen, as of October 15. At that time there were 497 members of the Department. Two hundred five of these were also members of one of the three branch organizations; seventy-four in the New York Metropolitan Branch; seventy-two in the New England Branch; and fifty-nine in the most recently organized Louisiana Branch.

Even though branch members contribute less to the National Department (a part of the membership fee is retained by the branch) it seems to me a "branch" or "zonal" organization is fundamentally sound. In the long run a larger total membership should result and, from the point of view of the branch member, he should get more from his membership with the activities and meetings of the local branch supplementing national activities.

There should be more branch organizations. These branches will become the nucleus for the "zonal" organizations when and if the proposed constitutional amendments appearing on this page last month are passed at the Boston meeting next July. There have been signs of activity toward developing new branches in Ohio under the leadership of Edgar Dale, and in the Pacific Northwest through the efforts of U. S. Burt. Five other sections appear potentially ready for branch organization if local leadership is developed; California, Upstate New York, Illinois, Pennsylvania, and the Southeast. The organization of branches in these sections would prove a healthy stimulant to the total membership of the Department.

In the meantime every member can aid in increasing memberships by sending the names of those people who should be members of the Department to Ward C. Bowen, Secretary, State Education Department, Albany, New York. Mr. Bowen is soliciting memberships on the basis of personal letters of invitation outlining advantages of Department membership.

Incidentally, we have not yet tabulated our present membership on the basis of active and associate members as provided by the Constitution, which makes the distinction on the basis of N. E. A. membership.

Probably the most significant activities of the Department each year are the two annual conferences. Plans for both of these meetings are moving forward. One of the most interesting sessions to be held at the Atlantic City meeting will be a demonstration and discussion of "Visual Aids in Defense of Democracy." This theme is in harmony with the theme of the general meeting of the A. A. S. A. for Monday, February 24,

"Education to Provide for the Common Defense." At our session the best of the newer visual materials related to the subject will be reviewed and discussed. A broad definition of defense will prevail. Defending democracy implies much more than the building of armaments and the training of workers and fighters.

Preliminary plans are also being considered for the annual summer meeting in Boston. The New England Branch of the Department has already accepted responsibility as host for the Department and has appointed a committee to assist in developing a worthwhile program and in working out the details for the summer meeting. Howard A. Smith of Milton High School, Milton, Massachusetts, is Chairman of this Committee. Mr. Smith is also Secretary-Treasurer of the New England Branch. Other members of his committee are Abraham Krasker, Edward Wheeler, and Ralph Brewster.

The Editorial Committee for the Department has been practically completed. Here are the members who have accepted appointment to serve with James D. Finn, Chairman: Don G. Williams, Stanford University; Lelia Trolinger, University of Colorado; Robert Shreve, Director of Visual Education, South Milwaukee, Wisconsin; and Floyd Brooker, American Council on Education. One more member is to be appointed from the South.

Now, as a review, and to remind you of what you can do as a member of the Department, here are suggestions made in this and two previous letters:

1. Send names of people who should be members of the Department to Ward Bowen, Secretary-Treasurer.
2. Send suggestions for the program for the two annual meetings to me.
3. Give careful consideration to the "Zonal Plan" as outlined last month and express your opinions to me or to the enlarged Zonal Plan Committee which will soon be appointed.
4. Consider steps to be taken toward developing new branches.
5. Send suggestions and word of your willingness to help the Chairman of the Editorial Committee.

Yours sincerely

PAUL C. REED

New England Branch News

The New England section of the Department of Visual Instruction of the National Education Association has inaugurated a new policy of holding regional meetings in the various states designed to aid the teacher in becoming more familiar with Visual and Audio aids. The meetings are opened to any interested

(Concluded on page 397)

The Literature in Visual Instruction

A Monthly Digest

Conducted by Etta Schneider

Techniques of Utilization

History Number, *Education Magazine*.
61: September, 1940. Daniel C. Knowlton, special editor.

This special issue of the magazine gives ways and means of making current history alive and real. G. T. Hankin describes the work of the British Council of the Historical Association in promoting the production and use of history films and other visual aids. Irene F. Cypher, of the educational staff at the Museum of Natural History, gives helpful guidance in the use of maps for following current events. ("The Living Map," p. 14). Emil Lengyel, the Hungarian writer, describes the value of visits to historic sites as a link between the present and the past (p. 18).

In his article "Using the Movies in the Teaching of History and the Social Studies" John T. Greenan of East Orange, N. J. summarizes once again the historical film dramas which can effectively be used by teachers of American history as well as some of the 16mm. versions of feature pictures.

Other aids recommended for vitalizing history are museum exhibits ("It's a Small World," by Dwight Franklin, p. 30) and art prints ("A New Visual Aid: Illustrative Sets available from Boston Museum of Fine Arts," by Anne Holliday Webb, p. 35)

An interesting technique for enriching current events is the Town Hall meeting of the Air type of auditorium program, described by a New York City teacher (Meyer Terkel, p. 38).

Simple Visual Aids—Godfrey Elliott.
Oakvale, West Va.—*West Virginia School Journal*, 69:14 September, 1940

The many ways in which schools can inaugurate an effective program using concrete sensory aids at little or no expense other than effort. The use of community resources, school museum collections, picture files, stereographs are some of the aids.

Movies in High School History Teaching—Ilanon Moon, Willis, Texas—
Texas Outlook, 24:39 September, 1940

The value of using Hollywood films that portray episodes in American history. Specific reference is made to the patriotic short subjects made by Warner Brothers in technicolor. They are available to theatres free for showing to students. Titles in this series include, "Declaration of Independence," "Romance of Louisiana," "Sons of Liberty," "Man Without a Country," "Patrick Henry," "Lincoln in the White House" and "The Bill of Rights."

Visual Aids to Learning—*School Executive*—September, 1940

The illustrations are a valuable supplement to the written material contained in the articles. Contributors to the special issue include: D. Arthur Bricker of Cincinnati, F. Marshall Worrell of Englewood, N. J., D. Ross Pugmire of Teachers College, Columbia University, Georgina Lannin of Hamtramck, Michigan and A. T. Browne, Superintendent of Acadia Parish schools, Crowley, La.

The September issue of *School Executive* is worth examining.

Visual Aids in Education: *Excerpts from the Third Annual Conference—*
University of Oklahoma, Extension Division, July 9 and 10, 1940

Talks included "The Importance of Using Visual Aids as Curriculum Materials" by J. E. Hansen, "Museum Materials for Teaching," the description of the state-university sponsored WPA Museum Project, and the use of the school journey in education—a roundtable discussion. Other activities at this conference, not reported directly in this bulletin, are demonstrations and illustrated talks by teachers in Oklahoma. The conference was again under the direction of R. Boyd Gunning.

Research

Experiment to Determine the Most Effective Method of Teaching Current History—Charles G. Eichel, Brooklyn, N. Y. (Ph.D. dissertation, N. Y. U.)
Journal of Experimental Education, 9:37-40, September, 1940

The sound film method of teaching current history in the elementary schools was compared with such traditional methods as reading of newspaper articles by the teacher, reading of newspaper articles brought to class by pupils, reading of periodicals, and others.

The 6B students in 6 elementary schools furnished the data. The schools had a similar socio-economic background. The classes were heterogeneously organized on the basis of intelligence quotients and similarity of socio-economic backgrounds. A variation of the paired experimental control technique was used. A zero-point class which received no instruction at all was also included, together with experimental and control groups. The experimental class used the film; the control class used a special news leaflet prepared for the experiment and containing the same facts as were seen in the film. The zero-point group was exposed to newspapers, photo reporters and magazines but received no instruction at all.

The teachers were chosen because of their interest in current history and vis-

ual instruction. The same teacher taught both experimental and control classes. There were two lessons on each topic, one to introduce the new topic and the other for review. The film was shown twice in each case; the *Photo Reporter* was read and reread. (Films used were *March of Time*)

New-type tests were created. Questions in the tests were selected by the teachers as the most worthwhile and because answers to them could be found in the film and in the *Photo Reporter*. They were checked for reliability. A pretest was given before each new lesson and a follow-up test immediately after the review lesson. Ten days later a retention test was given to each of the three types of classes. Ten weeks later, a test of 100 questions, composed of ten questions from each test of each of the ten units, was given. This test was also given after a year's interlude to 144 pupils. Results showed:

1. The control group was superior to the experimental group in the majority of the individual units of the experiment.
2. The control group was superior to the zero-point group in each of the units.
3. The control group was superior to the experimental group in the combined units of the experiment.
4. The control group was greatly superior to the zero-point group in the combined units of the experiment.
5. The experimental (film) group was greatly superior to the zero-point group in each unit of the experiment.
6. The experimental group was greatly superior to the zero-point group in the combined units of the experiment.

The investigator also found the control group superior immediately after the follow-up test by .27 mean point; but the experimental group was superior to the control group 10 days later; the experimental group was superior to the control group 10 weeks after the experiment; the experimental group was superior to the control group one year after the experiment by 6.46 mean point.

Conclusions: The sound-film procedure, as described in this study, was more effective than the traditional textbook-study method of the printed news media, since more of the information gained through the film was retained by the pupils so instructed.

Consumer Education

Presentation Techniques; Writing, Radio and Motion Pictures—Edgar Dale and I. Keith Tyler, leaders. Proceedings, Second National Conference, Institute for Consumer Education, Stephens College, Columbia, Missouri. Bulletin No. 2, 1940, p. 148-52

Basic material on consumer educa-

tion should be secured from experts. But the actual writing or development of materials should be in the hands of persons who are skilled in the arts of communication. There is a genuine possibility of the production of consumer education films in 16mm. silent by high schools and colleges. Ohio State University and University of Minnesota are already at work. Documentary films have helped to provide a long-range view for consumer education. They can do much to get action because of their emotionalizing quality.

School Journey

The School Journey—Eugenia Burnet—Knoxville, Tenn. *American Annals of the Deaf*, 85:362-71 September, 1940

A child deprived of one of the faculties (of seeing or hearing) needs an extra amount of emphasis placed on the remaining one. The deaf child needs many concrete experiences before he is introduced to the abstract. It is more difficult to get interest and cooperation from a child who is handicapped than from a normal child. The school journey can increase interest by offering a natural rather than an artificial environment in which to learn.

Some suggested trips for such children are:

To a grocery store, to see the fruit and vegetables, ideas for a store in the classroom, practice in speech and speech reading in buying articles, to appreciate care of a store.

To the greenhouse, to select plants for the schoolroom, to see how the soil is prepared and the seeds planted, to see how plants are cared for, to get special information about the plants selected.

To the barn, to see how the barn is made, to see how the cows are cared for, to see the cows milked and the milk prepared for use.

To the children's department of the city library, to see the arrangement, to read something about the unit being studied or a story, to get material for written language, to check out books, to look through the stereoscopes at pictures relating to the work being presented.

To the pet shop, to see how pets are cared for in large numbers, to know something of the cost of animals, to appreciate the work of keeping such a shop.

To a home, for articles of furniture and rooms. There could be short walks to gain concepts about certain words.

A check list for evaluating a school journey is then given. Sample plan for a journey is given in detail. The article is sufficiently important to be read firsthand by those interested in specific guides for conducting a school journey with any group of children.

Exploring Your Community—Gladys L. Potter, compiler. The Association for Childhood Education, 1201 16th Street, N. W., Washington, D. C. 1940. 35c.

School-Made Films

The School-made Film in a Public Relations Program—William G. Hart—*American School Board Journal*, 101:26, September, 1940

Our Children Learn to Read—William G. Hart, Dearborn, Mich.—*Nation's Schools*, July, 1940. p. 27-30

This is the title of a film made for public relations. It shows the methods used in teaching reading in the elementary schools of Dearborn. The article describes the steps in the production of the film, from the planning and writing of the scenario through the editing and screening. The shooting script is printed in full.

Books on Movie Making

Filming for Amateurs—Paul Burnford, (A.R.P.S., Foreword by Paul Rotha—Pitman Publishing Corp., New York, 1939. \$3.50

A Guide to Making Better Movies—Amateur Cinema League, Inc.—1940. Free to members. Not for sale. The League, 420 Lexington Ave., N. Y.

Here are two books on the same topic. But they are as unlike as an onion is from a lily, although both come from the same family. The publication of the Amateur Cinema League is a practical handbook for its members who are dabbling in cinematography as a hobby. It describes in clear-cut, straight forward fashion the steps and tools for making amateur movies in 8mm. and 16mm. size. Simple diagrams and small photographic illustrations help in the presentation. The purpose of the book is to "give a sufficiently full statement of fundamentals, to serve new and old filmers alike." The book replaces *Making Better Movies*, also a publication of the Amateur Cinema League.

Paul Burnford's book is a sensitive treatment of the art and ingenuity that are inherent in making films. Its purpose is to "point the way to higher quality work . . . thus making it useful to the amateur as well as the professional cinematographer." Paul Burnford served his apprenticeship with the British documentary film makers, as Rotha describes in the foreword, and had an opportunity to show his creative talents in the production of four short films made at very low cost. The book is beautifully designed and the photographs are an integral part of the content. They describe very effectively the "intangible" elements that the author wishes to convey. The emphasis in this book is on the objects being photographed and the best ways of achieving desired effects or impressions. Burnford believes that all film makers, amateur and professional alike, should have a reason for telling a story in film and that he can help them to use the mechanical tools at his disposal to best advantage in telling the story or building up the impression. As a positive guide to eliminating mediocrity from film-making, this book is a "must."

Source Materials

Teaching with Motion Pictures: A Guide to Sources of Information and Materials—Mary E. Townes, Teachers College Library—Bureau of Publications, Teachers College, Columbia University, New York City. Revised Edition 1940, 29 pp. 35c

A carefully organized and informative listing of materials needed to promote the effective use of film in schools. As the Foreword states, "the publication of new books and pamphlets and the discontinuance of many has necessitated a complete revision of the earlier guide (1938) . . . The revised edition is up to date through early 1940." Books, periodicals, yearbooks, organizations, courses for teachers, and sources of films and equipment are given for the field of visual education in general, with special emphasis on the educational film. Research studies, and other materials on the theatrical film, manuals and books for teaching photography appreciation, are also provided. Finally, three pages are devoted to literature on amateur movie making in schools. An excellent source booklet.

Films at the New York World's Fair—American Film Center, Inc., 45 Rockefeller Plaza, N.Y.C. — *National Board of Review Magazine*, September, 1940 p. 9.

The Center plans to make available to teachers the titles of those films shown at the New York World's Fair that will be generally distributed. All forms of public relations were effectively presented through the film medium, ranging from foreign newsreels and travel films, American government films and industrial.

Visual Aids in the Realm of Chemistry—Visual Aids Service, New Jersey State Teachers College, Montclair, 1940. 11 pp mimeo. 25c.

A listing of charts, exhibits, films, pictures, slides, and publications available from various sources for teaching Junior High School Science and Senior High School and College Chemistry. Information is given as to specific material obtainable—on abrasives, alcohol, aluminum, asbestos, and so on to wood and wool.

1000 and One, The Blue Book of Non-Theatrical Films—Educational Screen, Chicago, Ill. 16th Annual Edition, 1940-41, 132 pp. 75c to non-subscribers of EDUCATIONAL SCREEN.

This annual stand-by now appears with important revisions (or improvements). The number of film titles and film distributors has grown; the number of subject classifications has reached 155. There is, too, a complete alphabetical index to all the films for ready reference. Announcement is made of the coming publication of the results of the National Film Evaluation Project, sponsored by EDUCATIONAL SCREEN, in a Supplement sold only to owners of this 16th edition.

Animated diagram illustrating the function of the ailerons

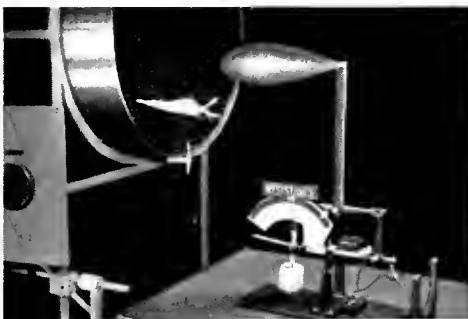


Principles of Flight

IN this film, the elementary principles of lift and flight are illustrated by the kite, the glider, and the airplane. Animations and straight photography of laboratory apparatus and wind tunnels are used to illustrate the effect on flight of velocity of air currents,

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Aerodynamometer



Glider in flight

Eastman Classroom Films

NEW FILMS OF THE MONTH

As They Look to A Teacher Committee

Conducted by **DON WHITE**

In Charge of Audio-Visual Extension Service
Division of General Extension,
University System of Georgia, Atlanta

ABOUT THE COMMITTEE—

In the organization of a Teacher Committee to screen and evaluate films, we have been fortunate in having the cooperation of the extension class in Audio-Visual Education which is being conducted in Atlanta by Professor H. B. Ritchie, Professor of Education at the University of Georgia. The members of this class, all of whom are experienced teachers, have volunteered to serve as the Teacher Committee. The wide training and ability of this Committee is revealed by a survey of the training and experience of the members present at the last meeting, where it was found that of the 17 members present, 15 have Master of Arts degrees, one a Master of Science degree and one a Bachelor of Arts degree. The individual members of the Committee average 16 years' teaching experience each. Because of this excellent training and wide experience, the writer feels certain that their opinions may be credited with a high degree of accuracy.

TO THE PRODUCERS—

For the benefit of educational film producers and distributors who are responding in an excellent spirit of cooperation to our invitation to send new films for screening, the Teacher Committee has decided to meet for screenings each Friday afternoon, instead of meeting on alternate Fridays as was originally announced. Producers who have not yet forwarded prints of their new films are again invited to send a print of each new production, transportation prepaid, to Don White, 223 Walton Street, N. W., Atlanta, Georgia.

Since the first few meetings of the Teacher Committee have shown that it will be inconvenient to screen more than five or six reels at one meeting, it is now suggested that producers make advance arrangements by correspondence before shipping their prints for screening. Any prints which may be received without such advance arrangements will be held until the first meeting of the Teacher Committee at which there is sufficient time for their screening. All films are returned on the day following their screening.

The following series of three films are especially suited for use as helps in teaching and motivating reading in the kindergarten and lower primary grades. In each of the three films a very simple story is enacted on the screen by puppet characters while a narrator (a man for the first film, a woman for the second two films) reads very slowly and distinctly the simple words of the story which appear, appropriately grouped in short phrases, in a title strip at the bottom of the picture. Each film is ten minutes in length, 16mm sound. An added teaching feature of distinct value are the slides, made from stills in the films, with sound-disks to accompany them for use on synchronized phonograph. Prices for sale or rental may be obtained upon application to the distributor, Films, Incorporated.

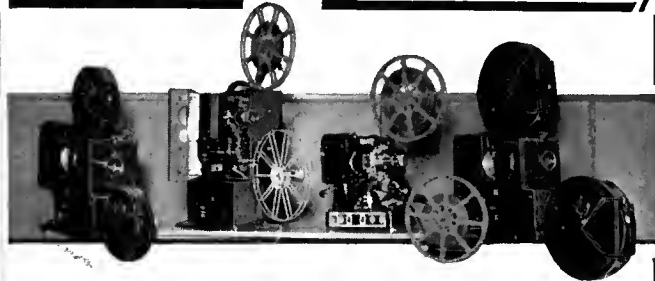
Baby Rabbit In I Wanted Red Wings—An enactment of a Carolina folk tale in which Baby Rabbit wishes for red wings like those of a bird. When his wish comes true, misadventures result which cause him to change his mind and plead for riddance of the red wings.

Baby Rabbit In Carrot Pie—Baby Rabbit eats almost all of a carrot pie baked by his mother as a present for Mr. Groundhog's birthday. As a result, Baby Rabbit gets a bad case of stomach ache and has to leave Mr. Groundhog's party.

Minor Duck In I Love to Make Music—Three ducklings, Do, Re, Mi, together with Minor, the Ugly Duckling, start to the animal school for the first time. The mistreated Minor, who loves music, becomes the hero of the day when the teacher has the whole school sing a patriotic song Minor has written.

COMMITTEE OPINION—Because most of the Committee members are not experienced in teaching at the lower primary grade levels, it will offer no evaluation other than its opinion that the films should be of value in the kindergarten and lower primary grades for the motivation of reading, word study, and music.

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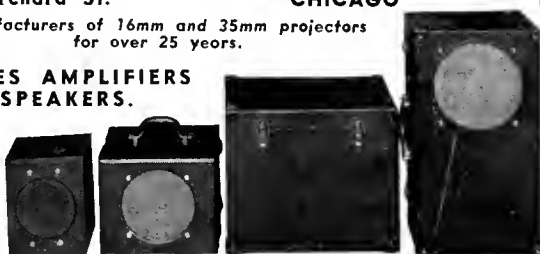
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Automotive Service (Vocational) 11 minutes, 16mm sound, sale price \$45.00. Teacher's guide to be published.

One of the latest releases in the "Your Life Work" series, this film uses photography and narration to explain the requirements and advantages of automotive service as a prospective vocational field for boys. First the development of automobiles is sketched from the early models, and the narrator explains that our increased use of autos in modern life has resulted in a greater need for men experienced in the work of repairing and servicing them. The film shows how a good automobile mechanic must be familiar with many different kinds of work. Then various specialized shop jobs are shown, with the explanation that many service men in time become specialists since general service training is a basic requirement for all specialized jobs. It is explained that a young man's first job in automotive service may be that of helper or stock room assistant. The values to him of alertness and constant study toward progress on the job are stressed, and the student who is interested in automotive service as a vocation is advised to lay a strong foundation of school courses in physics, mathematics, mechanical drawing and shop work. The opportunities in management are sketched, and the film closes with a suggestion of the rewards which a young man may gain by qualifying himself for work in the automotive service field.

COMMITTEE OPINION—A good film for boys' vocational guidance at the junior and senior high levels. Although the considerable amount of material included necessitates a somewhat rapid tempo, the information given is well-balanced and accurate. The film is designed to be shown as one of a series in high school vocational guidance studies, and it should prove very effective if so used. A suitable introduction by the teacher, a discussion of the points brought out in the film, and a visit by the class to a modern garage may be valuable in the utilization of the film. Photography and sound are excellent.

The Woodworker (Vocational) 11 minutes, 16mm sound, sale price \$45.00. Teacher's guide to be published.

Another release of the "Your Life Work" series, this is designed to suggest vocational opportunities for high school boys in the woodworking trades. Opening scenes show construction work on dwellings as the narrator explains that much of this construction consists of rough carpentry. This is contrasted to the more exact work required by interior finishing and cabinet making. In a woodworking mill, workers perform the tasks of machine operation and assembly work. Some of the highly skilled jobs such as stair making and ornamental woodworking are shown, and the commentator explains the requirements of ability and experience needed for this type of worker. Next the film suggests opportunities for advancement, explaining that many contractors and mill owners came up from the shops. The student interested in woodworking as a vocation is advised to devote special attention to school courses in mathematics, science, and mechanical drawing, and to arrange a home workshop where he can familiarize himself with woodworking tools and methods.

COMMITTEE OPINION—A good film for use as one of a series in vocational guidance at the junior and senior high levels. It should help to develop an appreciation of the value of craftsmanship and accuracy in manual trades, and to show the opportunities open to those who consider entering the woodworking trade. As accompanying activities, visits by the class to a woodworking shop, a furniture factory or a building in construction are suggested, together with an introduction by the teacher before the film showing and a discussion by teacher and pupils after the showing.

Hummingbird Home Life—1940 Revised Version (Haselton) 11 minutes, 16mm sound. Apply to producer for sale and rental prices.

A revised version of the film by the same title released in 1938. The film begins by telling of the many species of hummingbirds, of which it pictures one, a Western species. Then it shows a hummingbird's nest, located on top of a signpost on a busy Hollywood street. Three or four stages

(Concluded on page 391)

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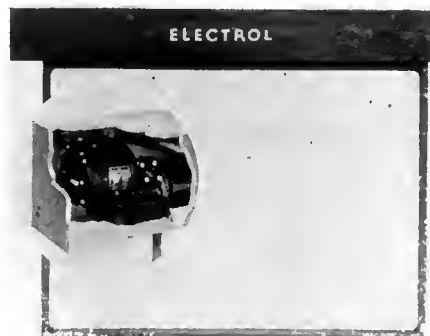
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In and for the Classroom

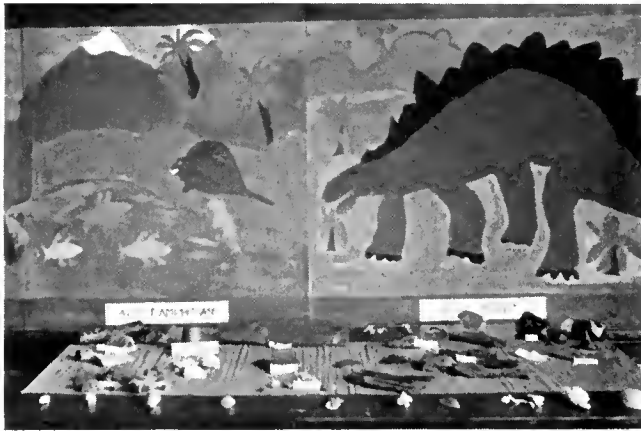
Conducted by **WILBER EMMERT**

State Teachers College, Indiana, Pa.

Classroom Museum Promotes School-Community Relations

IN A conscious effort to promote a more wide-spread program of Home-School-Community Relations in her school, and to indicate to the student teachers under her supervision an activity of commendable merit, one of the critic teachers in the Laboratory School of the State Teachers College, Indiana, Pennsylvania, employed the classroom museum to achieve this objective during the study of one of the units in elementary science. In the lesson planning this objective was listed as one of the "Teacher's Aims," however, and was purposely not brought to the forefront as an outcome to be acquired by the students themselves.

While the critic, the student teachers, and the children of the Fifth Grade were planning their attack on the problem of "The Earth and Its Changes," the query was injected as to the possibility of securing from the homes a number of materials to illustrate the various phases of the subject to be studied. After one boy had volunteered the information that "My father has a



Museum exhibit arranged in classroom.

sure-enough, real meteorite"; and another pupil stated, "We have some sea shells, and beach sand, and fossils from the mines, and rocks from the Black Hills"; all the other members of the class were eager to tell what they had at home which might be used to clarify the points of the unit. This enthusiasm skillfully directed resulted in the expressed desire that a "museum" be developed as the study of the problem progressed.

Hence, among the committees organized to carry on the study of "Earth and Its Changes," the "Museum Committee" held a prominent place. It (under the supervision of one of the student teachers) decided that:

1. It would receive items from members of the class only after the contributor had studied his material and written out an explanatory description of the article.

(Talk it over with the parents, read about it.)

2. If brought from home, the parent's consent to use it be submitted with the article.

3. An identifying mark be placed on the item, and a record submitted to the museum committee to facilitate the return of the items at the completion of the study of the unit.

4. The Art Supervisor be consulted on the problems of labels, arrangement of items, and "murals."

5. The exhibit be a real museum, and not a hodge-podge of junk with useless duplications.

6. The museum be a "work shop" during the study of the problem, and that if items were removed for individual study that they be returned promptly and replaced properly.

7. Field trips be taken for the purpose of studying certain things as they exist today, and to secure other items for the museum.

8. At the conclusion of the study that an open house period be observed at which time a program would be presented to parents, class mates, and other rooms of the school.

9. That the parents be consulted about many of the items being studied, and urged to assist in securing additional museum pieces.

The critic teacher, ever mindful of her "special objective," gave considerable encouragement to the museum committee in its activities, sent short, personal messages to the parents who were helping in this enterprise, used the school paper and the local newspaper to inform the parents and the community of some of the work being done, and employed the camera to make a permanent record of this museum undertaking as a school-community relations medium. The "open house" hour at the conclusion of the study was most gratifying because the mothers of most of the children attended the affair and exhibited a keen interest in the work of the school, and the attractively arranged museum in the classroom.

The accompanying picture illustrates only one section of the classroom museum set-up. From it, however one can see the arrangement of the tables in front of the blackboard; evidences of an understanding of museum procedures of arrangement, display, labeling, etc.; a working relationship between the science teacher and the art supervisor; and some creative endeavors from a background of readings and reference work.

Other pictures were taken of the different sections of the whole display, as well as pictures of the "social hour" at the open house period.

The concluding activity of this enterprise consisted of the construction of booklets by each member of the class with a "chapter" given over to each of the major sections of the study of "The Earth and Its Changes."

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These chapters were illustrated with newspaper clippings and line sketches made by the pupils. The concluding chapter, or appendix consisted of an account of the museum, its construction, use, values; and illustrated with prints of the various photographs to show the work done. These booklets were taken home by the pupils, with instructions to show them to their parents. Thus an additional Home-School-Community Relations medium was used to further the "special objective" of the critic teacher.

W. E.

Electrical Transcriptions As an Aid to Learning

THEODORE N. ROGERS
 Lincoln High School, Los Angeles

GATHERED around a loud speaker at John Burroughs Junior High School, a group of young people waited anxiously to hear their own voices. An electrical transcription had just been made in Mrs. May Uphoff's classroom of a class discussion, criticizing and commenting on a current photoplay. Not so important were their remarks, or the topic of consideration, as the distinctness of their diction, and the freedom of their speech. These were the tools that they were developing for use, and hence these were put in form for the mechanical recording just as they would dress up to "have a picture taken."

"Let's make that one over. . . . My voice was terrible and James stuttered. . . . Do we really sound like that when we talk?"

Such questions always follow a recording and bring to the attention of the producers those points of their personality by means of which they represent themselves to others, and which are not, of course, shown by merely looking into their own mirror. Speech recordings of students' voices can be the means to accomplish material improvement in distinctness of speech, in better diction, and more worthwhile conversation.

At the suggestion of the Visual Education Department and with the approval of the Secondary Curriculum Section, transcriptions have been made by the writer at the John Burroughs Junior High School of panel discussions by the 9th grade students on such current motion pictures as "Gunga Din" and "Pygmalion." The response of students has been spontaneous and the value to them of hearing their own voices and making criticism of self, is readily apparent.

Electrical transcriptions have found valuable application in the school curriculum as mirrors by means of which students may criticize their own efforts in individual musical programs, orchestration, or group singing, as well as speaking. At the Abraham Lincoln High School, electrical transcriptions have been made



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of commencement exercises, musical programs by the school orchestra, band, instrumental and vocal solos, and also of public addresses and entertaining programs, specifically intended for re-delivery in the school auditorium. These also have been made available to the students as a teaching aid, whereby they may best recognize and correct their errors and improve their delivery. Transcriptions, thus used, are a potent factor in education.

Another essential application of electrical transcription in the school curriculum, is the transcribing of vital radio programs which come at hours impossible for student attention, and which, when recorded, may be re-played at numerous times and occasions to suit the needs of the classroom as related material in a course of study. Only by this means may some very valuable contribution of radio be made available to any student body, at the proper time and occasion.

Following the lead of manufacturers, progressive educators should study better means and methods to facilitate the learnings and accentuate the skills in use of the tools and equipment which the student is going to need in normal living. All of this means better ways and means to obtain the fundamentals of education, the foundation of which always will be reading, writing, arithmetic, skill in conversation, and insight into ethics and logic. Electrical transcriptions find a worthwhile place in this concept of progressive education.

The Motion Picture—A Teaching Assistant for Physical Education

(Concluded from page 376)

interest of students.⁴ The work of T. K. Cureton, Jr., and associates at Springfield College is notable in that it included a detailed analysis of diving skills by means of motion picture technique. These are only samples in a wide field of interesting and profitable research for the advanced student.

Physical education, therefore, at the present time presents a promising field for wider use of the motion picture as a teaching instrument. The realization of this possibility has been unbelievably slow in appearance when we consider the rapid growth of this medium as a supplement in other departments of education. Perhaps the best way to promote the use of the motion picture in this field is to point out and demonstrate its advantages to the teacher in training. A real challenge is presented to the young teacher who realizes the potentialities of this visual aid in physical education and is willing to try out its limitless possibilities.

⁴ Ruffa, E. J., "An Experimental Study of Motion Pictures as Used in the Teaching of Certain Athletic Skills." Unpublished M. A. Thesis, Leland Stanford Jr. University, 1935.

New Films of the Month

(Concluded from page 387)

in the development of its family of baby hummingbirds are next shown. Excellent ultra-slow-motion shots made by the Edgerton high-speed camera show adult hummingbirds in flight. A great many scenes of the mother bird feeding the young ones are included. And when her first brood becomes capable of independent flight, the mother bird moves across the street to begin the process all over again.

COMMITTEE OPINION—A good film for use in nature study and science classes. The closeup photography of the tiny birds in flight and in the nest is excellent. To follow the showing of this film, a study of local species of hummingbirds, with a possible field trip, may prove helpful. Photography and sound are good.

Dentistry A Career (McCrum) 22 minutes, 16mm sound, sale price \$60.00.

A picturization of the training required for a career in dentistry. As the film opens a typical dentist, Dr. Jones, is shown in his office. He relates some of the facts about dentistry, explaining that it is a business as well as a profession. The film then shows Bill Wilson, a high school graduate facing the problem of occupational choice. He chooses dentistry, and as the first phase of his dental training plans to take two years of academic studies in a recognized college. Completing this training, he enters the dental college. The film now shows in detail the various subjects studied in the first two years there, explaining that practical experience is gained by work in the college clinic during the student's junior and senior years. A considerable portion of the film is devoted to an explanation of the many subjects studied and the many different types of laboratory and clinical work which must be mastered. Then the film shows the seniors receiving their diplomas. After a State Board examination, the new dentists enter private practice. As the film concludes, the narrator visits Bill Wilson, who we hear has now been in practice for four years. Bill expresses his satisfaction with his chosen career.

COMMITTEE OPINION—A fairly good film for use in high school vocational guidance studies. The title would appear not to indicate with complete accuracy the content of the film, which is devoted in the main to a detailed explanation of a dentist's training. If this point is explained in advance, and if mention is made to the class of the drawbacks to the dental profession which are not mentioned in the film, it should prove of value. Photography, sound and organization are adequate.

On the Road to Acapulco (Spot Films) 22 minutes, 16mm sound, in Kodachrome. Sale price, \$165.00.

A full-color travelogue of the towns along the road from Mexico City to Acapulco, on the Pacific Coast of Mexico. In excellent color the film shows shrines, outdoor markets, churches and chapels, gardens, silver and gold mines, and finally the rugged cliffs looking out over the blue Pacific. Intimate glimpses of native life are provided in many scenes, including views of native market places and community washing-places. The film concludes with scenes of a native diver who plunges hundreds of feet from the cliffs into the ocean below.

COMMITTEE OPINION—A fairly good film for social studies at the junior high level and above. The film makes no pretense of being anything other than a travelogue, but the excellent use of color adds to its value. For educational purposes, the organization of the film could be improved, as could the accompanying narrative. Photography, color rendition, and sound are excellent.

Producers named above:

Films, Incorporated, 330 West 42nd Street, New York City
Haselton, Guy D. Haselton Travelettes, 7936 Santa Monica Blvd., Hollywood, Calif.

McCrum, Dr. Thomas B. McCrum, 4144 Charlotte Street, Kansas City, Mo.

Spot Films, Inc., 339 East 48th Street, New York City
Vocational, Vocational Guidance Films, Inc., Old Colony Bldg., Des Moines, Iowa

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"A Little Bit of Heaven"

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SCHOOL MADE MOTION PICTURES

Conducted by **HARDY R. FINCH**

Head of English
High School, Greenwich, Conn.

Member Committee on Standards for Motion Pictures and
Newspapers of the National Council of Teachers of English

SCHOOL-MADE films are being produced by English and social studies classes. Teachers of English are discovering that the writing of a scenario for a school production is an activity that evokes a great deal of student interest. A student's original story is sometimes used as the basis for a film, or a literary classic may be the scenario's source.

Social studies classes are dramatizing portions of history and are recording special units developed by them. In some of the social studies films, students have received valuable experience in research while developing a scenario.

Arkansas

The culmination of a sixth grade unit on the Caribbean Sea Region of the Gulf of Mexico is *The Spanish Main*, a 400-foot, 35 mm film produced in the Little Rock Public Schools. Victor L. Webb, supervisor of arithmetic and social studies, reports that it was made about thirteen years ago.

California

Our World, the product of the John Fremont High School, Los Angeles, not only furnishes comedy but



(Courtesy William Couch)

"Shooting" a scene for a school production

also teaches students a lesson. (2000 feet). On the advisory staff were: Mrs. Mary Anderson, scenario; Mrs. Mabel Mattison, film adaptation; and Mr. Clifford Elger, art. The mythical Fremont High in the film is changed into one of good behavior, honor and pride; from one that had a dirty campus, a bad reputation, and a student body that didn't care.

Three films reported by Dr. Helen Miller Bail of the Manual Arts High School, Los Angeles, are based on social studies activities. *We Discover China* shows a ninth grade class visiting places of interest in Chinatown (400 feet). *Our Cycling Trip Through France* (400) presents a faked bicycle trip with local scenery

and school costuming. *Pan Pacific Exchange* (400) tells the story of a unit on oriental life.

When the Cat is Away (130 feet), written, directed, and produced by the children of the Lowell Junior High School, Long Beach, under the direction of Dr. Helen Rees Clifford, shows what happens in a classroom when the teacher is away. Clever reverse action shots add humor to its plot.

The English Class of Sacramento High School possesses an 850-foot film based on an original scenario. *Track Dust* has introductory titles in technicolor. Its story deals with two rivals on the track team. Both want to run in the school's largest track meet. Miss Edith Lawson was the teacher sponsor of the film.

Connecticut

A romantic comedy is *Trouble Or Nothing*, a Greenwich High School production, which uses the school as locale for some of its action. Its plot centers about two high school students and their rivalry over a new girl student. Miss Eleanor D. Child, Greenwich audiovisual director, was production manager. (500 feet)

Indiana

Three students of Central High School, Evansville, and their parents foil a villain who has designs on Little Nell in a thrilling melodrama, *Curses! Foiled Again*, developed by the high school's photoplay production group in its leisure time. The last sequence (100 feet) is in color. The entire film is 800 feet long. Mrs. Maryland Blackburn was its sponsor.

Kentucky

The University Elementary School at the University of Kentucky, Lexington, has made a film entitled *Gold! Gold! Gold!*, the story of the early pioneers who crossed the frontier into California. The film was an outgrowth of a fifth grade social studies project at the school. Miss Lillian McNulty was the director of the production. (375 feet)

Minnesota

A 16mm sound film, *Is There Room For Us*, has been completed by Mr. Milton Hahn's Vocational Orientation class at the University of Minnesota. In the plot Ruth Hart, college student, receives help in choosing, training for, getting, and holding the right job. With the help of her instructors she explores the possible fields of endeavor, finds that her own function lies in clerical and sales work. She studies insurance selling, looks for and finds a job. (two reels—rental, \$3)

New Jersey

A story showing how improvement in manners helps one to win social approval is found in *Or What Is a Library For?*, a 250 foot film produced by the Motion

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Picture Club of Highland Park High School (Miss Wilma Johnson, sponsor).

New York

A classroom at New York University was the setting for a humorous film, *Applesauce, Professor* (400 feet). Robert Gessner, instructor in English, advised the students in the planning of the production, while Charles Carbonara was in charge of the technical aspects.

A gay nineties thriller is *Ferled Again*, an 8mm production of the Cinema Club of Samuel J. Tilden High School, Brooklyn. Miss Ruth Byrne was the director. (200 feet)

Ohio

The Perfect Tribute—To Lincoln was the subject of a 100-foot 8mm film completed by the eighth grade social science class at Dover High School. Costumes and backgrounds were two of the items involving considerable student research, C. K. Miller, Supervisor of Visual Education, reports. The film was made in the Oak Grove division of the high school when Mr. Ralph Beechy was principal.

Pennsylvania

A dramatization of *The Merchant of Venice* (1000 feet) has been made by students of Blakely High School, Pecksville, under the guidance of James H. Melhuish. The students have also developed their screen version of *As You Like It*.

Tennessee

Sound was dubbed in after *The Path of True Love* was filmed by a member of the Central High School Photoplay Club in Memphis. The 400-foot, 8mm melodrama was supervised by Corrine J. Gladding.

West Virginia

Three original story films have been completed by Monongah High School: *Public Enemy No. 13* (300), in which a radical speaker is chased by students and hanged; *First Down* (600 feet), a football drama of the Frank Merriwell type; and *The Phantom Miner*, a mystery of the coal mines. Harold D. Fleming was production advisor.

(Note: All films listed are silent on black and white 16mm stock unless otherwise specified.)

(Concluded on page 401)

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Visual Education Meetings

On October 4 and 5 a Visual Instruction Conference was conducted at the State University of Iowa, Iowa City, with Bruce E. Mahan, Director Extension Division, and L. W. Cochran, Supervisor Department of Visual Instruction, presiding. Mr. J. E. Hansen, University of Wisconsin, spoke on "Visual Aids as Curricular Materials" at the first session (Friday evening). Other out-of-state speakers were Lewis V. Peterson, Visual Aids Service, University of Illinois, and Dolph Lain, who described the administration of the visual program at the Moline, Illinois, Senior High School.

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Visual Education received attention at many state education association conventions the past weeks. Two of the eight regional meetings of the Michigan Education Association—Region Four at Grand Rapids, and Region Eight at Kalamazoo—had section programs devoted to visual education.

The Visual Section of the Indiana State Teachers' Association held its regular meeting Thursday afternoon, October 24th, in School No. 5, 612 West Washington Street, Indianapolis. Mr. Ray B. Linville, President of the Section, presided. Mr. L. C. Larson of Indiana University addressed the group on "The Place of Patriotic Films in the School Curriculum," illustrated by the showing of the film "Bill of Rights," a technicolor patriotic short.

The 1940 State Convention of the Minnesota Education Association at St. Paul, October 24-26, included a Visual Education section, with Roland M. Torgerson, St. Cloud Teachers College, president. The program consisted of six 8-minute talks on techniques, administration, and progress of visual aids in Minnesota.

At the Central Missouri Teachers Association meeting at Warrensburg, October 10-11, an audio-visual group met to discuss problems in Audio-Visual Education, with Dr. Byron L. Westfall presiding.

The Western Pennsylvania Education Association, which met in Pittsburgh on October 10 to 12, for the first time devoted a section to audio-visual education. At the opening dinner session presided over by J. A. Hollinger, a discussion on "Photography in Education" was led by George E. Hamilton, followed by an address by Leonard Power, Federal Radio Education Committee, on "Radio in Education." Talks by John MacHarg, on "The Use of 2" x 2" Slides, and G. D. Whitney, Pittsburgh, on "Production of School-made Motion Pictures," were given at the Friday afternoon meeting.

The West Virginia Education Association, convening in Huntington November 6-8, held departmental programs, including one on visual education. Godfrey Elliott, Oakvale Schools, described the County visual service, followed by an open forum on visual instruction.

Notes

Training for the Hard of Hearing

With modern science and invention procuring better possibilities for combating deafness and social isolation of the deafened, the necessity of greater effort for the effective and practical application of this knowledge in a scientific institution becomes more urgent. In order to achieve better rehabilitation for greater numbers of the deafened, it is necessary to train teachers, social workers, parents, technicians and medical assistants for that work. To fulfill this need the University of Southern California has started this fall in the department of psychology, a course and clinic on the "Problems of Education and Social Adjustment of the Hard of Hearing and Deaf. The course will treat with auditory defects as a factor in mental and social maladjustment of children and adults; the development of residual hearing; methods of adjustments to a hearing loss; vocational guidance; visual and mechanical aids; lip reading to be taught with motion pictures. It is conducted by Dr. B. V. Morkovin and a staff of experts.

Film Membership Plans at Boston University

Boston University, School of Education, announces several types of service in its Bulletin for August 28, to meet the needs of different schools in the territory served by its Division of Teaching Aids. For a cost of \$100, all of the teachers of a school or school system have the use of all the motion pictures (except the Human Relations Series), lantern slides, and educational recordings listed in the catalog for one day's use. A \$50 membership fee will permit a school to use all of the silent motion pictures and lantern slides on a one day's basis.

The films available from the Division of Teaching Aids are classified into fifteen "School Subject Libraries of Selected Motion Pictures:" Art, Biology, Chemistry, General Science, Guidance and Occupations, Physics, Social Science, etc.

Also announced are seven Visual Education Courses during the school year 1940-41, all but two of which are conducted by Mr. Abraham Krasker, Director of the Division.

Buffalo Museum Gets Slides from State Department

A collection of nearly seven thousand slides has been deposited with the Division of Visual Education of the Buffalo Museum of Science by the Bureau of Radio and Visual Aids of the State Education Department at Albany, New York. This slide library is arranged in sets, comprising views of most of the countries in the world. Individual slides have been carefully selected to correlate with the course of study in geography in grades 2 to 6. A large number of slides on the life of George Washington and Abraham Lincoln are also included, as well as sets in general biology.

(Concluded on page 397)

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QUESTION: *How many such films are available?*

ANSWER: More than 140. Social studies—40; Human Biology—12; Plant Life—9; Animal Life—26; Astronomy—4; Geology—9; Physics—10; Chemistry—6; Art—6; Music—5; Athletics—4; Child Psychology—12.

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Current Film News

■ WALTER O. GUTLOHN, INC., 35 West 45th Street, New York City, announce the release of their latest vocational training pictures.

Elements of Photography—2 reels, 16 mm. silent—is strictly an instructional film, which shows in detail all the steps involved in taking, developing and printing a good picture. The procedure used in the film is based upon the training methods of the Signal Corps of the Army.

With the widespread interest in occupational training for national defense, Walter O. Gutlohn, Inc., stresses the importance of their series of vocational motion pictures on Aviation Mechanics. The first two films in this series are ready for release and have been made with the cooperation of the Roosevelt Aviation School, L. I., an accredited CAA training school.

The Making of an Airplane Part—2 reels, 16 mm. silent—taken in an airplane plant, traces the making of an airplane part from the design as first drawn until its installation in the plane, with special emphasis on the tools and machinery used.

Aircraft Welding—2 reels, 16 mm. silent—portrays the use of oxygen acetylene welding in airplane manufacturing, describing technique, tools and the manner in which student mechanics learn how to perform this skillful work.

■ BELL & HOWELL, 1801 Larchmont Avenue, Chicago, have acquired a number of new 16mm films for exclusive release:

Mexican Album—1 reel, silent—an all-color journey through Mexico, including highway, markets, cities, churches, people, bull-fight, photographed by Helen Ewing.

Gateway North—1 reel, silent—edited from lecturer Karl Robinson's color film of the northward extension of the All-American Highway through British Columbia, over the historic Caribou trail, showing Indian life, industry, flowers, reasons for peace.

Gray's Elegy—18 min. sound—Stoke Poges and other scenes associated with the poet's life, then recitation of "Elegy" against background of English farm labor.

Land of Lyonesse—1 reel, sound—Arthurian legend land, with appropriate selections from Tennyson.

Wordsworth and the Lakes—1 reel, sound—favorite haunts of the poet laureate, charming English lake country, and recitations from his works.

Feudal Anticosti—1 reel, sound and silent—the island in the St. Lawrence, ruled as land-lord's private brief; salmon fishing scenes.

Sun and Moon; Planets, Asteroids, Comets—1 reel each, sound and silent—Lecture-films by Ruoy Sibley, using astronomical photography instead of drawings.

■ POST PICTURES CORPORATION, 723 Seventh Avenue, New York City, is distributing a Study Guide with the 16mm

sound film *Killers of the Sea*, a story of the courage of Captain Wallace Caswell, whose purpose it was to help rid the Gulf of Mexico of the killer fish which prey upon game fish and destroy the fishermen's nets. Commentary is by Lowell Thomas.

The Guide, prepared by Agnes Saunders, formerly of the Education Department, American Museum of Natural History, suggests topics for discussion, questions, and word study. Importance of protecting game fish, how sharks differ from true fish, new and old methods of whaling, are a few subjects for discussion.

■ NU-ART FILMS, INC., 145 West 45th Street, New York City, offers a novel new picture, entitled:

The Terror of TINYTOWN—16mm sound—all midget-Western, with music and humor particularly suitable for children of all ages; nevertheless it will please adults also.

■ VISUAL EDUCATION SERVICE, University of Minnesota, Minneapolis, has produced three motion pictures on Horseback Riding, and one film for art classes.

Throwing on the Wheel—1 reel, 16mm silent—shows the technique of modeling a vase on a foot-powered wheel. Starting with a piece of clay, the processes of centering, shaping the bottom, lifting the sides, and shaping and finishing the vessel are shown. The vase is lifted off the wheel, left to dry, then fired in the kiln, and, when cool, is dipped in the glaze preparation and again baked.

Ground Technique (2 reels); **Riding Technique**; **Three-Gaited and Five-Gaited Saddle Horse** (each 1 reel) are the titles of the 16mm silent subjects concerned with horsemanship. Proper methods of saddling and bridling a horse, mounting, position on horse, turning, backing, dismounting, and leading, are demonstrated in the first subject; the English style of riding the three common gaits, in the second; and the third is designed to familiarize the student with the recognized saddle horse type and gaits. Close-ups and slow motion photography emphasize correct details.

All 4 films may be rented or purchased.

■ IDEAL PICTURES CORPORATION, with headquarters at 28 East Eighth Street, Chicago, announces the opening of a New York Library. It will be operated in connection with the Camera Department of the Macy Department Store, 34th Street and Broadway, New York City, under the direction of George Langley, with the cooperation of the Personnel of the Macy Store's Camera Department. The territory to be served from this Branch covers New York City and environs, Connecticut and New Jersey. The latest and best 16mm sound films will be available.

■ INTERNATIONAL FILM BUREAU, 59 East Van Buren Street, Chicago, announces the release of 16mm prints of the picture:

The City. Produced under the supervision of the American Institute of Planners, it traces in dramatic form the rise of metropolitan areas, urban problems, suggested solutions of such problems and the importance of planning for the future by the citizens. The film content was outlined by Pare Lorentz, the continuity written by Lewis Mumford and spoken by Morris Karnovsky. The directors were Willard Van Dyke and Ralph Steiner who will be remembered for their work on "The River." The musical score, is by Aaron Scopeland.

■ VERAGRAPH FILM CORPORATION, 145 West 45th Street, New York City is making a special offer during the football season of a timely and thrilling film entitled:

Two Minutes To Play. Its star is the past all-American on the University of Washington Football Squad, Herman Brix. The picture contains exciting football scenes, college spirit and sparkling romance.

They are also featuring a series of six one-reel football subjects showing the game as it is taught and played. Coaches from twenty-five leading colleges collaborated in making these shorts clearly demonstrate important points for both players and fan. Titles are: *Spring Training, Wedge Play, Kicking, Deception, Forward Pass, Penalties.*

Film Review

Eastin Film Presents—2 reels, 16mm. sound.

Here are the answers to questions in the minds of those who have wondered just how the distribution of films is handled in the non-theatrical field, and interesting information for those who have never given even a thought to the elaborate system and organization necessary before a distributor can render a smooth and satisfying service to film users. In this film we see an order received, recorded, the needed documents prepared to route the order through departments concerned and ensure the film's shipment and delivery exactly on time, and in perfect condition for showing. The handling of returned films: inspection; rewinding; repair; breaking down the "shorts" which were combined for a particular customer's order, and restoring them to their separate spools; and with the final wrap of paper title-strip, the film goes back to its exact niche in the storage vaults to await the next order. The frequent situation, when films that are ordered are "out," is shown and the method of meeting same through multiple choices of customer or by duplicate prints of the subject. There are wholesome hits of gentle admonition regarding mistakes and shortcomings, often quite needless, on the customer's own part in the transaction, which should help reduce greatly such instances. When they still occur, the skilled distributor finds ways to correct them. Wherever it is shown, this film should make decidedly for better understanding and more sympathetic cooperation between customer and distributor.

N. L. G.

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Specify sound and/or silent when writing for free catalogue.
Lewis Film Service
 105 East First St. Wichita, Kansas

Department of Visual Instruction

(Concluded from page 382)

teacher whether a member or not. The first such meeting was held Saturday, October 5 at the banquet hall of the Oxford Grille in Cambridge.

At the business meetings a committee was appointed to contact the various state teachers' college presidents to interest them in increasing the opportunities for professional education by establishing summer school courses in Visual Education, and including a Visual Education course in each of the state teachers' colleges.

Mr. Ralph Brewster took charge of the remainder of the meeting which was held at the Harvard University of Film Service. Here, each person had an opportunity to make a record of his own voice and to listen to the play-back. Several professional recordings were also demonstrated. He then took the group through the Film Processing Laboratories.

The next regional meeting will be held Saturday morning, December 14, from 10 to 12 at the demonstration room of the State Teachers College in New Britain, Connecticut. The principal speaker will be Mr. Abraham Krasker, Director, Division of Teaching Aids, Boston University School of Education.

News and Notes

(Concluded from page 395)

SMPE Meeting

Several hundred motion picture technical experts from all parts of the country converged on Hollywood for the 1940 Fall Convention of the Society of Motion Picture Engineers October 21-25. Technical discussions on a wide variety of motion picture filming, recording and reproducing problems, and related subjects featured the five-day convention. Many aspects of television, including the historic covering of the G.O.P. Convention last June at Philadelphia by the new visual communication medium, were also discussed. The Television Committee reported continuing research into the problems of visual fatigue, flicker, and use of films in television.

A high point of the meeting was the presentation of the 1940 SMPE Progressive Medal, given in recognition of the year's outstanding contribution to motion picture technology, to Walt Disney for his achievement in developing the cartoon movie.

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- (4.) Facial beauty lost in one generation and greater injury to later born children.
- (5.) Animal defects from foods of parents and mutual responsibility of both parents.
- (6.) Light from primitive races on how mentally backward and delinquents can be produced.
- (7.) Special foods of primitives for parents-to-be and race regeneration by obeying nature's laws of life.
- (8.) American Indians — primitive, semi-primitive and modernized.

An adapter developed by the author (described in PRODUCERS DEPARTMENT this issue) converts standard projectors for 3 1/4 x 4 glass slides to showing also film strips and 2x2 glass slides.

FOR DETAILS WITH DESCRIPTIVE LITERATURE WRITE:

Dr. Weston A. Price, Dental Research Laboratories
 8926 Euclid Avenue, Cleveland, Ohio

Among the Producers

Where the commercial firms announce new products and developments of interest to the field.

Army Uses Slidefilms for Mechanical Training

The Motor Transport Division of the United States Army Quartermaster Corps has adopted visual educational methods to augment mechanical instruction in the United States Army. With the aid of slidefilms, they hope to speed up considerably the training of mechanics in connection with the preparedness program. The German army has already learned this lesson and used the educational slidefilm extensively in creating its famed Panzer Units.

The Jam Handy Organization, of Detroit, cooperating with the instruction staff of Camp Holabird, Md., and with prominent automotive engineers from the staffs of motorcar and truck manufacturers has perfected a course of slidefilms on basic training for motor mechanics that has been pronounced the finest of its kind. It consists of thirty-five separate slidefilms, which teach mechanical principles and operation of automobile assembly units. The course completely covers the basic principles regarding internal combustion gasoline engines, power transmission, mobility factors, the electrical system, general service and the keeping in good repair of internal combustion mobile units. The films are "Reading Slidefilms" (silent) because they are designed to be read by the Army instructor while they are being read by the soldier students. A syllabus is provided with the course.

A brief description of the course from the pen of Mr. Handy speaks of them as consisting "exclusively of factual material, free from all theatricalities, although

the best techniques have been used to make them interesting and pleasant as well as educational. They are totally free from advertising material of any kind."

At present the training films are in use at six large Army Motor Transport Schools, at West Point, vocational schools, high schools and colleges. The slidefilm is a particularly valuable tool for training soldier students. It can teach one or a thousand men at a time. Many classes can be held in many places at one time or at different times, although it reaches its highest efficiency when used by small groups capable of progressing at the same rate of speed. The subject matter printed on a slidefilm can be compiled and arranged by experts. A soldier student who is a little slow in getting some points of the film can, after the class is over, return to the projector and run the film himself as many times as is needed for him to comprehend those points.

Desk Viewer for 2x2 Slides

For viewing 2 inch square glass slides, Kodachrome transparencies in Ready-Mounts, and 35mm negative or positive film strips, a new Desk Viewer has been placed on the market by E. Leitz, Inc., 730 Fifth Avenue, New York City. The lens supplied with the Viewer is a three-element achromatic objective which enables the transparencies to be seen sharply and without any distortion of the color in the original. A focusing mount provided with the objective gives variable magnification, and a rheostat permits the intensity of the illumination to be in-

creased or decreased so that each slide may be viewed properly. The Viewer also imparts to a slide, a three dimensional effect which greatly resembles a true stereoscopic picture.

Slides are conveniently changed in the Leitz Desk Viewer through a "sliding track." The slides are placed in a slot located at the top, and as one transparency is removed, the next slide slips into the viewing position. When 35mm negatives are placed in the Viewer, the numbers along the edges of the negatives are plainly visible, making the Desk Viewer a convenient apparatus for examining and choosing negatives to be enlarged.

Bausch & Lomb and Our National Defense

Defending its 87-year old record on national defense, the Bausch & Lomb Optical Co., Rochester, N. Y., largest maker of military optical instruments, has issued a book by this title containing laudatory letters from Secretaries Stimson and Knox of the War and Navy Departments. It refutes attacks on the company's loyalty and patriotism engendered by the indictment which charged restraint of trade in military optical instruments.

Stimson said, "The relations between Bausch & Lomb and the War Department, extending over a long period of years, have been most satisfactory from every standpoint. At this critical time, the War Department has complete confidence in your company for excellence of workmanship, productive ability and patriotic cooperation."

Although the case was settled in July by common consent, recurrent attacks accusing the company and its officers of Nazi sympathies and ascribing sinister motives have continued, the statement asserts.

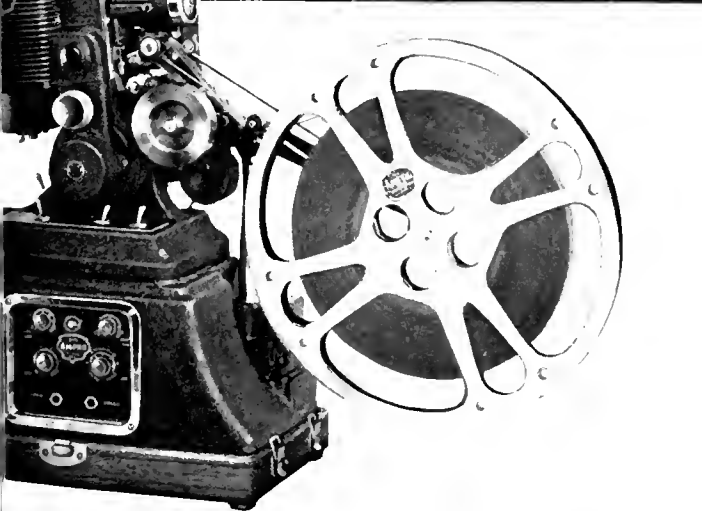
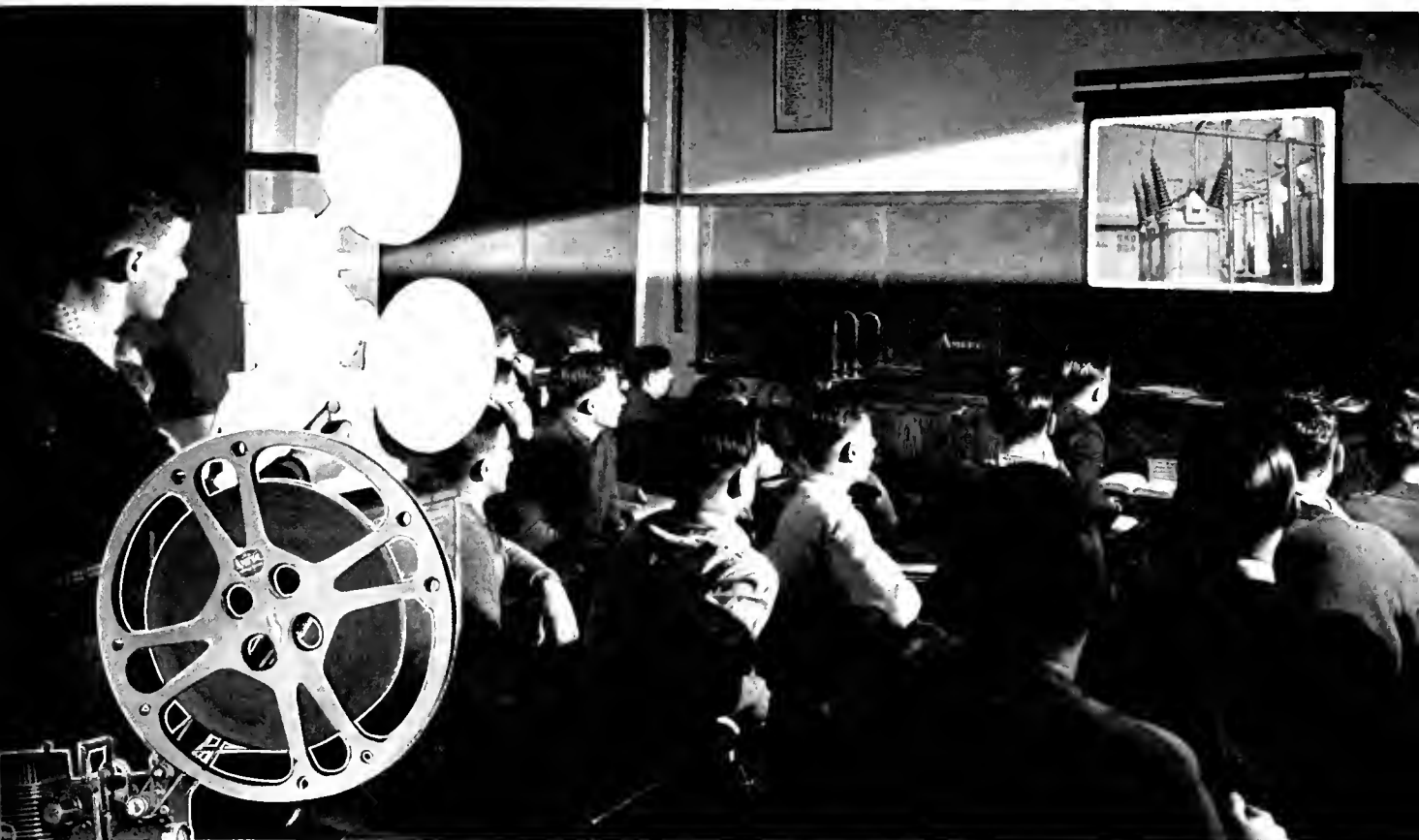
In the opinion of high military authorities, the company states, the agreement between Bausch & Lomb and Zeiss, made in 1921, was beneficial to the armed services of the United States. "The flow of engineering services was all from Germany" and not from the United States. The Zeiss relationship had been unsatisfactory since 1933, the company statement declared, and when war broke out in Europe the American company notified Zeiss that it considered the contract suspended. Since then it has withheld royalties.

Asserting that it is wholly American in ownership, management and control, the company said that its record in past emergencies and the enormous obligations it has assumed in the present emergency should be convincing evidence of its entire loyalty to the United States.

(Continued on page 400)

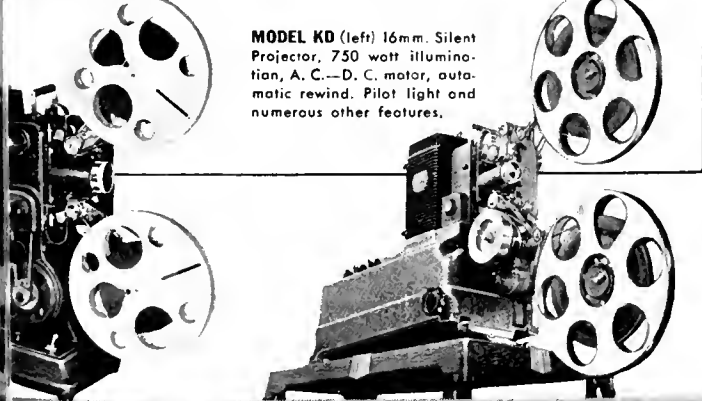


Mechanics' Training Course Kit and Filmstrip Projector.



MODEL UA (above) 16mm. Sound-on-Film Projector—offering complete mixing of sound from microphone and phonograph—with ample volume for audiences ranging from a classroom to auditorium.

MODEL YA (below) 16mm. Sound Projector, with 750-1000 watt illumination, A.C.—D.C. motor, silent and sound speeds, offering mixing of sound from film and microphone or phonograph.



MODEL KD (left) 16mm. Silent Projector, 750 watt illumination, A.C.—D.C. motor, automatic rewind. Pilot light and numerous other features.

... So easy to Operate

The new Amprosound has been specially designed so that a youngster can operate it as easily as an ordinary radio. Threading is so simplified that the film finds its proper position almost automatically. On Model UA, here illustrated, reel arms are permanently attached so that they swivel into position for instant use. Operating controls are centralized on one illuminated panel.

Model UA offers complete mixing of sound from film microphone and phonograph . . . sound and silent speeds . . . reverse picture operation . . . still pictures . . . 750 watt illumination . . . automatic rewind . . . pilot and control lamps . . . up and down tilt . . . and numerous other features.

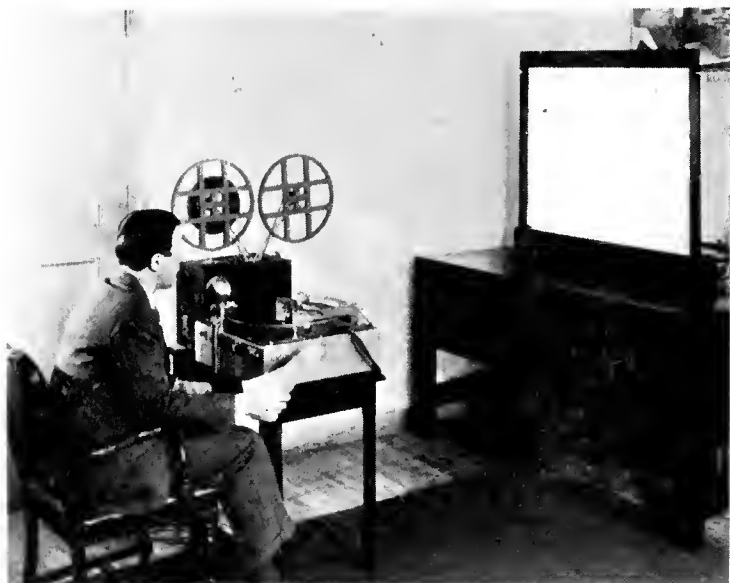
SEND FOR AMPRO CATALOG

giving full details, descriptions, prices, on the complete line of Ampro 16mm. projectors.

AMPRO CORPORATION, 2839 N. Western Ave., Chicago, Ill. ES114
 Please send me FREE Ampro Catalog. I am particularly interested in:
 Ampro 16mm. Silent Projectors Ampro 16mm. Sound-on-film Projectors
 Ampro 16mm. Silent Convertible to Sound Models

Name _____

AMPRO



Sound accompaniment for the silent picture is recorded as the narrator watches the picture.

New Syncrosound System Makes Talking Pictures

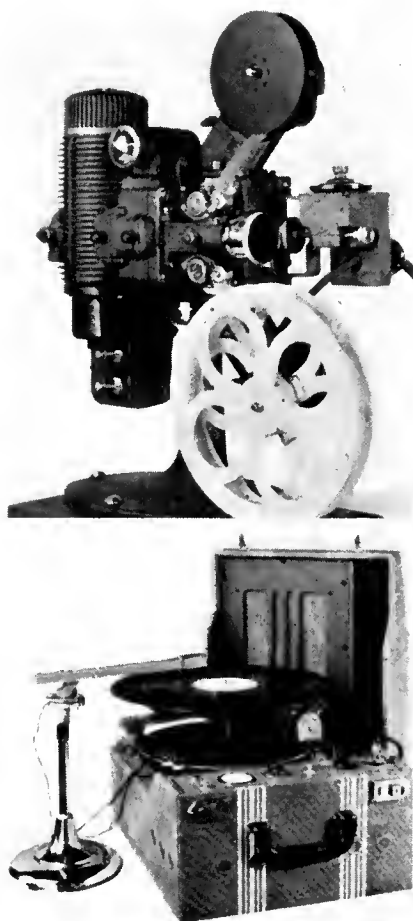
A big advance in amateur movie making is made possible by an ingenious new device known as the Syncrosound System, made by Presto Recording Corporation. By means of this development, narrative comment, music and sound effects can be added to 16mm. or 8mm. silent films, black and white

or color, the sound matching the action of each scene with split-second accuracy. Unlike other synchronizing arrangements which employ separate synchronous motors, the Syncrosound system locks the speed of the film and record together instantaneously at the start. There can be no difference in the starting time of the turntable and camera. For projecting pictures, the same cable which connects to the camera is transferred to a commutator which mounts on the threading shaft of the projector. Syncrosound units can be attached to any 8mm. or 16mm. camera or projector without affecting their normal operation in any way.

To make and project talking pictures, three units are required; one for the camera and the third for the projector. All are easy to attach. The lower priced recorders make records giving four minutes playing time. The higher price instruments record and reproduce 16" records playing fifteen minutes continuously. Movie makers who do not wish to invest in a recorder can have their records made at a studio. The turntable Syncrosound unit can be attached to any phonograph or record playing attachment for projecting the sound pictures.

It is claimed that the cost of the complete equipment for making and projecting fifteen minutes synchronized talking pictures is roughly one-tenth of the cost of the equipment required to produce the same results with sound-on-film. In addition to their low cost, disc recordings have several advantages over film recordings. The recording can be played back immediately after it is made; the records can be edited to match the final edited film; sound can be added to colored pictures without printing, as the original reversal film may be used. The film is run at silent speed, saving one-third of the cost of sound-film productions.

Syncrosound units are available for Ampro projectors, Bell & Howell and Victor cameras and projectors, Bolex cameras, Keystone 8mm camera and

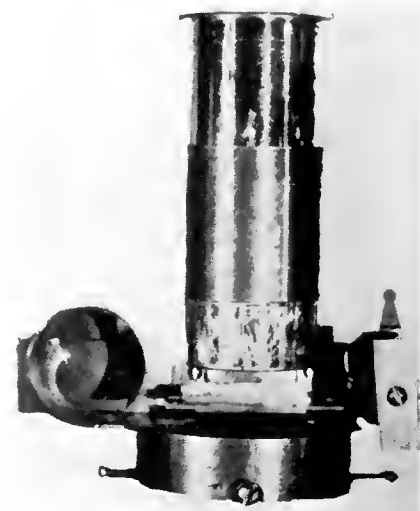


Above, a silent projector with Syncrosound unit; Below, Recorder with dubbing turntable.

projector. Units can be supplied for other makes on special order. A free booklet giving complete instructions for talking pictures and describing the equipment, will be sent on request to Presto Recording Corporation, 242 West 55th Street, New York City.

"Three-in-One" Projector

From Dr. Weston A. Price, Research Laboratories, 8926 Euclid Avenue, Cleveland, Ohio—who has recently produced a series of eight lectures in filmstrips, standard glass slide and 2 x 2 glass slides on "Light From Primitive Races on Modern Physical, Mental and Moral Degeneration", comes word of his designing of an attachment to the projection lens of a standard lantern slide projector, for the showing of filmstrips. It can be put on or removed in a few seconds by loosening a couple of thumb screws on the attaching ring. In this procedure the present projection lens acts as an auxiliary condenser reducing the core of light to the size of the image on the 35mm filmstrips. An auxiliary lens is provided for focusing the picture. The attachment is designed to be readily fastened to the various sizes of projection lenses. Owing



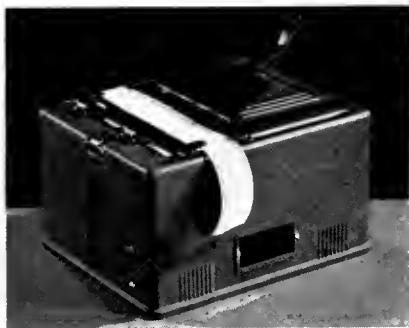
Front View of Attachment.

to its simplicity it is very inexpensive, and can be adapted to the showing of either single or double frame filmstrips. Another simple attachment also converts the unit for the showing of 2 x 2 glass slides such as mounted kodachromes. By means of this device higher illumination is provided than is possible to obtain from the smaller film-slide projectors.

New Kodak Printer

Designed for flexibility and convenience, a new all-metal printer for amateur negatives is announced by the Eastman Kodak Company from Rochester. The Kodak All-Metal Printer accommodates negatives up to 4 x 5 inches and 3 1/4 x 5 1/2 inches. Special provision is made for the printing of 35mm. negatives in uncut strips, one frame at a time in sequence on 35mm. paper.

Print sizes and margin widths are quickly set by moving four independently



Kodak Printer, set for strip printing of 35mm. negatives on 35mm. paper.

adjustable margin masks. Each mask has a convenient black molded handle, for easy manipulation, and scales for the margins and print width or height are provided. An interesting feature is that the width and height scales are of ruby transparent plastic, and are clearly transilluminated by the lamps inside the printer.

The platen, also of metal, is hinged and exerts a firm, uniform pressure. As this platen reaches the fully depressed position, the printer light snaps on automatically; at the end of the exposure, the platen lever is released and the white light snaps off. The ruby light burns continuously, and a ruby safelight window is provided in the side of the printer to help safe light the work table.

When this printer is used for 35mm. strip printing, the masking guides are brought forward to frame an area approximately 24mm. wide. At this setting, grooves in the mask handles provide correctly-spaced guides at the right for the film strip, and the support studs of the paper guide perform the same service at the lefthand side of the printer.

Equipment for Titling

New low prices on Besbee Movie Titling Equipment are announced by Albert Specialty Company of Chicago, manufacturers of this well-known line of movie editing and titling accessories. At the same time titling sets have been enlarged and otherwise improved in quality, increasing their value even more. The Besbee Universal Title Maker, Model 1941, for instance, now includes a 150-letter Title Letter Set, Title Illuminator with 2 Reflectors, Centralizer, 9"x12" Background, Background Guide Card and the instructive Besbee Booklet, "Tell It With Titles." Stick-on Letter Sets made from sponge rubber which adhere to any surface such as wood, metal, cardboard, glass, mirrors, etc., now sell for \$3.95 and \$4.95.

Victor Visual Edu-Graph

Through Victor's Visual Edu-Graph, it is possible for educators and school administrators to accurately determine their Audio-Visual Aid Requirements. Likewise it is possible through this service to establish economical starting budgets. The Visual Edu-Graph is a series of comprehensive charts that point the way to savings and wider

utility in the purchase of both films and equipment — a problem that has been confusing and costly to many educators in the past. Not only is it the first practical method devised, but it has been tested for over two years and is the outgrowth of over nine years' experience of more than 200 Victor School Consultants. This service is available upon request from School Superintendents, Principals, Administrators or School Board Members. For additional information write Educational Department, Victor Animatograph Corp., Davenport, Iowa.

DeVry Sound Trucks for Quick Disposal

Many school systems throughout the country would like to inaugurate an audio-visual education program but are unable to do so chiefly because of the lack of electrification. This handicap can now be overcome by the traveling "Visual Caravans" available for sale by DeVry at greatly reduced prices. These Caravans are trucks equipped with a 16mm sound film projector, 20-watt amplifier, screen,



Inside View of Sound Truck

film, power plant, radio, microphone, etc. School systems can arrange a regular Audio-Visual Education Circuit covering the rural schools with these mobile units.

For more complete information write to DeVry Corporation, 1111 Armitage Avenue, Chicago.

School-made Motion Pictures

(Concluded from page 393)

Bibliography on Movie Making

What helpful printed material and films are available for school film makers? This question has been answered by the Production Committee of the Metropolitan Motion Picture Council, New York City, Miss Eleanor D. Child, chairman, in the form of a well-prepared list of references on movie making. Dr. Frederick Thrasher of New York University is the technical director of the Metropolitan

Motion Picture Council whose office is at Room 75, South Building, 100 Washington Square East, New York City. The bibliography follows:

Books

- DALE, et al, *Proceedings of Conference on Educational Production of Motion Pictures*, Ohio State University, 1939. (Sixteen papers dealing with the various phases of school film production.)
- *EASTMAN KODAK COMPANY, *How To Make Better Moving Pictures*, Eastman Kodak Company, 1938. (A practical, easily understood, beautifully illustrated book.) \$2.00.
- GALE, ARTHUR, *How to Write a Movie*, Brick Row Book Shop, 1936. (A book which presents sample amateur scenarios and tells how to write them.) \$2.00.
- *GALE, A. and HOLSAG, R., *Making Better Movies*, Amateur Cinema League, 1937. (The manual for members of the Amateur Cinema League, dealing with simple and advanced camera techniques.)
- *GALE, A. and KING PESSLES, *Making Your Own Movies for Fun and Profit*, Coward McCann, 1939. (Many suggestions about what movies to take and how to make them.) \$3.50.
- LANE, TAMAR, *New Technique of Screen Writing*, McCraw Hill, 1936. (A guide for writing and selling screen plays by a Hollywood scenarist. Sample scripts are given.) \$3.00.
- LUTZ, EDWIN, A., *The Motion Picture Cameraman*, Charles Scribner, 1927. (Scientific explanations of lenses, trick shots, and other phases of movie production. Although very technical, it is interesting to amateurs.) \$3.00.
- MAYORGA, MARGARET G., *One-Reel Scenarios for Amateur Movie-Making*, French, 1938. (Short dramatic scripts, a few of which might be produced by school groups.)
- MCKAY, HEBBERT, *Cine Tinting and Editing*, Falk, 1932. (A short, practical book on how to make titles and edit films.) \$1.00.
- MEES, KENNETH, *Photography*, MacMillan, 1937. (A technical book explaining the processes of still and movie photography with many references to their history.) \$3.50.
- NAUMBERG, NANCY and others, *We Make the Movies*, Norton, 1937. (A collection of articles by leaders in Hollywood production, telling how professional pictures are made.) \$3.00.
- NOBEL, LORELAINE, *Four Star Scripts*, Doubleday, 1936. (Scripts for "A Lady for a Day," "It Happened One Night," "Little Women," and "The Story of Louis Pasteur".) \$2.50.
- PATTERSON, FRANCES, *Scenario and Screen*, Harcourt Brace, 1928. (A book primarily for the professional script writer of the silent days. It contains helpful suggestions for the amateur scenarist who is eager to delve rather deeply into his field.) \$2.00.
- PUDOVKIN, VSEROLOD, *Film Technique*, Victor Gallanez, Ltd., London, 1929. (Essays on the art of writing, directing and editing silent films.)
- SEWELL, GEORGE, *Film Play Production for Amateurs*, Isaac Pitman and Sons, 1932. (A well illustrated guide for beginners.)
- *SHANNON, WILLIAM J., *Amateur Movie Production*, Moorfield and Shannon, 1938. (A practical concise manual for amateurs.) 50c.
- * *Home Movie Gadgets*, Moorfield and Shannon, 1937. (Directions for producing many homemade movie accessories.) 75c.
- * *Movie Making Made Easy*, Moorfield and Shannon, 1935. (A brief, clear manual for the beginner.) \$2.00.
- *STRASSER, ALEX, *Amateur Movies and How to Make Them*, Studin Publications, 1937. (A well illustrated book on making movies, which stresses artistic effects.)
- Ideas for Short Films*, Link House, 1937. (A brief discussion of what to film, with sample scripts for amateur movies.) 2s 6d.
- *Books especially valuable for the beginning amateur.

The Film Estimates

(A) Discriminating Adults

(Y) Youth

(C) Children

Down Argentine Way (Don Ameche, Betty Grable) (Fox) Gay musical with colorful, romantic South American background. Slight plot woven around love affair of American heiress and scion of prominent Argentinian family who raise prize horses. Lavish technicolor ensembles, catchy tunes, Latin rhythm. Charlotte Greenwood's clowning and Carmen Miranda's provocative singing are highlights.

(A) Good of kind (Y) Entertaining (C) Little bit.

Dr. Kildare Goes Home (Lew Ayres, Lionel Barrymore) (MGM) Another in the excellent series. Young Kildare graduated and appointed staff physician to the great Dr. Gillespie, is forced to share his overworked father's small-town practice. A village "preventive clinic," finally established despite heavy opposition, is the interesting solution of everything.

(A) & (Y) Excellent (C) Doubtful interest

Flowing Gold (Pat O'Brien, John Garfield) (Warner) Lively, credible melodrama of the oil fields. Crew races against time to bring in well before option expires. Embittered young worker, fugitive from law, takes over job when fine foreman breaks leg, and replaces him also in girl's affections. Follow fire, landslide, and reformation of hero.

(A) & (Y) Fair (C) Unsuitable

Foreign Correspondent (Joel McCrea, and notable cast) (UA) Finely directed and acted thrill melodrama of American news hound hurled into European mystery, intrigue and crime hunting for answers to World War I. A feeble romance adds little. Continuous fast, tense, nerve-tingling action. Actually achieving a powerful and welcome "sermon" for climax!

(A) & (Y) Very good (C) Too strong

Give Us Wings (Dead End Kids) (Univ.) The well-known "tough" kids doing their low-brow, roughneck comedy in the country instead of city slums. Ambitious to be air pilots, they sign up with drabby, sordid crop-dusting racket providing air thrills. They swagger, suffer and finally triumph.

(A) Mediocre (Y) Doubtful value (C) No

Glamour for Sale (Anita Louise, Roger Pryor) (Columbia) Continuous dose of doings of night-club addicts in a perennial atmosphere of hooze, intrigue, philandering, blackmail and crime. Spotless heroine, prize attraction in "legitimate escort bureau," joins law to end ruthless racketeers' "date bureau" and, oddly enough, wins young detective hero!

(A) Mediocre (Y) Unwholesome (C) No

Golden Fleece (Lew Ayres, Rita Johnson) (MGM) Hero overacts painfully trying to make funny the dull role of timid insurance salesman who sells huge policy to gangster and has to spend rest of reels keeping his customer alive. Hectic farce depending for laughs on dumbness and absurdity.

(A) Stupid (Y) Better not (C) No

Haunted Honeyman (R. Montgomery, Constance Cummings) (MGM) Lawyer with Sherlockian flair weds detective-story authoress and crime clues clog honeyman. Suave, casual detection in Montgomery's best manner, pleasantly puzzling plot despite slow tempo and improbability, real English backgrounds, sprightly dialog, with more character values and less violence than usual.

(A) & (Y) Good (C) Little interest

I Married Adventure (Osa Johnson and the rest) (Columbia) Composite of Johnson films skillfully recited into absorbing travelog summarizing twelve years' adventures, wonderful shots of animal life in Africa and Borneo, exotic backgrounds in beautiful and strange lands, laughable comedy both animal and human, with thrills aplenty in animal fights and jungle perils.

(A) (Y) (C) Excellent of kind

I Want A Divorce (Joan Blondell, Dick Powell) (Para) Creditable, sincere treatment of divorce problem, well acted. Enticing couple happily married until he accents partnership with successful divorce lawyer. Separate and it takes tragic lesson of sister's suicide to reconcile them. Many lighter moments, with Frank Fay contributing substantially.

(A) Rather good (Y) Mature (C) No

Knute Rockne—All American (Pat O'Brien and notable cast) (Warner) Expert, detailed picturization of Rockne's extraordinary career, from Norway to the Kansas airplane crash, glorifying his place in American life and sport, and with ample tribute to Notre Dame. O'Brien noisy and over-literal at times but always earnest and appealing amid gridiron thrills, wholesome laughs, and sentimental moments of real power.

(A) (Y) & (C) Fine of kind

Men Against the Sky (Kent Taylor, Dix, Lowe, Barrie) (RKO) Thrilling airplane stuff woven

into an artificial yarn—more theatrical than human—about harchained, penniless plane-producer, his fine engineer, (hero), a drunken ex-ace genius and his sister (heroine). Lowe's suggested philanthropies (at his age!) lugged in for "punch." Sister fights for brother, whose heroic death releases her for hero.

(A) Mediocre (Y) Doubtful value (C) No

Mexican Spitfire out West (Velez, Errol) (RKO) Broad, boisterous farce in same vein of previous films in series, and with same characters. Lupe her usual rowdy, shrieking self, but Errol's dual role of a droll English whiskey baron and his impersonation of the character which leads to ridiculous complications, are genuinely funny.

(A) Perhaps (Y) & (C) Amusing

Northwest Mounted Police (Cooper, Carroll, Goddard, Foster, Preston) (Para) Spectacular Technicolor melodrama of Canadian half-breed revolt in 1885. Much violence and bloodshed before uprising quelled by small valiant band of police, their number further pitifully reduced by treachery of love-sick half-breed girl. Overlong, more spectacle than drama, with incident, action and acting frequently lacking in convincingness.

(A) & (Y) Good of kind (C) No

So You Won't Talk (Joe E. Brown, Frances Robinson) (Columbia) Mildly puzzling and exciting concoction with dual role of sly newspaper book-reviewer and escaped Alcatraz gangster—it's Joe in both, merely labeled differently—but all is obvious. Mediocre acting, usual antics, and Joe's love affair is mere comic grotesque.

(A) Hardly (Y) & (C) Perhaps

Spring Parade (Deanna Durbin, Robt. Cummings, Henry Stephenson) (Univ.) Gay, light-some romance—delightful for backgrounds, costumes, Viennese music finely integrated into simple plot, deft acting, humor (sometimes too elementary) vivid character interest, human appeal, needing no risqué element for "punch" and centering round the sprightly and charming Deanna as the little country girl dropped into the teeming, glamorous, aristocratic world of Imperial Vienna.

(A) & (Y) Excellent (C) Good though mature

The Baker's Wife (Raimu) (French production by Paquet & Clair) Simple, realistic, compelling, superbly done continental comedy of rural life in Southern France. Village baker's young, beautiful but faithless wife runs off with shepherd. Baker begins drinking, stops baking, and wrangling villagers unite to bring back wife and their daily bread. Masterful character acting in absorbing picture. Erskine English titles excellent.

(A) Notable (Y) & (C) No

The Great Dictator (Chaplin, Oakie, Goddard) (UA) Masterpiece of individual achievement, sparkling with scenes by Chaplin at his best in subtle pantomime, burlesque and satire, but little subtlety in other roles. Dramatic value suffers because of two parallel stories not interwoven, and the impossible transplanting of timid, lowly barber into world-orator of power and passion is a startling but unconvincing climax. Hilarious slapstick travesty of dictatorship.

(A) & (Y) Notable (C) Mostly amusing

The Lady in Question (Brian Aherne, Rita Hayworth, Irene Rich) (Columbia) Laid in Paris, true in background but no French spoken. Able character comedy of humble, honest, storekeeper with jury ambition. Finally called, he sways jury to acquit unfortunate heroine, big heartedly takes her under his protection—and endless troubles begin. Tempo and narrative uneven, but much thoughtful fun in continental manner.

(A) Good (Y) Fair (C) Hardly

They Knew What They Wanted (Laughton, Lombard, Gargan) (RKO) Illiterate, big-hearted, likeable Italian grape-grower in California, woos, wins waitress heroine by mail, with aid of young foreman. Wedding delayed by accident to "Tony," heroine is seduced by foreman. Honest, believable, effective adult drama. Except for occasional overacting, Laughton's performance memorable.

(A) Very fine of kind (Y) & (C) No

Three Faces West (Charles Coburn, Sigrid Gurie, John Wayne) (Republic) Writing banal, action jerky and episodic, acting mediocre, romance lifeless, and intended "comedy" labored. Only redeeming feature, expert role by Coburn as great Viennese doctor in exile with daughter, heroically aiding dustbowl sufferers in migration to Oregon. Feeble echo of "Grapes of Wrath."

(A) Stupid (Y) Dull (C) No

Too Many Girls (Lucille Ball, Richard Carlson) (RKO) Hilarious mess of cabaret dancing,

jazz-orchestra din, maudlin love-making, and gridiron heroics—the whole laid in an absurd "college," with high-powered siren for heroine and dull football star for hero. Fluff, thrills, lively action and mediocre acting.

(A) Depends on taste (Y) Unwholesome (C) No

Wildcat Bus (Fay Wray, Charles Lang) (RKO) Rich hero (never worked) down to his last big car and devoted chauffeur innocently joins private-car-bus racket that is ruining heroine's legitimate busline by stealing customers and sabotaging. But hero learns, turns, and saves all. Thick with chase stuff and accident thrills. Acting and story mediocre.

(A) Feeble (Y) Poor (C) No

World in Flames (Composite news reel propaganda) (Para) Gripping pictorial record of modern war and Hitler's ghastly trail through Europe as seen by American, German and French cameras, with brief comparative flashes from original films of first World War. Irresistible evidence of the outrage and barbarity of Nazi achievement and grim need for national defense.

(A) & (Y) Notable of kind (C) Pretty strong

Wyoming (Wallace Beery, Carrillo, Ann Rutherford) (MGM) Run of the mill Western, with Beery in typical role as grimy vagabond, double-crossing, stealing and shooting his way around in General Custer's time. Atones by devotion to orphaned kids and achieves grotesque love affair climax. For Beery fans only.

(A) Poor (Y) Worthless (C) No

Young People (Shirley Temple, Oakie, Greenwood) (Fox) Second-rate vaudeville pair leave stage to give adopted waif a "home" in tradition-bound New England village. Hostility ended by hurricane heroics. Shirley lacks confidence because of her between-age, the feeble plot, or weak supporting cast. Hollow and hopeless as human-interest comedy for clowns cannot make characters real. And why have Oakie and Greenwood sing?

(A) Disappointing (Y) & (C) More or less amusing

Motion Pictures—Not for Theatres

(Continued from page 381)

about John Paul Jones called "Borrowed Plumage." The past century's Indian Wars, those bloody, hand-to-hand conflicts which drove the unhappy redskins into present reservations, could ask for no more effective records than were to be had in the hard-riding scenes produced by Thomas H. Ince at Santa Monica, released lavishly under his old brands Broncho and Kay-Bee. Ince drew upon the supply repeatedly in his later features produced for the Triangle Program—for instance in "The Bugle Call," the first important movie for William Collier, Jr., and "The Deserter," starring Charles Ray, stories of the U. S. Army posts on the recent frontier.

William S. Hart made numerous subjects with stories laid on the old, unfenced prairie, including "Wolves of the Rail," an interesting story of the coming of the Iron Horse. The Fox production, actually called "The Iron Horse," came later. And there were, of course, splendid films based on the penetration of Alaska and the Canadian Northwest. I recall at least two as outstanding. "The Flame of the Yukon," starring Dorothy Dalton, and William S. Hart's "Shark Monroe," which had to do, I think, with the Bering Sea fisheries. The old Spanish Southwest was treated in "Sister of Six," with Bessie Love; and there were, of course, many other celebrated versions of the thrilling story of Texan independence, than the sensational "Martyrs of the Alamo." Pictures dealing with the World War were too numerous to mention, although D. W. Griffith's "Hearts of the World" necessarily calls for special notice because it was made largely in the actual fighting zones overseas, at the express request of the Allied Nations who hoped to profit from the propaganda which he could not well avoid putting into it. (To be continued)

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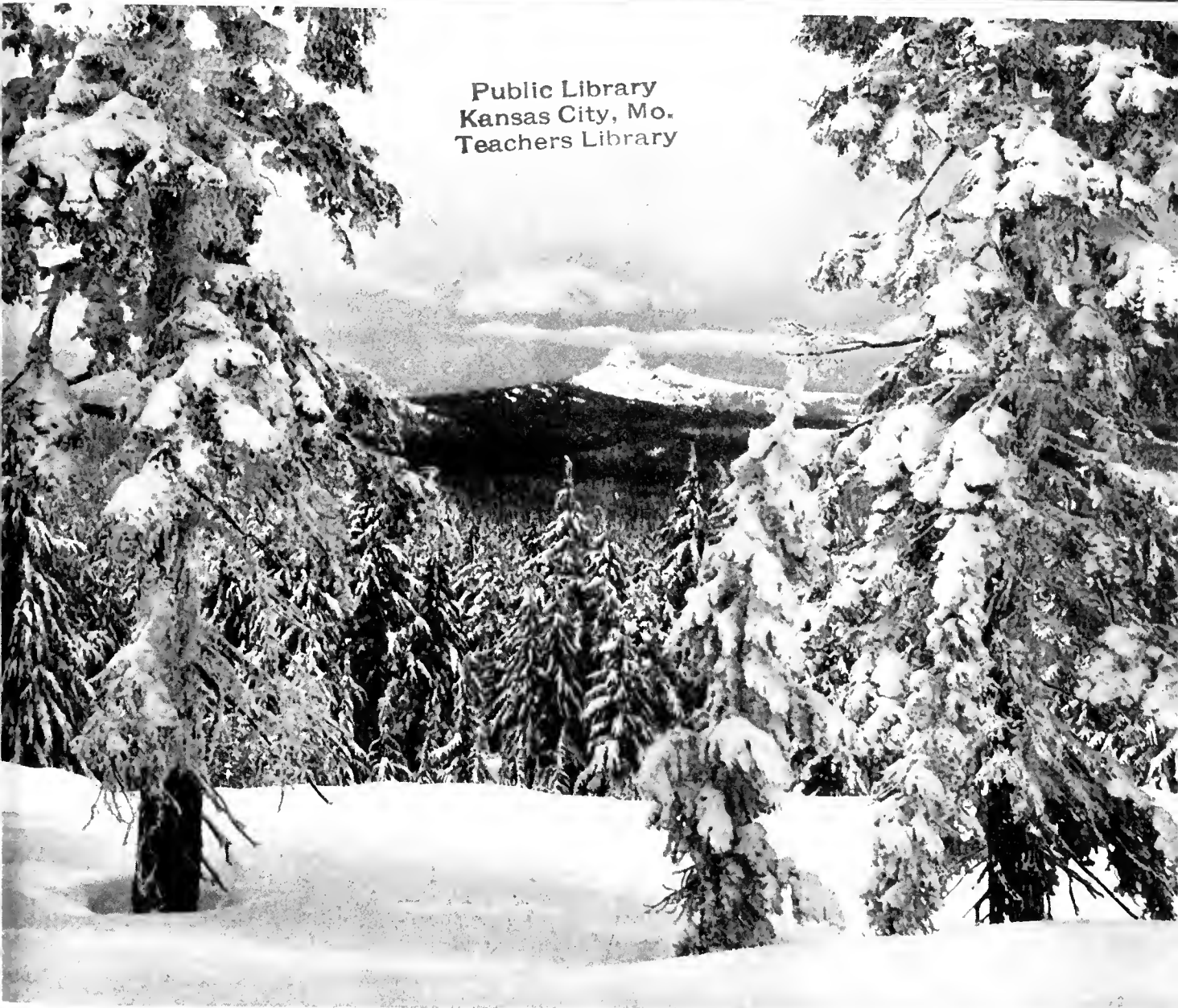
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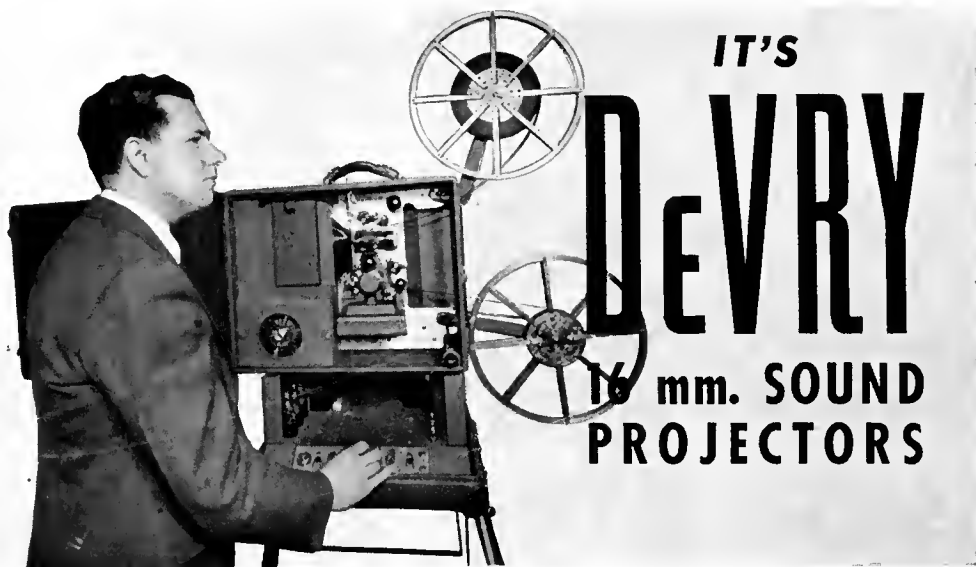


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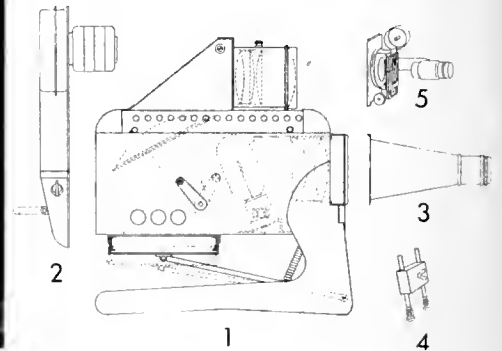
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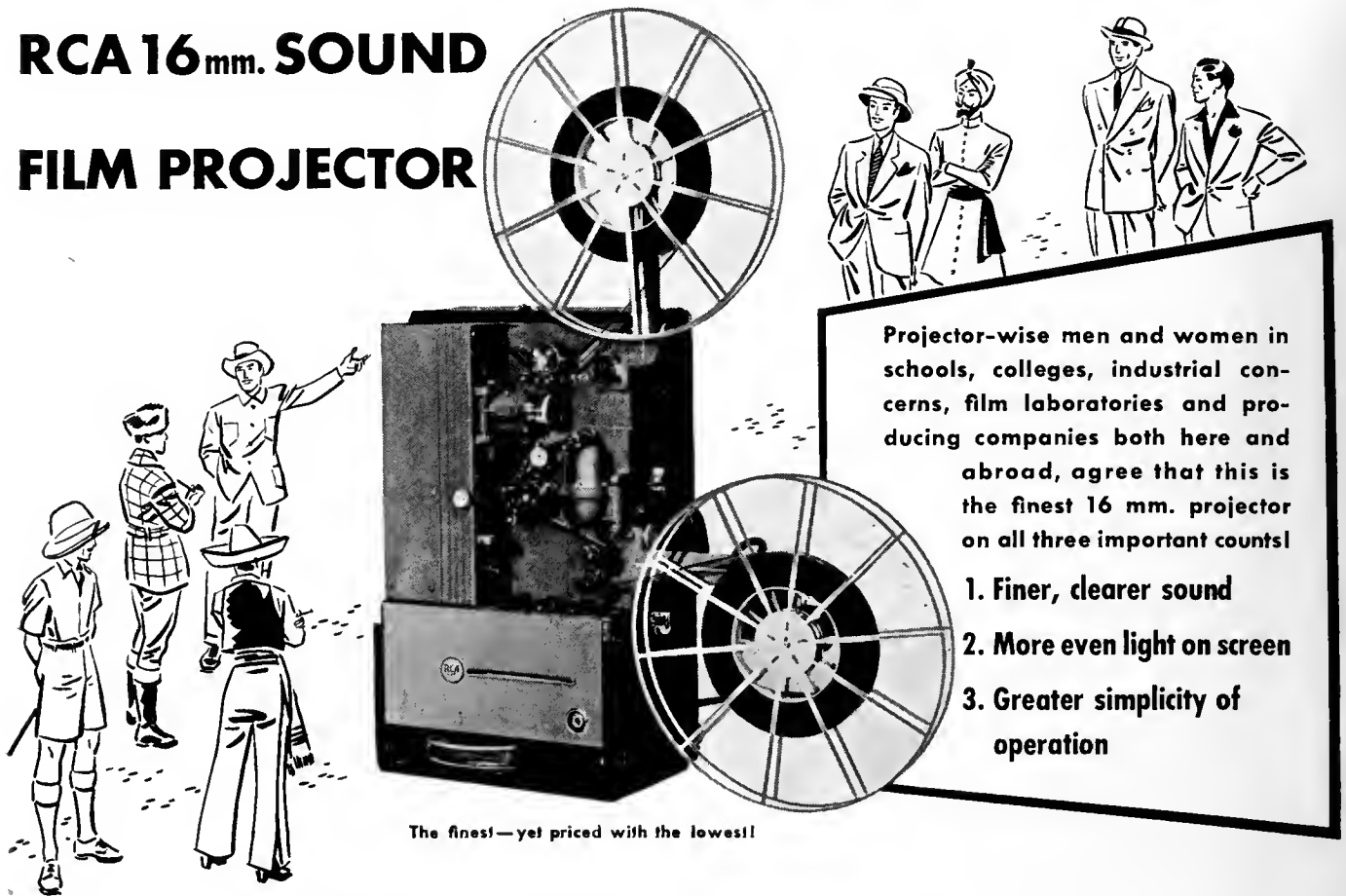
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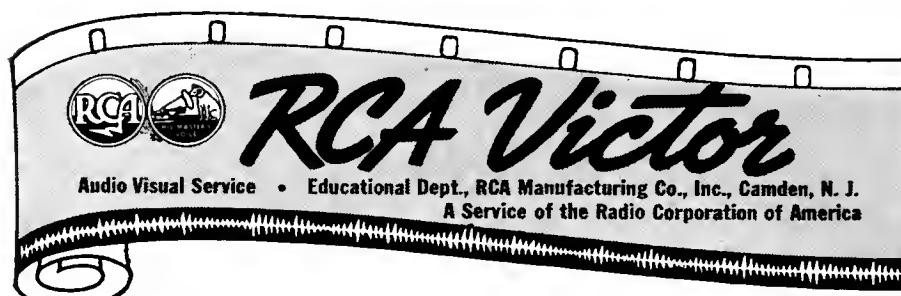
wound by motor. Cleaning and adjusting are very simple. Large 16-tooth sprockers and better film channel design greatly reduce wear on film.

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MUSEUM MATERIALS FOR LEARNING *

MARIAN EVANS

Director Visual Instruction, San Diego Schools



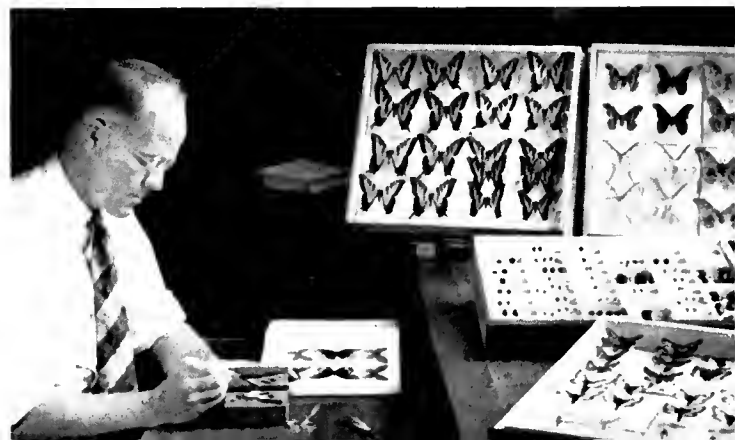
are located within a "stone's throw" of one another, learners may see more of the wonders of nature in the Natural History Museum, more of the Animal Kingdom at the Zoo, more of the evolution of progress of man in the San Diego Museum of Anthropology, more authentic original manuscripts and historical objects on California in the Junipero Serra Museum than could be observed within a like area and allotted time than in any other place. In addition to guided class excursions, the San Diego Museum has a collection of portable authentic objects and reproductions of originals which are loaned to schools (center). The Natural History Museum collects, prepares, and labels exhibits distributed to schools (lower right).

*The tenth in the series of monthly articles by members of our Editorial Advisory Board.



THE San Diego Fine Arts Gallery is a treat to art lovers with its rare collection of old masters and modern paintings and sculpture. These community resources are utilized as an integral part of school curriculum experiences as well as for constructive leisure time guidance and enjoyment. A school journey to the Oriental Exhibit, for example, (upper left) proves a fascinating "here and now" approach to a study of Oriental Peoples.

Specially guided tours through each of the Museums and the Zoological Gardens of Balboa Park, tap present and future interests of all students, young or old. Since these institutions



Using Educational Motion Pictures Effectively

How a film program works in one elementary school system, stressing the importance of careful preparation in order to derive fullest value from films.

WALTER B. ERIKSEN

Principal, Garfield School, Maywood, Illinois

IT IS a far cry from the facilities and the acoustics of the average school room to that of a theater, but this should not be a deterrent to any school in establishing and maintaining a worthwhile program of educational motion pictures. The schools of District 89 (including Maywood, Melrose Park, and Broadview, Illinois) have established a program for their four thousand elementary pupils which is not only educational in content but a decided motivating factor in school work.

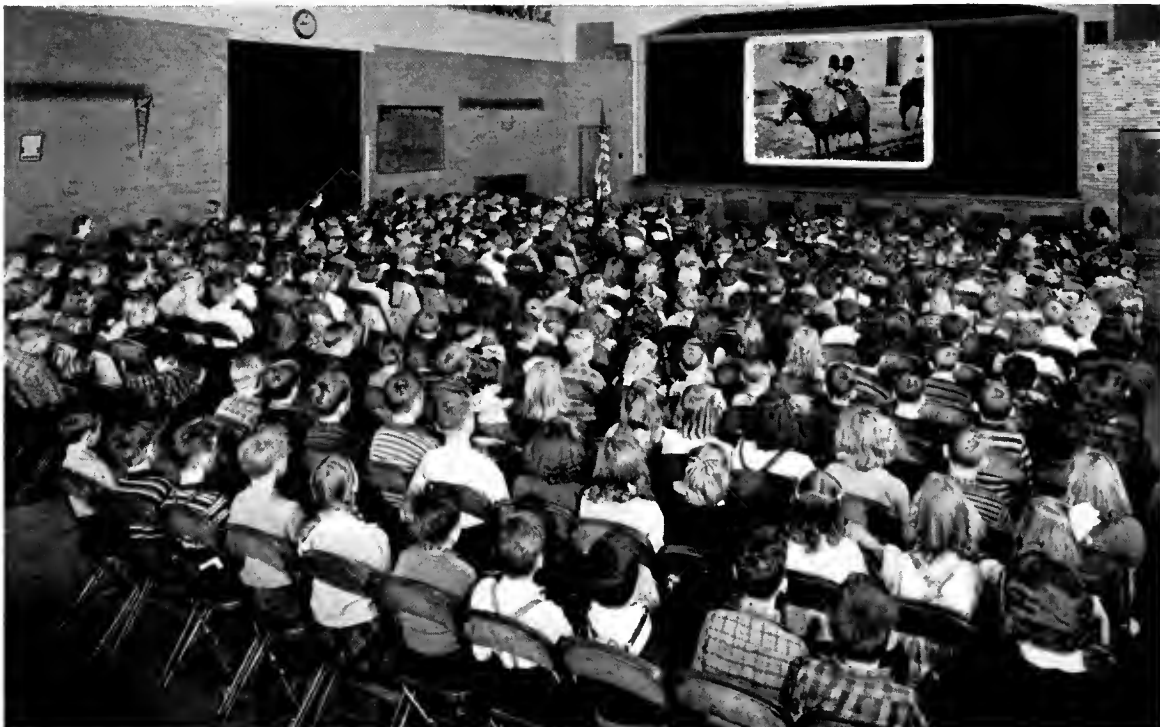
No doubt the ideal place to show educational pictures is in the classroom to small groups. Most classrooms, however, present very definite obstacles to desirable projection. Window shades are usually buff, tan, or brown and allow passage of light. Many shades do not fit tightly and light filters in around the edges of the window frame. Classroom projection, too, requires many operators. If pupils are used they oftentimes miss valuable school time. Many teachers are not mechanically minded and have difficulty in operating projectors, especially where sound equipment is involved. If the school administrator operates the equipment, he diverts his efforts from vital school functions. To overcome these handicaps the eight schools of District 89 use their auditoriums for group showings but they do intensive preparatory and pertinent follow-up work in the classroom. Although we have shown many educational pictures in our school system in past years the results we received were of doubtful value due to lack

of preparation and organization. Children did not see these pictures in correlation with subject matter studied, and the teachers considered them an awkward break in the school curriculum.

The value of any presentation of school work depends to a considerable extent upon teacher preparation. Similar organization by teachers is paramount if educational pictures are to have fullest value.

In order to make educational pictures fit into the curriculum, we appointed a committee composed of a representative from each of our eight schools and a principal was appointed as chairman. The superintendents were interested counsellors. These people constituted the visual education committee of our district. The committee members consisted of one teacher from each grade from 1-8 inclusive. This was done that the committee might have a balanced viewpoint in choosing pictures. Each member was the school representative in her local school and her first job was to have each teacher in that building enumerate subjects she desired depicted in educational motion pictures. These topics were then recorded, and the frequency of the requests noted in all of the schools.

Requests for pictures in grades 1-4 inclusive formed the basis for the motion picture program in these lower elementary grades. Subjects asked for by the teachers of the upper four grades of our elementary schools were the nucleus of the program in grades five, six,



Following classroom preparation, pictures are shown in the auditorium to several grades in District 89 Schools



Worthwhile activities in the classroom precede auditorium showings. A primary grade in the Garfield School has prepared for the reel, "Farm Animals."*

Below—Several types of classroom activities have been motivated by the film, "Mexican Children."* This fourth grade in the Garfield School has done pertinent follow-up work.

seven, and eight. Some teachers wished pictures on Indian life, some on animals of the farm or zoo, others on Finland or shell-fishing. A wide variety of subjects presented themselves, arising largely from teacher desire to emphasize something already taught or teacher foresight in planning some coming new assignment. These pictures were then scheduled during the year at the approximate time in which the topic would occur in the classroom curriculum. Pictures were also scheduled so that the topic fitted the season of the year.

After the yearly motion picture program was chosen, manuals and other informative material were procured for each reel from the film producers. A committee of two teachers from the same building was then appointed to edit this available descriptive material for each reel and prepare a two or three page digest of salient, interesting teaching material. The following outline was set up as a guide to aid teachers who compiled the material for teacher bulletins for each reel.

- I. Introduction. This included reasons for showing the film and discussed its importance to children.
- II. Objectives. Several were given to aid children to arrive at desirable educational goals of fact and appreciation.
- III. Interesting Facts. This phase of the outline presented interesting facts which were usually not the common knowledge of pupils or teachers.
- IV. Generalizations. This paragraph aided teachers to direct their pupils to draw the educational conclusions intended by the film producer.
- V. Interesting Titles of Scenes. Many were enumerated to enable the teacher and pupils to get a bird's eye view of the running thought of the picture.



VI. Suggestions for Follow-Up Work. This contained a group of leading questions for class discussion, projects that might be used, and references that might further enrich the subject.

The clerical staff of the superintendent's office mimeographed the material for all teachers whose children were to see the picture. This factual material was presented to such instructors who would use it at least a week or ten days prior to the showing.

Teachers then prepared their pupils for the picture in whichever class it correlated best. Social science, reading, language, geography, and other classes furnished ideal opportunities for presentation. In departmental grades the subject teacher rather than the home room teacher made the preparation. With this background children approached their group educational

(Concluded on page 416)

* Erpi Classroom Films.

How We Make and Use Engineering Drawing Films*

JUSTUS RISING

Purdue University, Lafayette, Indiana

THE story of the Purdue Engineering Drawing Films begins about 1922 at Michigan State College, where I attended an Agricultural Conference and witnessed a showing of a ten or twelve reel 35mm movie from the U. S. Government which described the construction and operation of each of the mechanical units which make up the automobile. During 1924 and 1925, after coming to Purdue, I witnessed the use in the Engineering Drawing classes of a motion picture produced for the C. F. Pease Company which described the process of making blue prints. In 1926, efforts to promote the production of a motion picture to demonstrate the use of drawing instruments came to naught because motion pictures in those days cost about one dollar per foot and none of the instrument companies from whom I solicited sponsorship were willing to spend the \$1,000 needed for an experimental picture.

In 1931, I saw some 16mm movies made by a staff member on a western trip and was convinced that here at last was the means for trying out my idea at a moderate cost. Correspondence and conferences with Bell and Howell representatives resulted in Mr. W. F. Kruse bringing to Purdue in June 1932, an auto load of equipment. Using script and titles which had previously been prepared by staff members, there was photographed about 1100 feet of pictures and titles on the subjects: *Lettering*, *Sharpening the Pencil*, and *Use of T-Square and Triangles*. Subsequent showing of the finished pictures before an interested group of faculty members resulted in the purchase by the Engineering Schools of complete 16mm equipment for the production of silent motion pictures. In 1937, the Bass Camera Company of Chicago loaned us an R. C. A. Victor sound camera with news reel and studio attachments which, after due trial, the Engineering Schools likewise purchased so that we are now more or less equipped for 16mm pictures of any kind.

In preparing the script for a film for a particular subject, we first collect, from all possible references, memoranda of the points which might be included in the film. By typing these points, doubled spaced, they can be cut apart for arrangement in a logical teaching order, major points being selected first, and then secondary and minor points placed with the major points to which they are related. If the picture is to be a silent one, the material is then composed into titles keeping in mind the action which will be used to demonstrate what the title indicates. For a sound picture a

An interesting exposition of how one university makes its own films for teaching Drawing, and enhances their value by using slides in combination.

similar procedure is followed except that the commentary can go more into detail and can be correlated quite precisely with actions which are to take place on the screen.

We have found it very helpful to prepare our script in loose leaf form on a mimeograph blank which has space for the title or commentary on the front and space for the action on the back. On the front also, are blanks for recording various photographic data for future reference. One advantage of the looseleaf form of script is that it permits the reassembling of the script in shooting sequence, thus providing for considerable economy in shooting time, since all of the shots for a particular position and adjustment of the camera can be made before changing the set-up.

For our first pictures, we mounted the camera on a tripod and placed the tripod on top of a drawing table near the one on which the draftsman was working. For the sake of increased stability of the camera, and because the majority of our shots are extreme close-ups taken from directly over the draftsman's head, we now mount our camera on a rigid stand which permits universal movement of the camera. We make close-ups



Camera and lights in position for "shooting"

* Address presented at the Second Conference on "The Educational Production of Motion Pictures" at Ohio State University, November 20, 1940.

from directly over the draftsman's head, so that the action on the screen will appear to the student, just as it would on his own board and will be large enough to permit him to see exactly what is going on as clearly as if it were on his own board.

We find it better to work at night using artificial light for illumination because in this way we have better control over light conditions. For illumination we have used 500 watt projector bulbs, and No. 1 and No. 2 photo-floods

mounted in aluminum reflectors. There is not much difference in the quality of the light as shown by the resulting pictures, but it is our belief that the No. 2 photo-floods are the most economical. We have used both extinction type and photo-electric type light meters for determining our exposures, and have secured equally good results with both. The photo-electric type, however, is simpler to use than the extinction type because it gives definite readings.

We photographed our titles on positive stock, using a title writer. Some of our titles have been lettered freehand, and for some, we have used lettering guides. For still others we have used a 3" x 5" hand printing press for which the type has been either hand set or set by a typesetting company. Our first titles were developed on a Leitz cylinder; more recently we have been using Stineman reels and tanks. We have tried a few double exposed titles by superimposing chalk letters from a blackboard over an underexposed background scene but the automatic processing by the film company defeats our efforts by modifying the development to correct the underexposure of the background.

In addition to the original silent pictures we have made the following: *Ink Work and Tracing*, *Freehand Drafting*, *Orthographic Projection*, *Structural Drawing*, *Testing the T-Square and Triangles* and *Shop Work*. More recently we have made the following silent pictures without titles, with which the instructor in charge of the lesson reads a narrative: *Auxiliary Views*, *Pictorial Drawing*, *Screw Threads*, *Sectional Views*, *Development of Surfaces*, *Intersection of Surfaces*. Our first sound picture, *Capital Letters*, was a silent picture taken at 24 frames per second with the sound dubbed on afterwards by means of the dupe negative process. More recently we have prepared two drawing films, *Use of T-Square and Triangles*, and *Lower Case Letters*, with the sound recorded directly on the picture by means of the news reel recorder. Making a direct news reel recording of this type is a rather complicated undertaking, because the camera man must supervise the performance of a demonstrating draftsman, must



(Photo Courtesy of Bell and Howell Co.)

The Purdue faculty provide an interested gallery as the lesson films are made.

read his script, and talk into the microphone all at the same time, while he and the demonstrator must correlate their work carefully, if the resulting picture is to have maximum effectiveness.

Our drawing films are divided into two principal classes: those which teach skills, and those which teach subject matter. In those which teach skills, the hands of the draftsman demonstrator perform on the screen a series of manipulations with drawing tools which show the proper methods of handling them, together with the results obtained by such handling. For the subject matter films, extensive use of models has been made in the screen demonstrations. In both types of pictures, the presentation is equivalent to a personal demonstration by an instructor to a student who looks over the instructor's shoulder and sees the demonstration as it would appear if made with his own hands. Use of the picture for teaching purposes multiplies the effectiveness of the instructor by the number of persons in the audience.

When we first started to use our films, the students read text references and then assembled in a lecture room for the showing of the pictures. Due to lack of time, and also to lack of training on the part of drawing instructors in the effective use of motion pictures, we usually contented ourselves with a short explanation of what the picture was to cover after which the picture was projected once, and the students returned to the drawing room to apply as much of the picture as they could remember. A questionnaire submitted to several hundred students, indicated that about 75% of the group thought that the picture was helpful.

After a lapse of several years, during which a number of additional pictures of the original type were made, we decided to attempt a sound picture which would be accompanied by a work sheet. In this picture the action was to be divided into short sections at the end of each of which the student would work an appropriate problem. Our first picture of this type was the film *Capital Letters*, and because we did not at first have facilities for recording sound, the sound was provided

by reading the commentary through a public address system. The picture explains and demonstrates the construction of the letters of the alphabet one at a time, and at the end of each demonstration, the student makes, on his work sheet, the character which has just been shown. Originally, it was necessary to stop the projector at the end of each letter but black leader has been since inserted into the motion picture to provide time for the making of each character, so that now the projector may be run continuously.

One peculiar result of this method of using the picture, is the degree of control exercised by the picture over the members of the class. They all start each character together, they finish each character together and they complete the exercise together. The students pay attention to the lesson because there is nothing else for them to do since the lights are turned off while the picture is on the screen, and they have work to do while the lights are turned on.

The unusual results obtained with the lettering picture have induced us to plan all of our subsequent pictures on the same basis. Both our silent pictures with titles, and those having spoken commentary, are provided with work sheets so that after the demonstration of a few principles, the student works a problem embodying those principles. As a means of further improving the effectiveness of the motion pictures, we have provided a white line lantern slide of each problem layout which is projected on a chalk board after the students have worked the problem so that the instructor may work it also. After a brief discussion during which the class may ask questions to clear up doubtful points, the room is again darkened and another section of the picture shown with another problem, another lantern slide and another discussion as before. In this manner the class is able to work as many as four problems in a single lecture period of fifty minutes.

Because our projection facilities at first included a standard lecture room with tablet arm chairs, our work sheets for both the silent pictures, and those with the spoken commentary were designed for freehand sketching. This has certain advantages because the exercises can be worked more rapidly than with instruments and training in freehand sketching is one of the objectives of our drawing work. During the summer of 1939, however, we were able to obtain and equip for our own peculiar uses, a room with a seating capacity of about one hundred and thirty-five. By attaching a 12 x 18 board to each of the tablet arms and equipping it with a T-Square, we are now in the position to make some movies whose problems will require the use of drafting tools in their solution. We have also recently equipped this room with an 8 x 10 Nucite chalk board of a light cream color, which permits the projection of the white line lantern slide with sufficient brilliance to be easily discernible and still have between fifteen and twenty foot candles on the tablet arm surfaces. Our 9' x 12' glass head screen, however, is still the best for showing the motion pictures. (Then followed a showing of five typical drawing films—the first two, silent pictures with titles; the third with spoken commentary; the fourth with sound dubbed on by the dupe negative process; and the fifth, a news reel recording.)

Using Educational Motion Pictures Effectively

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pictures with avidity as it was an integral part of units of school work.

After the showing pupils and teacher discussed new and interesting phases of the subject aroused by seeing the visual aid. As a result of this work, children have concise and similar interpretations of the subject viewed. Also, the motion picture gave the child a standard of comparison for kindred subjects studied. It could not help but stimulate a child's creative thinking.

A valuable part of this branch of visual education program in our district is the written teacher evaluation of each reel. Our teachers are furnished with evaluation blanks for each reel in which, among other data, they mention the name of the film, source of film, grades shown, correlation with work in classroom, and the teacher evaluation of the reel. This data is collected from each teacher, studied by the district committee and filed for guidance in seeking future desirable programs.

The committee was very interested in the correlation of its visual program with classroom work. Comments taken at random from teacher evaluation sheets speak for themselves. Such verbal remarks as these were noted concerning one representative reel ("Beavers"): "We read animal stories such as *A Ride to Animal-Town, O-Go, The Beaver, Chisel Tooth, Broznic Flat Tail Builds a House, How Mr. Beaver Lost His Friends.*" "In art we modeled beavers, beaver homes and beaver dams." "In science it correlated with chapters on *How Animals Get Food* and "*Out of Doors.*" "In history it formed the approach to study of fur trading and Indian clothing." "We wrote stories about beavers in language and had animated talks by the children."

The committee was also interested in teacher evaluation of each reel. This evaluation is giving the committee valuable data as to what appeals to children of various ages and is furnishing insight into which subjects can best be stressed in the form of visual perceptions. New experiences are unfolding themselves to children—experiences they can get in no other way. Pictures are adding educational "spice" to the learning process. Teachers are emphasizing the relationship of one part of the curriculum to the other.

Although this is our first year in this type of preparation of our educational motion pictures, we are confident that our efforts have brought definite results. We do not run school "movies" as such. We offer visual aids in the form of motion pictures but only as an integral part of the curriculum. There are many educational pictures available that are intended for children of elementary school age. We were interested in films that were accompanied by manuals of teaching materials. Subject films in the classroom, clean films for recreation outside of school hours, moderate use of delineascope, and strip film, all have their place in the visual educational program of District 89. The educational film, reaching every boy and girl in our system and enlisting the active participation of every teacher and administrator, fulfills a valued function in learning, correlation, orientation, and wholesome entertainment.

MOTION PICTURES— NOT FOR THEATRES

By ARTHUR EDWIN KROWS

Geographers' Feast

OF all the educational film material shown in the theatres, probably none had simpler and easier inspiration than pictures on travel. They always have been popular, and there always has been plenty of them. When Dr. Eesenwein specified geography in anticipating future uses in the classroom, therefore, he spoke advisedly. He surely did not mean, however, any more than I do now, that the theatrical film of this order should be transplanted without change into the school. As was to be supposed in the instances of historical material just mentioned, he undoubtedly meant that there was much valuable photography which a geography teacher, left to his own devices, might use effectively and easily in his own proper interpretations.

Speaking of geography in its ampler aspects—but no more ample, after all, than is embraced by covers of the usual elementary school textbook on the subject—the suggestive theatrical material, which confronted any teacher who had been stirred by the visual education movement, was plentiful indeed. Museum expeditions, sportsmen's safaris, newsreel cameramen on busman's holiday, all were increasing the output. But most of these were just one-time or occasional producers.

Among the specialists, though, a new figure had arisen to have his day. His name? C. L. Chester. And he had formed an alliance with the magazine *Outing* to conduct a profitable film business from a New York office at 200 Fifth Avenue. For three or four years he stood at the top of the line, his pictures released by Educational. The *Outing*-Chester subjects were more of outdoor life, as such, than mere travel, which comprised the usual stock; and the interpolated subtitles were in themselves major novelty attractions through having been glibly conceived and written. That part of the work was done by Katherine Hilleker, a young woman whose reputation therefrom presently made her a scenario writer for leading theatrical companies.

Chester did not just arise out of nothingness. Indeed, it was strange, in a way, that the theatregoing public was so long discovering his importance. He had been a lecturer, years before, on the Pond Lyceum Bureau circuit, illustrating his talks with slides and films photographed by himself. That was what brought him the arrangement by which he produced most of the early travel films for the Edison Company, the first of the American theatrical picture makers to go extensively into that phase. It will be recalled that it was Chester who also supervised the making of Paramount's

35-reel South American series about 1915.

James A. Fitzpatrick was beginning to attract favorable attention for his "American Men of Letters" series—consisting of "camera visits" to homes of Longfellow, Poe, Emerson, Whittier, Washington Irving and others in the native literary tradition; but he had not yet discovered his profitable line of after years in producing "Traveltalks." He made the "Men of Letters" pictures for Urban at Kineto, appearing frequently, therefore, at the Masonic Temple Building, where I first met and liked him. He seemed very young to be a director, being then still in his early twenties; but he was earnest, unafraid and had plenty of poise.



C. L. Chester, who produced travel pictures for Edison, joined the magazine *"Outing"* to specialize in making popular films on American outdoor life.

After appreciating those qualities it was not difficult to understand why Urban, who was fond of discovering promising youths, had taken him on.

"Fitz" was born at Shelton, Connecticut, in 1895. His higher education started at Yale. About 1914 he came to New York to enter Columbia University, but went into films instead. Pictures not responding to his first advances as cordially as he had hoped, he opened a dramatic school in Brooklyn. But that was a mere stopgap, and he was soon at work for one of the lesser film companies, producing children's stories. That was the activity from which the genial Urban took him.

Robert Cameron Bruce, however, was then very thoroughly established in public favor with the superior product associated with his name. We met Bruce for the first time in these pages while reviewing the circumstances in which Educational Pictures was incorporated in

Installment Twenty-two—the expanding movement of two decades ago to supply school films exclusively, and a consideration of some specialists.

1915. Now, a half-dozen years later, he was to be found steadily producing new celluloid proofs of his travels under the same release brand, an association which was to last fourteen years in all.

To those, in various communities from north to south along the Pacific seaboard, who seem always to have known "Bob" Bruce as a Westerner, it is surprising to hear that he was born at Stowe, Vermont—in 1887. But he learned early to roam. His education, after the primary stage, was at the Central High School in Minneapolis, and at the Universities of Minnesota and Iowa. In 1914 he was a landowner and retail lumberman in the foothills of the Cascade Mountains, in the State of Washington. Just then he was puzzled over his small success in developing a dude ranch, and had almost concluded, in his own words, that if he couldn't bring the dudes to the ranch, he might be able to bring the ranch to the dudes—by means of motion pictures.

Until then he had used only a still camera. But now, with a movie box, he felt that the immediate environs of the ranch were insufficient; so he climbed the range to shoot his film, setting his tripod even on the summit of Mount Adams, 12,307 feet above sea level—believed to be the first time that a moving picture camera ever had been taken to the top of a snow-capped mountain in the United States. His cameraman was Jesse G. Sill, of Portland, Oregon; and with him Bruce made what he himself denominates "a typical Scotch-Yankee deal," whereby Sill was to crank the camera, furnish the film and develop and print it at ten cents per foot—apart, of course, from expenses of living and traveling. Bruce's first picture, produced in this way, was "When the Mountains Call." As we have seen, it was destined to involve the fortunes of Earle Hammons and Catherine Carter—that is, after Bruce reached New York with it, a trip which he paid for by booking the film from town to town across the breadth of North America.

Since that pioneer experience, Bruce has set up his cameras in many different parts of the world, returning in each instance to the screens of his own country, the visions of a true artist. The geography teachers of 1920 were just beginning to realize that these examples of loveliness on the earth's surface were coming from a single source through his use of an unusual identifying mark. The man (Bruce, himself) who moved through his successive scenes—to serve partly as did the tiny gentleman with the walking-stick in the old wood engravings of the wonders of nature for "scale," and partly to provide a simple continuity—

was now always accompanied by a dog. That dog has long since been retired at a ripe old canine age, but his master, vigorous and eager as ever for fresh literal and figurative mountains to conquer, continues to delight audiences with the sheer beauty of his shadow paintings, now almost exclusively in color.

Burton Holmes went on and on. So did Newman. Men and women with far less reasonable excuses, embarked on picture-making argosies. A high spot proved to be "Around the World with the *Spee*," commemorating the 40,000-mile yachting cruise around the world, of A. Y. Gowen, Cleveland cement magnate. Terry Ramsaye edited that subject to six stirring reels for a successful Paramount release.

Even if rolling stones gathered no moss, it appears that they acquired film. Dr. Sugen's Alaskan pictures were shown in 1919; Lieutenant R. T. McElligott's of the Arctic in the spring of 1922, the same year in which G. F. Kendall returned with his films of India and the Far East. The traveler, Dr. Edward G. Salisbury, appeared in New York with 60,000 feet on South America (titles by Rex Beach and lecture by himself), January, 1917; and September, 1917, he was announced again to make travelogues of China and Japan, photographed in color—by the Prizma process. Dr. Vandenberg's African pictures reached Broadway in February, 1921, and in April, Dr. O. R. O'Neil was reported to have "bought the rights" to shoot scenes in Swaziland. (What a number of doctors there were!) At the same time, E. Alexander Powell, esteemed American war correspondent and voluminous writer of real adventure books, was photographing his way through Borneo, Celebes, Bali, Sumatra, Siam, Cambodia and Cochinchina, as head of the Goldwyn-Bray-Powell Malaysian Expedition which left New York in 1920.

In the segregated film buildings in New York's theatrical district, numerous small offices opened and closed as temporary headquarters of persons who had come to the chief marketplace to book their prodigal footages. Among them was the Danish explorer Rasmussen, with his Greenland films, and Captain Kleinschmidt, another veteran of polar travel. The Captain, with his stocky figure, weather-beaten face, and conversational grunts, carrying a can or two of films through the halls of the Candler Building to be rewound or patched in some new assembly, remains vivid in my recollection. His *chef d'œuvre* probably was "Capt. Kleinschmidt's Adventures in the Far North," a five-reel version of his trip from Seattle to Alaska by the Inland Passage, rich in glimpses of the characteristic surrounding life.

The crowning geographical film achievement of the time, however, was "Nanook of the North," heralded as an industrial because it had been made with the coöperation of the fur house of Revillon Frères, but hailed as a masterpiece of its kind when released to the theatres by Pathé. It was the typical life story of the representative Eskimo, superbly photographed, authentic and com-

plete. Its influence on all subsequent motion picture attempts to interpret native life in any part of the globe, was revolutionary and enduring.

Curiosity soon turned, of course, to the man who had produced it, Robert J. Flaherty. I knew him slightly, a bluff, hearty, outdoor man, of about thirty-five years then, with a large capacity for living. One has seen many like him in the laced boots and mackinaws of the north woods, and he always has had a little use as they have for the furbelows of urban living. He was born at Iron Mountain, Michigan, and educated at the State College of Mines. His early engineering ventures kept him for several years roving the west coast of Canada, chiefly northward. He thus developed qualifications recognized when he was assigned to lead four successive expeditions through the Hudson's Bay country, North Ungavia and Baffin's Land. It was in the last named area, about 1914, that he began his cinematographic experience; but the film he brought back then was lost in a fire. Following the success of "Nanook" he was quickly annexed by the Hollywood producers. Despite their difficulties in managing him, they enabled him, directly and indirectly, to produce also the later "Moana of the South Seas," and "Man of Aran."

It was 1925 before the world became acquainted with another exceptional type of picture presenting the life in remote places, namely, "Grass." This time the continuity was not that of one "hero's" existence on earth, but the epic spread of the fortunes of a whole nomadic people. They were represented by a pastoral tribe in Persia (Iran), which desperately traverses the land in pursuit of nature's seasonal growth of vegetation, its chief means of subsistence. The expedition which produced "Grass," was constituted principally by Merian C. Cooper, a wealthy and adventurous American, born in Florida, who, after service in the A.E.F., wished to see something of the remote parts of the world; Marguerite Harrison, well known American press correspondent in Europe and writer on Asia, and tall, boyish Ernest B. Schoedsack, experienced American theatrical cameraman.

The Martin Johnsons had not yet begun their stride as film specialists on Africa; but they were popularly known for interesting pictures of life in the South Seas. This extremely likable couple were more than just expedition folk. Johnson had had a hard training in theatrical showmanship, and he turned it to excellent account in preparing his reels. He was of Swedish descent, born in 1884 at Rockford, Illinois. His childhood and youth were spent at Independence, Kansas, where he was educated in the public schools. His dreams of high adventure, so especially frequent in lads of the inland areas, finally brought him a chance to help in building and outfitting Jack London's celebrated boat, the *Suark*, and so into the daily company of that incorrigible rover when London had set sail in her. Anyone aboard that vessel was expected to work his passage, and Johnson selected for himself the role of

cook. It is reported that he fulfilled the corresponding duty most creditably. However, about 1906, he had chanced to try his hand at operating a camera, and success at that had promptly decided his future vocation.

His interest comprehended the distribution of films as well as their production. For a time he therefore operated a chain of five nickelodeons in southern Kansas, and later, he toured with Jack London films through the West and into Canada. Incidentally, he was the only member of the party which embarked with London on the voyage around the world during which the novelist died, who completed the trip. That was in 1917. In 1910 he had married Osa Leighty, the present Mrs. Johnson, a girl from his home State. Thereafter his important expeditions were made with her in the party.

Their first joint film was "Cannibals of the South Seas," produced in 1912 and shown in New York in the summer of 1913. Johnson travelled around the world six times, spent twelve years in the South Sea Islands, one in Australia and two in Borneo. It was 1924 before he and his wife went to Africa to begin their five-year motion picture record of the vanishing wild life of the continent; and we are speaking now, of course, of the slightly earlier time of the visual education movement. In January, 1937, Martin Johnson died as the result of an airplane crash near Los Angeles.

Physical Education

FILMS on sport occupy a curious place between school and theatre. In the school the department of physical education frequently attains an exaggerated importance in the curriculum sheerly because of its popularity and, in the theatre, the manager frequently considers that in promoting sports in pictures on the screen he is encouraging his patrons to find their recreation elsewhere. But the selfsame popularity, which obliges school and playhouse to notice physical education, has provided incentive for the production of unusually well made films in that line.

The first machine devised to project commercially the Edison invention of motion pictures, made and demonstrated by Woodville Latham in 1895, grew from the necessity of reproducing a prize fight, and Robert Paul's picture of the English Derby, in 1896, is esteemed among the progenitors of the newsreel. In 1910 the idolized pugilist, James J. Corbett, made an "educational health film" for Vitagraph, illustrating how prize ring battles are won and lost, and also "educational athletic demonstrations" of physical culture exercises for men and women. Of course, the educational importance of prize fighting was greatly stressed in these films to justify the subject matter which, at that time, was in considerable disrepute.

In 1916 Selig produced a series of ten single-reelers called "Athletic Feature Films," presenting stars in various phases of sport—boxers, skaters, auto racers and other "athletes," including billiard players. In the autumn of 1917, Athletic Feature Films—Marty McHale, president—sponsored "The Baseball Review" of

the year mentioned. That was when Bernarr MacFadden, magazine publisher, became interested in the screen as a vehicle for conveying his ideas of health and beauty. For one astonishing version of life in the Greek classical age, which he produced in feature length, he engaged the Rialto Theatre, New York, for an invitation premiere. Previewing it for an exhibitors' trade weekly, I recall that I advised the theatre managers who might book it, to present it "with dumb-bell accompaniment"; but MacFadden was a good sport and, when he saw that virtually all the other reviewers were in accord with the view, he did not press the picture on the public, but treated it as a useful experiment from the lessons of which he organized a monthly release called "Physical Culture Screen Magazine." General Film began distributing it November, 1917. However, it did not long endure.

A film for beginners at golf was proposed by J. H. Taylor in 1919, and others, including Harry Cooper and Joe Novak, subsequently produced golf lessons in film, although none was to attain the excellence or the popularity of the celebrated series made in the early days of sound by Bobby Jones. In June, 1919, the newspapers were moved to note that the rowing crew of the American Expeditionary Force was being coached with the use of films. Indiana University made its own celebrated subject, "King Basketball," in 1926. Baseball films appeared occasionally, but usually wove the technique of the game into a romantic or melodramatic story. Football received its best attention in the Pathé series made by Knute Rockne, of Notre Dame, about 1930. Fred Perry's tennis films, upon the basis of which he was threatened with the loss of his amateur standing, were made about 1935.

Apart from the wealth of "slow motion photography" from the old Pathé Review, the most celebrated films embracing material which could be used in physical education courses and covering many varieties, were the productions known as "Grantland Rice Sportlights," a series still in high favor. It began in 1920, under the name "Sports Pictorial," Grantland Rice editing, Jack Eaton producing and Pathé releasing. The Fifteenth Anniversary was celebrated with especial vigor in August, 1935, at which time the reel was being distributed by Paramount.

The Attempt to Walk Alone

THERE was no question in the nineteen-twenties, as there is occasionally today, about films such as these becoming available to educators within a reasonable time after the theatres had had done with them. Pathé, Universal, Vitagraph, Paramount, Fox—all were releasing non-theatrically in 1922. And there were many lesser sources, such as the Kineto Company, with the Urban reels, and Bray, with his salvaged items from the "Pictograph." But, in the first flush of the teachers' official discovery that their requirements were specialized and peculiar, they became harder to please with mere theatrical subjects. Some went so

far as to reverse the usual showman's attitude, identifying the theatrical needs with those of the school, holding that the theatrical films were hopelessly wrong, even in their own place, for not being wholly educational. And, after all, that was as great an absurdity as insisting that school films should all be of the amusement type.

As for the so-called industrials, with their obvious "taint" of propaganda, there were many small screens, once hospitable to them, where their name temporarily became anathema. It was an interesting sign of the times that, when the school year began in Pittsburgh in September, 1922, the authorities sternly forbade the distribution of free pictures for children. Circumstances then may have warranted the action; but today an educator, who feels the threat of industrial attempts to propagandize school pupils, should be reminded that the great advances in ad-



The shrewd showmanship which brought theatrical success to Osa and Martin Johnson also enhanced educational importance of their wild life pictures.

vertising methods, tests and techniques since 1920, have convinced most manufacturers and retailers that advertising thus to youngsters really doesn't pay, because the interval then required for them to grow up and become discriminating consumers is too long for any appreciable sales value to remain in the appeal.

With the schoolmen's frame of mind as it was just then, so touchy about their independence and idealism, it was probably unfortunate that D. Appleton & Company, New York publishers of textbooks, should have joined hands with the Universal Film Corporation in 1922 to issue "Appleton-Universal Text Films." Still, it must have been a source of some satisfaction to Dr. J. Berg Esenwein to notice that one of their first releases comprised two reels entitled "Commercial Geography."

The visual field now having been officially opened, many schoolmen viewed the theatrical men entering it as poachers. It was all their own. Even the lingo. Also, in the halls of education one now heard variations, *ad infinitum* and *ad nauseum*, of the old saws, "Seeing is be-

lieving" and "Pictures speak all languages" and of the 2,000-year-old utterance of the Chinese sage Mencius, "It is better to see once than to hear a thousand times" (usually rendered as, "One picture is worth a thousand words"), until, a few seasons later, Nelson Greene was led to propose editorially in *Educational Screen* that they be buried and forgotten. Exultant professional claims were made for the classroom picture, with extravagances which surely would have made Thomas A. Edison chuckle in his beard (if he had had a beard). And Henry S. Curtis, then of the Missouri State department of education, writing in *The Playground* for November, 1924, voiced a thought, which others have echoed in the later years in the belief that they originated it, that the time was probably ripe for establishing a "Movie University." Part of the Curtis notion was that a connected drama school would produce the proper films. Little did he realize the even then existing opposition of dramatic and non-theatrical aims.

But in 1924 the purists were beginning to modify their aims. They were learning again, although this time in a new connection, the eternal lesson that civilization does not advance in sustained strides from idea to ideal, but in slow, only partly satisfactory compromises. It was not possible to maintain an extreme position and accomplish anything practical. So they reconsidered. The theatrical films might not be completely pedagogical, but they had their good points; the industrials might have propaganda intentions, but the propaganda conceivably might be constructive—and industrials did teach manufacturing processes very usefully. And so on. Which is only saying once more that natural forces were restoring the balance so violently upset by the first tidal wave, overcoming the inertia of the next succeeding lull, and starting the movement upward towards the next crest, whatever that might be.

The obvious need of especially prepared school films was too fascinating, even in the face of pervading technical production ignorance and meager funds, not to attempt meeting it. Some cases, of course, fell naturally into line, as when Dr. W. W. Atwood, of Clark University, long celebrated for his "chalk talk" on the geological formation of Niagara Falls, was persuaded in 1921 to redraw his blackboard sketches before the cameras of the S.V.E. Another rather natural development in the same year was that a geometer—in this case Charles H. Sampson, of the Huntington School of Boston—should undertake to produce a reel of "Animated Geometry," not surprising because professors in that department of knowledge already had noticed how learning speeded up when their students looked at three-dimensional forms through parlor stereoscopes. A third instance was provided, in 1921, by Harvey B. Lemon, of the University of Chicago, with films to teach physics, saving himself the embarrassments of cumbersome experimental apparatus which sometimes failed to perform.

(To be continued)

The Literature in Visual Instruction

A Monthly Digest

Conducted by Etta Schneider

Utilization

Effective Use of Still Pictures in Elementary Social Studies—Mineta Merton, Waukesha, Wis.—*Social Education*, 4:489-92, November, 1940.

A helpful recapitulation of the criteria to be noted in selecting flat pictures for use in social studies. Size, distance, depth; weight, motion, speed, color; sound, odor and temperature can be conveyed through well-selected pictures. Students need training in using and interpreting the picture material in their textbooks, reference magazines, encyclopedias and other sources. The teacher must recognize the need for supplementing to the single picture appearing in the textbook that gives a partial idea of a larger process. Each school should work toward the development of a well-catalogued, selected picture file. These may be used for individual students as reference material, or with the opaque projector for discussion by a group.

Opaque Projection in Biology—W. Hugh Stickler, Division of Schools, Panama Canal Zone—*The American Biology Teacher*, 3:11, October, 1940.

A recapitulation of the flexibility which the projection of opaque materials permits. Interesting illustrations are given of laboratory experiments that can be demonstrated to the whole group by means of this device. The combined use of lantern slides, microslides, filmstrips and charts are made possible by the combination model.

The Use and Production of Sound and Silent Filmstrips: Miniature Slides and Microfilms in Schools—Orlin D. Trapp, Waukegan Township Schools, Illinois, 1940. Microfilm copies, \$1.63. Available from American Documentation Institute, Science Service, 2101 Constitution Ave., Washington, D. C. Document No. 1439, Photocopies, \$14.50

This is a compendium of information for teachers who are interested in making and using filmstrips in various forms. It can serve as an aid to consumer education in this field, because it is based on the judgment of technical experts in the teaching profession. Recommendations are made for equipment and accessories needed to prepare filmstrips or copies of teaching aids on film strip. Brand names and prices are given. Gives also sources of commercially-made filmstrips and slides. The use of color photography and sound accompaniments to filmstrips, two of the newest and least-known developments—are simply and concretely described. The report was prepared as a graduate study at Northwestern University under the direction of Dr. Eugene S. Lawler. It should

be widely used by directors of visual education and teachers engaged in the production of teaching materials on film, but its contents should be noted at once, because no doubt new developments will make some of the recommendations inadequate, before many months have passed. However, the author is to be commended for bringing together so much basic information that has heretofore been known only by a few specialists.

The Eyes and Ears of Rhode Island—Henry E. Childs, Providence — *Quarterly Journal of the R. I. Institute of Instruction*, 14: No. 3, 9-15 October, 1940

Suggestions and information for teachers who want to know more about the possibilities for making greater use of visual devices, are given under the following headings: Place of visual education in a modern school system; How pupils gain from use of visual aids; Recommendations for intelligent use of aids by teachers; Importance of high standards of selection; Advantages to teachers of having a visual education department, and functions of such a department; Making of visual aids. Results obtained from a questionnaire sent to Rhode Island superintendents, are included, indicating that they recognize the value of the devices of visual education and desire to make better educational use of them.

Administration of Visual Aids

Trends in the Use of Educational Motion Pictures—W. W. Whittinghill, Detroit — *National Board of Review Magazine*, 15: No. 6, p. 6 September, 1940

Address before the annual conference of the National Board, February, 1940. After a brief history of the visual aids service in Detroit, Mr. Whittinghill describes the current program. It involves cooperation with the National Board of Review and other better films organizations, with producers of educational films and equipment, with all divisions of the school system and parents; to select educational motion pictures which enrich the program of instruction, to appraise and evaluate their use and find ways of improving the program.

Let's Visualize—D. C. Widdowson, Sweet Water High School, Ala.—*Alabama School Journal*, 58:13, September, 1940

How funds were raised for the purchase of a 16mm projector.

Classroom Moving Pictures—Everett L. Bliss, Berkeley, Calif.—*Sierra Educational News*, October, 1940, p. 44.

Schools that have difficulty in darkening their rooms adequately for film pro-

jection will be interested in the instructions for building a pasteboard box or "stage" within which the screen is placed.

Research

A Sound Motion-picture Technique for Teaching Beginning Reading—Irving H. Anderson, U. of Michigan, Walter F. Dearborn, Harvard—*School and Society*, 52:367, October 19, 1940.

Reading exercises for beginning readers have been placed on film to help children recognize words and phrases and to help improve their use of reading. A suitable passage of reading material is recorded on film, much as a lesson, with oral accompaniment. A picture or animated drawing of the object is shown, the words are shown and a woman's voice repeats the context. The film may be varied by using silent and sound versions. This procedure suggests an interesting variation to be introduced in primary instruction, but it has the danger of mechanizing a very dynamic skill by the very fact that all children do not have the same experiential background, and the one chosen for the film may not be universally interesting.

An Experiment in the Use of Motion Pictures in Teaching Current Events—Donald Brumbaugh, Fruita, Colo.—*Colo. School Journal*, 56:11, November, 1940.

This study was carried on with seventh and eighth grade students after a detailed study was made of each student concerned as to backgrounds, age, nationality, abilities, outside influences in getting news and special tests. Personal contacts, term papers and the pupils' own selection of topics to report on also helped in determining the nature of each individual. (See lesson plans in McKown and Roberts book, "Audio-Visual Aids to Instruction," p. 300).

In one semester, one group studied current events by many media but with no films, and the other added films. A study of sources of news information preceded the discussion of special news topics with all students. Current events studied included unemployment, high accident rate, civil and international war, labor problems, conservation and the speed of change in modern life. The experimental group attended the local theatre each Friday to see a Universal News-reel. On the Monday after the showing, the students discussed what they had seen and took a test to determine what they remembered. On Tuesday they discussed the topic on the basis of their own readings. On Wednesday additional "background" films were brought in to help in the discussion.

It was concluded by the experimenter that those children who had most to

learn for an understanding of current problems, namely those with poorest reading ability, learned most from the films. The good readers seemed to be able to get as much from reading current newspapers and periodicals.

Photography

Making 2" x 2" Slides—Dr. John B. MacHarg, Eastman Kodak Co.—*Scholastic Magazine*, High School Teacher Edition, October 28, 1940 p. 6T.

The technique and equipment for making black and white and kodachrome slides, including the taking and processing of the film. Directions are clearly given on close-up and copying work, contact printing, developing the film, and mounting. From an educational stand-point, one great value arises from student participation in slide making. Projects can be worked up by the student with teacher co-operation. Such an undertaking develops initiative and observation and often results in slide projects of teaching value.

Bringing the World to You—G. H. Griffiths, Erpi Classroom Films—*Scholastic Magazine*, High School Teacher Edition, October 28, 1940 p. 5T

The experience of a camera man engaged in the production of educational sound films.

A Camera for Photographic Demonstration—David H. Gurinsky, New York University—*Journal of Chemical Education*, 17:432, September, 1940

Photography in the College Curriculum—J. D. Schumacher, Roanoke College, Salem, Va.—*Journal of Chemical Education*, 17:427, September, 1940

San Diego Library Film—*Library Journal*, September 1, 1940, p. 667

A film for public relations made by the San Diego Public Library. It was taken in 8mm., 1/3 in color. The film is 800 feet long.

Photoplay Appreciation

Movies Aren't Literary—Richard G. Lillard, Los Angeles City College—*English Journal*, 29:735-43, November, 1940.

A very fine critical appraisal of the art of the motion picture in its own right, and not as a form of literature. The strengths of the film medium in conveying certain impressions are compared with its weaknesses with respect to other impressions in which the written word excels. The film is regarded as inadequate for depicting satire, mental associations and poetry. The writer points out aspects of modern living which the motion picture has failed to stress or take into account, such as human relations dealing with the causes of war, the depletion of natural resources, the anemic life of the city dweller, the decay of rural life, the emotional problems of marriage, anti-Semitism, the plight of unskilled labor, strikes, the life of ethnic

minorities such as reservation Indians and American Negroes, and the weaknesses and strengths of democracy.

The Speech Teacher Keeps Abreast of the Radio and the Motion Picture—Jeanette Ross, Shorewood, Wis., High School—*Quarterly Journal of Speech*, 26:431, October, 1940.

Two units of work carried on with senior speech classes in high school. There were three reasons why the units were considered successful by the teacher: 1) These units offer many opportunities for speech activities and a tremendous incentive to pupils to increase the flexibility and power of their own speech mechanisms, their voices; 2) These units provide interest for all types of students and gives opportunity for so many varied talents to be exercised; 3) These units help to improve living now by improving the taste and the kind of radio and film programs the students will see. The actual experiences and outcomes of the students are so important that the original article should be consulted by teachers interested.

Movies, Radio and Reading—Edward G. Bernard, N.Y.C.—*High Points*, 22:no.7, p. 65, September, 1940.

A survey of high school students' preferences found movies and radio above that of reading. The author indicates further study needed to find out if poor readers are those who prefer movies and vice versa.

Sources of Information

Propaganda Analysis: An Annotated Bibliography—Edgar Dale and Norma Vernon—Bureau of Educational Research, Ohio State University, Columbus, O. May, 1940. Available from the Publications Office, Journalism Building, Ohio State University, 25c (See also digest in *The News Letter*, October, 1940, p. 4)

The role of motion pictures as a medium for molding public opinion has been discussed recently in a few very pertinent articles. This bibliography includes references on films for propaganda in addition to the other avenues of communication. Many of the articles show ways of teaching propaganda analysis in schools. There are 65 briefly-annotated references, five of which deal with films. To this list might be added the excellent article appearing in the October, 1940 issue of *The News Letter* by Edgar Dale, entitled "Freedom to Choose."

An Annotated Bibliography on Visual Education—Prepared by the WPA Visual Education Project—State Department of Education, Hartford, Conn., 1939. 118 pp. paper bound, 16 cents.

The Connecticut Cooperative Visual Education Society assisted in the development of this bibliography, under the direction of Mr. John S. Carroll. Although the list of references is not complete, it is representative of the material available and covers the majority of the more readily available sources. The ma-

terial is listed alphabetically by authors, indicating by symbols the subject matter each treats: type of visual aid, administration and methods, history of visual education, teacher training, and visual education in general. Key to the symbols is given in the front of the book. All 118 pages, therefore, must be thumbled to locate all the references on a given topic. However, supervisors, principals, directors of visual education, and others interested in audio-visual aids, will find the bibliography very useful and well worthwhile.

Book Review

Audio-Visual Aids to Instruction—

Harry C. McKown and Alvin B. Roberts—McGraw Hill Book Company, Inc., New York, 1940. 375 pp. \$3.00.

It would be hard to find, within a compass of less than 400 pages, so encyclopedic a collection of data carefully selected for maximum value to teacher, principal or superintendent, as is presented in this volume. It is an expertly done Handbook of the audio-visual field in its present stage of progress, typographically pleasing, amply illustrated, and enriched with numerous extensive bibliographies, meaningful tabulations, source lists, and subject-and-author Index.

In the Preface, the authors stress the importance or more scholastic "successes" by students, rather than the "failures" so beloved in traditional education, and condemn the "defeatist philosophy" that measures a teacher's excellence by the number of low-grades handed out for his course. The potentialities of visual instruction for correction of this evil are emphasized. In the Editor's Introduction, Harold Benjamin of the University of Maryland, after the familiar warning against verbalism, declares that the advance of visual methods will increase, not diminish, the value of books; that the motion picture can give "increased vividness of appreciation in the reading of *Silas Marner*, and that the broadcasts from Little America add a "wealth of concrete imagery" to the study of antarctic Geography. "Teachers do well to cling to the book if they will only cling to it with eyes open to the uses of other than printed aids to learning."

The sixteen chapters present the sifted essentials of "theory", and an elaborate corpus of "practice", covering all forms of visual aids and radio in teaching. The volume combines varied contents in a way to serve various ends: for the newcomer in visual education it is a mine of stimulating reading and trustworthy reference on the entire field; for the experienced, it affords a compendium of the best recent opinion and detailed presentation of methods, sources and characteristic qualities of all types of visual material; and for those giving teacher-training courses it is a sane and thoroughly usable textbook for the subject. "Audio-Visual Aids to Instruction" is a notable addition to the significant literature of the visual field.

N. L. G.

Among Ourselves

Notes from and by the

Department of Visual Instruction of the National Education Association.

Conducted by **JAMES D. FINN**

Colorado State College of Education, Greeley

YOUR Editorial Committee is interested in doing three things for you this year. In the first place, we wish to include as much news about Department members as possible in the "Among Ourselves" columns. Secondly, we wish to improve, if possible, the quality of articles appearing in the field of visual education in the professional periodicals. In the third place, we hope to stimulate more writing and publishing of good material on audio-visual aids.

If we accomplish these purposes it will be through the cooperation of all members of the D. V. I. We should like to have you send any news items you think worthwhile to members of the Editorial Committee nearest you geographically. If you have articles waiting to be published or ideas for articles also please communicate with members of the committee. Needless to say, in addition any ideas or suggestions you might have will be greatly appreciated.

The members of the Editorial Committee are:

Eastern Division—Floyde E. Brooker, Assistant Director, Motion Picture Project, American Council on Education, 1013 18th Street, N.W., Washington, D. C. *Midwest Division*—Robert Shreve, Director, Audio-Visual Aids Department, South Milwaukee Public Schools, South Milwaukee, Wisconsin. *Rocky Mountain Division*—Miss Lelia Trolinger, Director, Bureau of Visual Instruction, University of Colorado, Boulder, Colorado. *Western Division*—Don G. Williams, 1010 Guinda, Palo Alto, California.

(Note: *Southern Division* representative yet to be appointed. Will be announced next month.)

We urge you to extend us your cooperation and thank you in advance.

JAMES D. FINN

Notes from the Field

Ohio

A photo of one of the four visual instruction section meetings held in connection with the district sessions of the Ohio Education Association the last of October. The meeting pictured was that of the Central Ohio Section, held in the Main Hearing Room of the State Office Building at Columbus. All the 400 seats were occupied and many stood up or found seats on the floor steps. The scene is indicative of the interest being shown by Ohio teachers in the use of visual communication for instructional purposes. Similar meetings were held in Cleveland, Toledo and Steubenville. The general state visual instruction meeting

will be held in Columbus the last of December.

More than 1600 Ohio schools are now equipped to use motion pictures for instruction, and the State has the World's largest collection of educational slides and films for free distribution to the schools of the State.

New England

Howard A. Smith, Secretary of the New England section of the D.V.I., announced this month that the New England group now has a membership of over 75. One of the main activities of the New England section is the organization of visual education units in each state. These will be affiliated with the Department.

The Connecticut Audi-Visual Education Association is one of these newly organized branches. They held their first meeting on October 24, at Bushnell Memorial, Hartford. An interesting demonstration of the American School of the Air radio program was presented by the Columbia Broadcasting System. The secretary of the Connecticut Department is Mr. William Couch, Director of Audio-Visual Education, Hamden, Connecticut.

Wisconsin

Joseph Rohr, Jr., State Supervisor of the WPA, headlined the Visual Education section meeting of the Wisconsin Education Association held the week of November 4 in Milwaukee. Rohr presented the story of his project, which is concerned with the construction of such materials as biological specimens, exhibits, film strips, maps, models, and photographic aids.

Among the models is a group of fourteen which have been selected to illustrate the important steps in the development of transports. The cost of the fourteen models is \$7. This cost is to cover only materials, the



labor being free. To assure reasonably accurate copies of the original, much research has been done before any of the models are made. At the present time these materials are available in the State of Wisconsin, but there is a possibility that in the future other areas may be served. Additional information may be obtained by contacting Joseph Rohr, State Department of Instruction, Madison, Wisconsin.

Other speakers at the meeting were Dr. J. E. Hansen, Chief of the Bureau of Visual Instruction, University of Wisconsin, Madison, who spoke on the adaptation of visual aids to the curriculum; and Louise W. Meers, Department of Geography, Milwaukee State Teachers College. Miss Meers discussed use of teacher-gathered objective materials in the classroom.

Colorado

Three speakers shared honors at the Visual Education section meeting of the Colorado Education Association held in Denver October 24-26. Orville Williams, District Supervisor of Erpi Classroom Films, spoke on the use of sound films in school, using the Erpi film "Colonial Life," for an example. William Green of the Denver Public Schools presented an illustrated lecture, "Overcoming Obstacles in the Presentation of Visual Aids." Green delivered a very interesting talk on room darkening, projection difficulties, and similar subjects, using as illustrative material 2x2 slides made by his camera club. Eugene Herrington, Denver Public Schools, presented a film made by the Denver high school students as a part of the motion picture project of the American Council on Education. The film was titled "How Our Health Is Protected," and dealt with the health problem in Denver. Following Herrington's talk a discussion was held on school made motion pictures.

To the Members of the D.V.I.:

■ The peak point of interest at the winter meeting of the Department will be the Luncheon Meeting at the Hotel Traymore on Tuesday, February 25, when the guest speaker will be Mr. Richard Ford of the British Library of Information who will speak on the use that is being made of the motion picture in Britain in this time of great emergency.

■ Your representatives on the Executive Committee have assisted considerably in planning the program for the Atlantic City meeting and have approved enthusiastically the plans that have been made. All sessions will be held at the Hotel Traymore which is centrally located on the boardwalk and offers excellent meeting places. One session will be devoted to the theme, "Visual Aids in Defense of Democracy." Another will offer a symposium of briefly stated opinions on the subject, "Free Materials—A Blessing or a Blight for Education," which should lead to considerable discussion from the floor. One of the sessions will be divided into three group meetings for discussion of the problems of visual aid distribution, school production of visual aids, and teacher training in the use of visual materials. The remaining session of the two-day meeting will be devoted to miscellaneous reports and papers. The complete program with speakers will be announced in the January issue of THE EDUCATIONAL SCREEN.

■ During the past month additional committee appointments have been made in accordance with the provisions of the Constitution and to carry forward the best interests of the Department. Howard A. Smith, Secretary-Treasurer of the New England Section, is the Chairman of the Auditing Committee and he will be assisted by James S. Kinder of Pennsylvania College for Women and Samuel I. Hicks of Pearl River, New York.

■ It took several letters and finally an insistent demand to persuade Nelson Greene that he should continue as Chairman of the Zonal Plan Committee. This is probably one of the most important committees of the Department this year. It will be their responsibility to seek from you your reactions, suggestions, and comments concerning the Zonal Plan prior to its submission for final vote at the summer meeting in Boston. It will be their responsibility to work out further details of the plan and to assist in putting the plan into action when and if it is approved. Serving with Mr. Greene will be Alvin B. Roberts of Gilson, Illinois, C. A. Lindstrom of the Department of Agriculture, and W. T. Powell of El Paso, Texas, who comprised the original committee submitting the plan at the Milwaukee meeting. The committee has been further expanded and also includes U. S. Burt of Corvallis, Oregon, Lee W. Cochran, University of Iowa, and Carleton Erickson, Greenfield, Massachusetts.

■ A year ago, following the St. Louis meeting, President Hansen appointed a Committee on Field Experiences, which was responsible for an important part of the program at Milwaukee last summer. The purpose of this committee is to stimulate and promote the use of field trips, excursions, and school journeys as a means of instruction. This committee is being continued this year under the chairmanship of William W. Wattenberg of Chicago Teachers College. Other members of this committee are Dr. Henry Atyeo, White Plains, New York; Dr. Verna Carley, Stanford University; Lloyd A. Cook, Ohio State University; Charles B. Park, Mount Pleasant, Michigan; Alvin B. Roberts, Gilson, Illinois; John Rothschild, The Open Road, Inc., New York City; and Monroe Smith, Director of the American Youth Hostel Association, East Northfield, Massachusetts.

■ Your Department also has a committee assisting the Phi Delta Kappa Fraternity in the publication of a "Dictionary of Education." This project has been under way for some time and at this point in their progress they have sought the cooperation of various educational associations. Edgar Dale of Ohio State University, Charles F. Hoban, Jr., and your President, comprise this committee.

■ Are you sending the names of prospective new members to Ward C. Bowen, Secretary-Treasurer, State Department of Education, Albany, New York? The complete roster of members will be printed next month.

I am looking forward to seeing you in Atlantic City.

PAUL V. REED, *President*

P. S.—Copley Square Hotel, Boston, has been selected as headquarters for the summer meeting.

NEW FILMS OF THE MONTH

As They Look to A Teacher Committee

Conducted by **DON WHITE**

In Charge of Audio-Visual Extension Service
Division of General Extension,
University System of Georgia, Atlanta

Wings Over World Wonders (Castle) 10 minutes, 16mm sound, sale price \$17.50. Silent version, 15 minutes, sale price \$8.75.

A rapidly moving series of air views showing interesting places throughout the world. Opening with scenes of New York City from the air, the film proceeds rapidly upon an aerial itinerary of the United States which includes Niagara Falls, Chicago and Lake Michigan, the Grand Canyon, Boulder Dam, Yosemite National Park, Mount Shasta and finally San Francisco. Then over the ocean to the Hawaiian Islands, where Pearl Harbor and several active volcanoes are briefly shown; over the South Seas to New Zealand's wild and beautiful mountain ranges; to the Orient, with scenes of snow-capped Fujiyama and the city of Shanghai; to the Near East, Tunis, the Sahara and the Pyramids; to London, then Paris, and over the snow-covered Alps to Rome; thence to Naples, where Vesuvius is in eruption. Finally, the wings turn homeward toward America.

COMMITTEE OPINION—A fairly good film for general informational purposes; probably would be of value in motivating geographical studies, and possibly geological studies, involving some of the places shown in the film. Should be of some extrinsic educational value, as well as of considerable entertainment value. In general, photography of the film is excellent. The places visited were well chosen, and the commentary, while not specifically educational in makeup, was well given.

Tuberculosis (Erpi) 11 minutes, 16mm sound, sale price \$50.00. Teacher's Guide.

In this film animated diagrams and photomicrography combine with natural photography to demonstrate the nature, transmission, diagnosis and treatment of pulmonary tuberculosis. An opening sequence explains that sunlight and fresh air are enemies of the germ, but many city dwellers are constantly exposed to possible infection. Mary Smith, a slim, attractive high school girl, is introduced. She is shown taking tuberculin tests with the other students, and her test shows that she has sustained no tuberculosis infection. But soon afterward, Mary's tubercular aunt comes to live in the Smith home. Several possible means of transmitting her infection are shown. The following sequence of the film reveals the development of the tuberculosis infection inside Mary's lungs. But this time infection is walled off by defensive cells and confined to inactivity in a small cavity.

A few years elapse. Mary, now out of school, is working. Dieting for slimness, she is getting too little to eat, too little rest and too much excitement. Animation and X-ray pictures reveal the processes of re-infection and cavity formation. After several months, Mary begins to show signs of the disease and

has a medical examination. She goes to a sanatorium, where she gets fresh air, correct diet, and complete rest. In the case of the aunt, pneumothorax treatment is given. This process is explained by animation. When Mary's sanatorium experience has arrested the disease, she goes home, there to duplicate the sanatorium conditions until completely well.

COMMITTEE OPINION—An excellent film for use in hygiene, human biology, and public health courses, as well as for general adult usage in public health education. The film's presentation is accurate, well-balanced, and optimistic. It is suited for use from the junior high through adult levels.

Children of Japan (Erpi) 11 minutes, 16mm sound, sale price \$50.00. Teacher's guide.

An intimate and authentic recording of the home life of a typical middle-class Japanese family. Leaving their house, father and children put on street shoes; after stops at the Post Office and the railroad station, of which father is in charge, the children proceed to school. There, they remove their street shoes and enter the classroom. A reading lesson begins. Later, on the playground, some children play baseball, others practice fencing.

The activities of mother and the maid at home and father's work at the railroad station, are briefly shown.

There is to be a festival today, so the children change to their festival attire and start to the festival with their parents. On the way, they visit a religious shrine. Scenes at the festival follow. Returning home, they have keen appetites for dinner. Later, the boy bathes by soaping and rinsing himself, then soaking in the family tub, which is heated by fire from beneath. While Father reads his evening paper, the beds are laid on the spotless floor. Finally, the lights of the home go out as Fujiyama looms majestically in the darkened sky.

COMMITTEE OPINION—A good film for use in social studies and geography classes from the elementary grades upward. The film is good in balance and organization, as well as in all technical aspects. Its reflection of the influence of Western technology upon traditional Japanese dress and customs is interesting, as are the recordings of Japanese conversation.

The Causes and Immediate Effects of the First World War. (Int. Geographic) 22 minutes, 16mm sound, sale price \$72.00. Teacher's Guide to be furnished.

Animated maps, scenes from newsreels of the period, and commentary combine in this film to explain the major causes and the immediate effects of the 1914-18 First World War. A general outline of causal factors, beginning with the year 1879, the following are cited: The Triple Alliance between Italy, Germany and Austria; its Berlin-to-Bagdad Railway plan; the Franco-Russian Dual Alliance; Germany's increasing inroads on British trade, leading, in 1904, to the Anglo-French Entente Cordiale; three years later, Russia joins and makes it the Triple Entente; then Italy joins. Germany and France dispute over Morocco; this is first decided in France's favor; in 1908, Austria annexes from Serbia the provinces of Bosnia and Herzegovina; Russia protests; in 1911, another Moroccan crisis, which is adjusted by allowing concessions to Germany in Africa. A rising Serbian national spirit is opposed by Austria. So, in 1914, Europe is armed to the teeth but still hoping for peace. Then Archduke Franz Ferdinand is assassinated at Sarajevo; Austria delivers an ultimatum to Serbia; then, balked by Serbian resistance, Austria declares war. Other declarations of war follow: the First World War has begun.

The course of the War is traced in the next sequence.

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments of both are cordially invited.

Producers wishing to have their new films reviewed on this page should write Mr. Don White at 223 Walton Street, N. W., Atlanta, Georgia, giving details as to length, content, and basis of availability of the films. They will be informed of the first open screening date when the Teacher-Committee can view the films. The only cost to producers for the service is the cost of transporting the prints to and from Atlanta, which must be borne by the producers.

Germany drives into France. Turkey joins the Central Powers; then Italy comes in on the Allies' side; the opposing navies fight the Battle of Jutland; Germany begins submarine warfare; the Lusitania is torpedoed; finally, Woodrow Wilson recommends that America declare war; other neutrals enter. Torn internally by revolution, Russia quits and Treaty of Brest-Litovsk is signed. Germany again takes the offensive, but Marshall Foch, his troops now reinforced by the Americans, orders a general attack. Finally, Germany's allies surrender and the Armistice comes. Animated maps here show in detail the well-known terms of the Treaty of Versailles. President Wilson returns to the United States, where Congress rejects the Treaty and the League of Nations. The minority problems in Europe appear when the Treaty is put into effect. Greece and Turkey continue the fight, but Greece fails to conquer. So, in 1923, the First World War is over. But tomorrow's leaders—Stalin, Mussolini and Hitler—are toiling and scheming. Thus, with a question as to the future, the film ends.

COMMITTEE OPINION—A very good film for use in history classes at the senior high, college and adult levels; should be of value at the junior high level. The film is unbiased and is fairly accurate historically. To cover its subject in 22 minutes, its pace necessarily is rapid; it is probable, therefore, that at least two, and perhaps three, showings will be found desirable with accompanying study and discussion.

A Trip to Bedloe Island (Sazin) 15 minutes, 16mm silent. Apply to producer for sale or rental prices.

A visit to the Statue of Liberty on Bedloe Island in the New York harbor. The film includes scenes of the Battery and scenes on the boat going to the island. Upon the island, scenes of the base of the Statue are shown. Closeups and interior scenes reveal the great size of the Statue, and night scenes of the floodlighted Statue end the film.

Meat and Romance (Castle) 44 minutes, 16mm sound, "free."

Using the romantic background of a young doctor and his bride entertaining the first visitors in their new home, this film explains in detail the correct procedures in buying, cooking, and carving meat. After the opening scenes, in which the bride is faced with the problem of preparing her first dinner, the film shows a large meat market. There a well-informed butcher instructs the bride regarding the quality and cuts of meat; how supply and demand govern prices; how few people know about various cheaper cuts of meat; how these cheaper cuts may be transformed into select cuts; how parts usually discarded may be utilized; and finally he illustrates the various uses of different types of meat.

The scene changes back to the bride's home where her sister-in-law, a home economics expert, demonstrates the cooking of a pork roast. Interspersed with this are scenes of another meat cooking demonstration conducted by the home economist. The two methods of cooking meat—moist and dry—are defined, and the importance of the heat thermometer is explained. The following sequence is devoted to a meat carving demonstration. The importance of carving as an art which must be practiced regularly is brought out.

The values of various types of meat in the diet are discussed. A normal diet is defined as one containing plenty of all the food elements, including the whole alphabet of vitamins. Charts illustrating contents of various foods are shown. The film ends with illustrations showing, in color, cuts of meat savorily cooked and ready for serving.

COMMITTEE OPINION—An excellent film for use in home economics and for adult cooking classes. The romantic setting of the picture, with the principals taking a part in conveying its message, lends interest to the film, without detracting from its educational value. The film is technically excellent in every way.

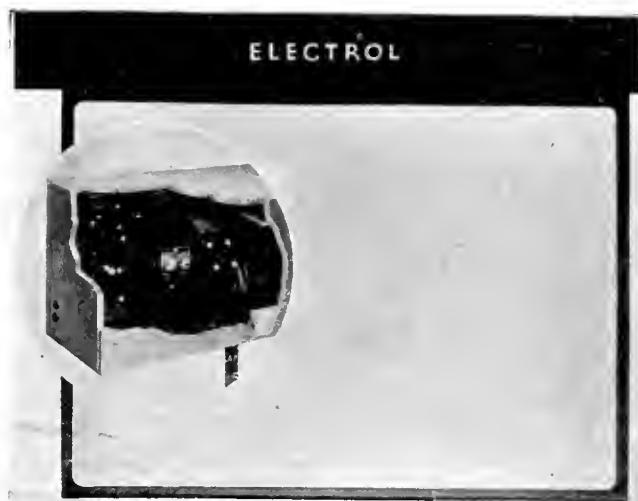
Producers Named Above:

Castle, Castle Films, Inc., RCA Building, Rockefeller Center, New York; also 135 South LaSalle Street, Chicago.

Erpi, Erpi Classroom Films, Inc., 35-11 Thirty-Fifth Avenue, Long Island City, N. Y.

Int. Geographic, International Geographic Pictures, 52 Vanderbilt Avenue, New York, N. Y.

Sazin, Henry Sazin, 723 7th Ave., New York City.



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In and for the Classroom

(The following two accounts are samples of the material developed by the students in Mrs. Esther Berg's in-service course for teachers, entitled "Methods and Materials of Visual Instruction," Public School 18.)

Visual Education in Industrial Arts

JOHN J. HORAN
P. S. 126, Brooklyn

ACCORDING to Webster education is "The act or process of educating, the impartation or acquisition of knowledge, skill, or development of character, as by study or discipline." The ultimate end of all education is social efficiency in the individual. In many individuals this is a direct result of the use of their hands. For example, a boy could be shown the theory of building a radio set by the use of such visual aids as diagrams plus lectures and pass a good examination in theory, but let him try to construct a set on just theory and he would be lost. That diagram which is a visual aid is the thing that makes production and interest.

There are two roads leading to culture or a broad education, the first being a broad course from beginning to end, and to pursue this course visual aids are indispensable. My subject being woodworking the problem is ever present, how can it be kept broadened, and I find some measure of success in not only one but numerous sources and means of visual aids. The following are some of the visual educational means I use. I must also keep in mind that the boys I meet are future engineers, mechanics, carpenters, doctors, lawyers, merchants, teachers and so on.

Since we use lumber there must be placed around the shop specimens of various kinds. Some will be labelled, others will not. Just looking at a name on a piece of wood means nothing. By seeing the different distinguishing characteristics of the grain, weight, color, etc., of a marked piece the boy is sooner or later asked to identify the same kind of wood without a label. Since I do not have enough time to go into the above in detail in class I must get the information across as a

Conducted by **WILBER EMMERT**

State Teachers College, Indiana, Pa.

visual aid. As you know a whole book could be written on lumber alone. Other visual aids on lumber are used such as pictures on how a tree grows, information sheets and pictures of the texture of woods, the pamphlets of which one can obtain from the Forest Laboratories of the United States Department of Agriculture. Then there are films on lumbering from forest to user.

There is much material we use on the development of woodworking, woodworking machines, the seasoning of lumber.

The subject of tools can be made interesting by many visual aids showing how the first tools were very crude and bunglesome and how they were improved from time to time.

Then there is the big topic of safety covered by some of the following visual aids:

1. The right and wrong methods of working at the machines.
2. Hazards in the various trades.
3. Health and first aid.
4. Safe practices in auto driving and crossing streets.
5. Right methods of using hand tools.

There are many booklets posted covering lumber, tools, hardware, paint and varnish, woodworking machines and furniture. Clippings from magazines and newspapers brought in by the pupils and instructors are posted. I also use short epigrams on the Ben Franklin order, articles dealing with character building in general, on the treatment of others, on citizenship, on the aesthetic side of beauty and the benefits accruing from real service. I check the various results of the use of the bulletins by frequent quizzes or tests, either oral or written.

With the short time allowed for shop there can be no exact time allowance or set day for the special presentation of all this visual aids material. It must be handy so it may be brought in at any convenient time, used when interest demands and not forced upon the

READY - The First "Film Evaluation Supplement"

The National Film Evaluation Project presents the first "Film Evaluation Supplement to 1001 Films"—in unique card-index form—consisting of 50 standard library cards carrying detailed evaluations of the 50 films most frequently used by the national Judging Committee (over 800 teachers in 36 States) and therefore probably representing approximately the 50 films most used in American schools.

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students because of its possibility for mental development only.

I have a series of charts made up which I use for beginners. The information on these oak tag charts is both written and pictorial. I require each boy to obtain a notebook and put this information in it so that he may study it and also use it at his bench while at work to help him recall points of doubt. I do find much better results with the brighter classes when the charts are in use. It seems the slower groups have trouble with reading and, therefore, the results are less. This term with the use of these charts as visual aids a rapid advance class finished a model in ten weeks of two periods each week which ordinarily takes twice as long.

Another great visual aid is a large scale ruler. The one I use has a twelve-inch space to represent one inch and is then divided into eights and sixteenths. This is an indispensable visual aid with slower groups.

In conclusion I would like to say that visual aids are an inseparable partner for any teacher when used properly and wisely.

The Use of Home-Made Lantern Slides

J. M. AUTINE
P. S. 11, Manhattan

IN CONNECTION with the weekly visits of my I class (6A³) to various museums, an activity program having as its general topic, "The Development of Civilization," was begun. As one phase of this program the members of the class selected twelve drawings that best showed typical contributions of the various civilizations studied.

These pictures were then carefully re-drawn to the proper scale and then drawn and colored to make lantern slides. The materials used were as follows: etched glass, cover glasses, Keystone lantern slide crayons, binding tape, cellophane and carbon paper for titles and explanatory texts.

The topics finally selected for rendering as lantern slides were:

1. A Scene of the Reptile Age
 2. Caveman and his drawings
 3. Tools of the Stone Age
 4. Egyptian Pyramids
 5. Farming Along the Nile River
 6. A Boat of the Pharaohs
 7. A Buddhist Temple
 8. Chinese Art — Vases Jade
 9. A Map Showing Spread of the Alphabet
 10. A Greek Athletic Contest
 11. The Parthenon of Athens
 12. Metal Working in Africa
- In connection with the slides, explanatory texts

(Concluded on page 433)

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Er

SCHOOL film production groups have many opportunities for the making of unusual films. Not only the school but also the community provide subjects for scenarios. The Bristol film listed in the column this month shows how a school group cooperated with local industrial firms in the making of a documentary film.

Colorado

Western State College, Gunnison, is completing a public relations film in color (approx. 800 feet). According to Henry H. Ragatz, its producer, the film ". . . records in addition to sports, the girls' football team, mountain climbing in the Black Canyon, a fish fry, night skiing (a ski course that ends in a swimming pool), plus the ordinarily expected subjects . . ."

Connecticut

Edward F. Wheeler, director of the Department of Visual Education, Bristol High School, reports: "We have completed a two-reel, 16mm. silent film on *Clocks and Watches—How They Are Made* . . . produced through the cooperation of one of our local clock fac-

ories. . . . The film opens with scenes contrasting the present industrial plant with the original plant of 1834. . . . It then shows raw materials used, the fabrication of various parts, sub-assemblies, and the final assembling of the clock movement. Other sections of the film deal with watches and electric clocks respectively. The film ends by showing various samples of the finished product."

Georgia

Living Latin, a 200-foot film demonstrating the building of names and words from Latin stems and presenting examples of Roman dress, was produced by the students of O'Keefe Junior High School, Atlanta.—H. M. Williams.

Massachusetts

Vocational Household Arts in the Beverly High School, 1938-39 is the subject of an all-color film made by Miss Lillian Harvey and reported by Leslie Nutting, chairman of Visual education, Beverly (400 feet).

Michigan

A Typical Western Newsreel (400 feet) at Western High School, Detroit, shows fashions in color, sports, vaudeville, and class officers.—P. Resnack.

Three films completed by Theodore Roosevelt High School, Wyandotte, are *Making Opera Costumes* (250 feet, color); *Colonial Lamp Project in Shop* (150 feet); and *Making Halloween Masks* (100 feet, color).—H. L. Smith, producer.

Missouri

Sherwood Wirt of Stephens College, Columbia, reports *The Perfect Rider—How to Mount a Horse*, (400), featuring Stephens' Riding Academy girls. Other Stephens' films, noted by Sherman P. Lawton, are *Social Aspects of Radio* (800) and *Posture* (400).

The Frolic of the Season, a collection of color shots taken of a two-hour pageant (350), has been produced by L. J. Sexton, principal, Baden School, St. Louis.

New Jersey

The Social and Military Life of George Washington in Morristown (400) was produced by the faculty and students of the Alfred Vail School, Morris Plains. Malcolm Robertson is the school's principal.

New Mexico

Hi Ho, Sylvia! made by students of the Roswell Junior High School, Roswell, is a melodrama of 1850 feet. Gordon Clouser, of the school, summarizes the plot as follows: "An honor student in dramatics has as his final project the direction of a short skit for an assembly. He offers the lead to his girl friend, but she refuses because she has become interested in Jack, an-

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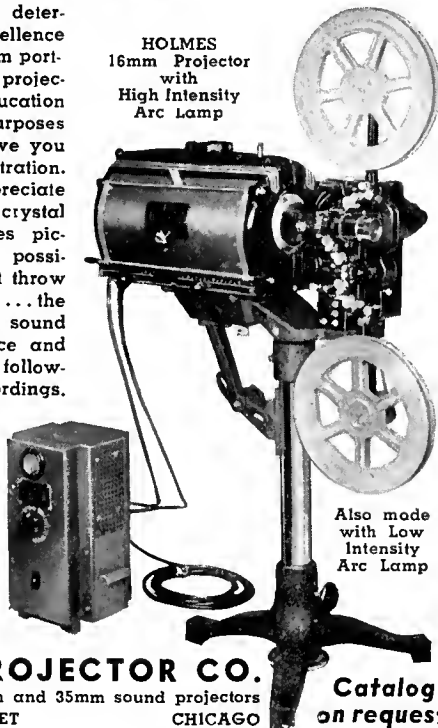
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other ninth grader. The young director casts his play, but is bothered by visions of Jack and Sylvia while he (Dixon) is busy with rehearsals. An appeal to a sympathetic teacher brings about the drafting of Jack into the cast. Jack retaliates by sabotaging the presentation before the entire school. The struggle continues with Dixon, the loser, until Sylvia falls into a trap set by Jack for his rival. After that, Jack is the winner."

New York

A modern dance program at the Horace Mann School for Girls, New York City, is the subject of the film, *Horace Mann Dances*, which is nearing completion. J. Kerry Smith and students are planning to add sound to the film. (500).

Reunion, (400), a picture built around school activities of Theodore Roosevelt High School, New York City, shows two alumni of the school talking over their school days in a producer's office. The activities discussed by them appear on the screen.—P. K. Wilcox.

Ohio

H. F. Hamilton, director of visual aids of the Glenwood Junior High School, Findlay, Ohio, was the sponsor of a 100-foot film on *The Snow Cruiser* which told the story of Byrd's snow cruiser in an accident near Findlay. The film contains shots of newspaper and magazine articles telling about the accident. These are followed by detailed shots of the cruiser and the crowds.

400 feet of film showing the techniques used by junior high school pupils in sand molding were taken at the Walnut Hill High School, Cincinnati.—D. Arthur Bricker.

Three dramatized projects, a style show, athletic contests, and other school scenes are found in *School Projects of 1938-39*, made by C. M. Layton, superintendent of the Wooster Public Schools. (800 feet).

Pennsylvania

A Shuffle of Hearts (400 feet, 8 mm.), produced by the Junior Movie Appreciation Club, Senior High School, Reading, is a screen story of typical high school life. Miss Eloise Hettinger is the club's advisor.

Washington

E. T. Becher of the John Rogers High School, Spokane, lists for this column *Columbia River Cavalcade*, a 2500-foot film showing the Columbia River before it is flooded by the lake behind Coulee Dam. Shots of the construction of the dam are included, also.

(Concluded on page 436)

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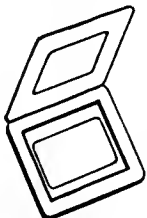
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SOCIETY FOR VISUAL EDUCATION, Inc.
100 EAST OHIO ST. Dept. ES CHICAGO, ILLINOIS

Audio-Visual Conference Stresses Teaching of Americanism

The use of motion pictures, radio, recordings, filmstrips and other audio-visual educational aids in teaching Americanism was a principal topic at the fourth annual Southern Conference on Audio-Visual Education, which convened at the Biltmore Hotel in Atlanta on November 14, 15 and 16, 1940. The three-day Conference program included an afternoon devoted to showings of new educational motion pictures; several sessions in which talks, demonstrations and film showings were intermingled; and an afternoon of specialized group forums in which educators met with technicians and experts for informal discussions of the following topics: Problems of Using the Radio, Recordings, Sound Systems and Recording Equipment; Problems of Projection and Visual Instruction; Photography in School and Community; and Administration of Audio-Visual Programs. Interspersed throughout the three-day meeting were showings of new Technicolor films designed to teach Americanism.

Many nationally-known experts in the audio-visual field appeared on the program. Among them were Floyd E. Brooker, American Council on Education; Mr. Roger Albright, Motion Picture Producers and Distributors of America; Mr. Leonard Power, U. S. Office of Education; W. Gayle Starnes, University of Kentucky; Dr. Ellsworth C. Dent, Educational Director of RCA; Mary Beattie Brady, Harmon Foundation, and others equally well known in educational circles.

The exhibits proved of especial interest to those attending the Conference. On display were a three-dimensional stereoscopic projector for classroom use; a WPA display of models and exhibits; and the latest types of projection equipment, cameras, sound recorders, radio and centralized sound systems.

Since its first meeting in the fall of 1937 the Southern Conference on Audio-Visual Education has grown to be a permanent institution and a leading factor in the promotion and development of the use of audio-visual teaching aids throughout a wide section of the United States. The Conference directorate, headed by Mr. J. C. Wardlaw of the University System of Georgia and Mr. Walter S. Bell of the Atlanta Board of Education, has announced that plans are already being made for a bigger and better Conference in 1941.

Other Visual Meetings

A Visual Clinic was held November 16th at Central State Teachers College, Mount Pleasant Michigan. The chief topic of discussion was the cooperative film project, led by chairman F. L. Lemler, director of Visual Education, University of Michigan. The afternoon was given over to instructing student operators in care and operation of equipment.

The Arizona Education Association, meeting in Tucson November 7-9, included Visual Education among its department programs, under the chairmanship of Darcy

Notes

A. Skaggs, Mesa. The contribution of visual aids to teaching was also recognized by other department programs—Art, Geography, and Speech.

A Visual Education section met during the annual convention of the Missouri State Teachers at Kansas City, November 6-9, Elizabeth Golterman, Educational Museum, St. Louis, presiding. A presentation of "Curriculum Aids made by WPA Visual Aids Projects," a panel discussion on "Adventures in Learning through First Hand Experiences," and a preview of the new sound film "Back to Missouri," furnished an interesting program.

The New Jersey Visual Education Association assembled during the Annual Convention of the State Education Association at Atlantic City, November 8-11. A motion picture lecture, "Jungle Gods," by Captain Carl von Hoffman was a feature of the program, which ended with a visual aids "Quiz."

At the annual meeting of the Rhode Island Institute of Instruction in Providence, October 31-November 2, the Home Economics Association meeting featured an address on "Visual Aids for Teachers of Home Economics," by Dr. Everett L. Austin, Rhode Island Office of Education. Mr. Henry E. Childs supervised a continuous demonstration of visual devices during the sessions.

On the last day of the 1940 Convention of the Virginia Education Association, held November 19-22 at Richmond, an Audio-Visual Aids group assembled to hear Ruth Livermon, Norfolk, speak on "The Use of Visual Aids in the Elementary School Program," and W. H. Bowen, recently appointed Supervisor of Audio-Visual Instruction, State Department of Education, describe the department's audio-visual program.

Health Films for County's Schools

A county-wide health film service for schools and clubs has been established by the Cattaraugus County Health and Tuberculosis Association, Salamanca, N. Y. Schools and other organizations using the service obtain films dealing with syphilis, cancer, and tuberculosis, the health association defraying the cost of film rental and furnishing projection equipment.

Documentary Film Programs

"Living History," a new series of documentary film programs about the world today, opened at the McMillin Theater at Columbia University Monday evening November 4. The programs are presented jointly by the Institute of Arts and Sciences of Columbia and the Association of Documentary Film Producers.

A number of new documentary films will be featured in the programs which will run on alternate Monday nights throughout the winter. Among the films little seen previously will be, *And So They Live*, a docu-

(Concluded on page 433)



"TUBERCULOSIS ... Its Diagnosis, Treatment and Control"

1 of 12 Instructional Sound Films on Human Biology

What it does: Develops a general understanding and appreciation of the nature, prevention, diagnosis and treatment of pulmonary tuberculosis. The processes of primary infection and reinfection of the lungs are shown by animated photography. Photomicrography reveals tubercle bacilli surrounded by body defense cells. Tuberculin tests and X-ray examinations are demonstrated along with hospital treatment, including pneumothorax.

Scope of use: From Junior High School upward. (1) In General Science and Social Studies. (2) In Hygiene and Physical Education. (3) In Physics and Chemistry. (4) In Biology and Bacteriology. (5) In General Adult Health Education.

For complete details on this film or on the comprehensive library of sound films now available, send the coupon today.



Instructional Sound Films for use in:

PRIMARY GRADES . . . 23 films	PHYSICAL SCIENCES (Cont.)
HUMAN GEOGRAPHY and	Physics 10 films
SOCIAL SCIENCE . . . 25 films	Chemistry 6 films
BIOLOGICAL SCIENCES	MUSIC SERIES 5 films
Plant Life 9 films	ARTS AND CRAFTS . . . 6 films
Animal Life 15 films	ATHLETIC SERIES . . . 4 films
Human Biology . . . 12 films	CHILD PSYCHOLOGY . . 13 films
PHYSICAL SCIENCES	VOCATIONAL GUIDANCE
Astronomy 4 films	2 films
Geology 9 films	TEACHER TRAINING . . 6 films

Erpi Classroom Films Inc.

ERPI CLASSROOM FILMS INC. ES 12-10
35-11 Thirty-fifth Avenue, Long Island City, N. Y.

Gentlemen: Please send me descriptive material on your films including the Integration Chart which shows graphically the extent to which each film correlates with different courses.

Name _____
Position _____
Address _____

Clothing - In Hand-Made Lantern Slides

By ANN GALE

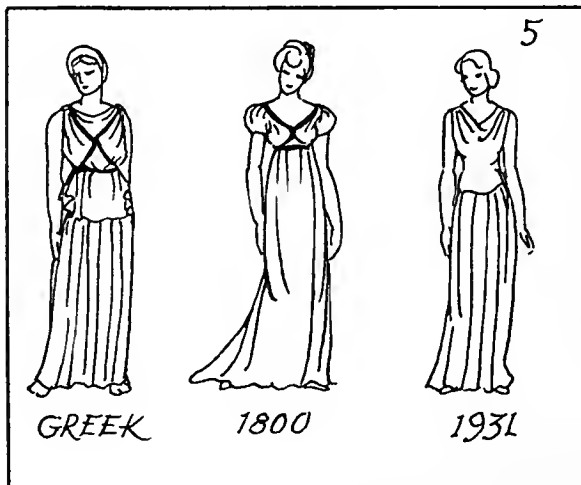
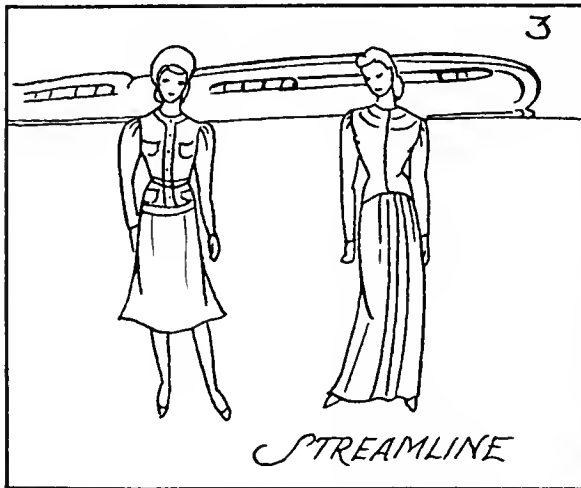
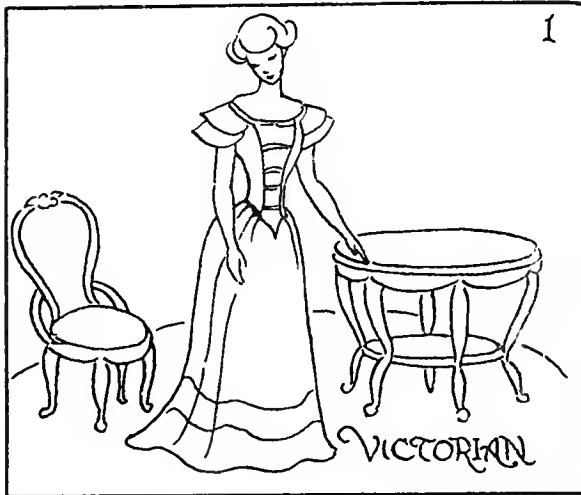
Lindblom High School, Chicago

IT IS difficult to find slides showing the influences—culture, great events or personalities—which determine the type of clothing worn at any time. Yet these influences are important ideas to make clear to high school clothing classes. Handmade slides will show these ideas easily.

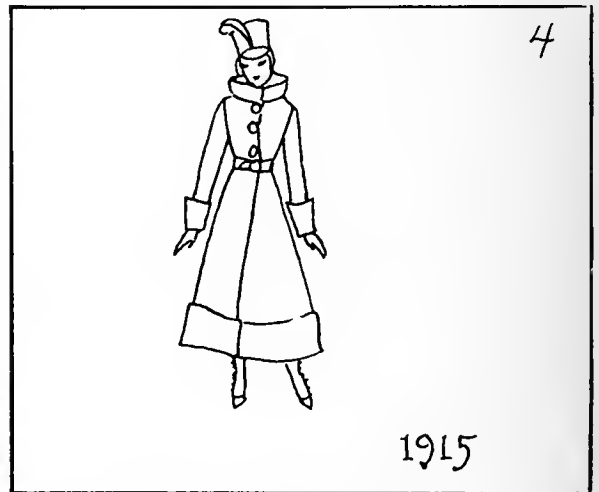
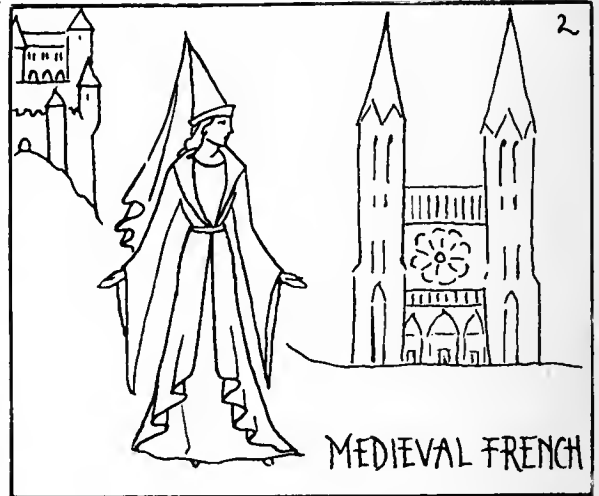
The slides below present some influences in costume easily shown in hand-made slides.

- 1) The Victorian culture produced both the exaggerated curves of the dress and the furniture.
- 2) Medieval French culture developed the vertical cathedral, castle and vertical lines in women's dress.

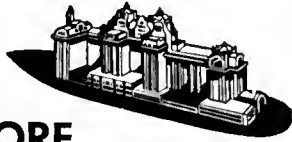
- 3) Our modern streamline emphasis has produced a streamline costume.
- 4) During World War I when women took up new work their clothes showed greater simplicity and a military influence.
- 5) The dignity of Greek costume has continued to influence clothing for women.
- 6) The champion women tennis players have influenced all of summer play clothes.



The simplest type of hand-made slide is made by drawing or tracing on finely finished etched glass with ordinary medium lead pencil. Color, by special crayons or inks, enhances the slides greatly. Fine effects are obtained by blending with crayons. About one-third inch margin should be left all around the slide. The slide is readily cleaned with soap or washing powder to receive a new picture.



Leave Winter
for a
"CRUISE" ASHORE



Here is escape from winter's rigours! Here at the hotel Traymore you're enveloped with the warmth of the Gulf Stream, relaxed in the atmosphere of a "luxury liner". Not on the sea but by it. For here too are the shore's diversions—golf on summer grass greens, riding by the ocean's edge. You will come? Rates from \$5 European, with meals \$8.

and you can say you stayed at

The TRAYMORE
ATLANTIC CITY
Bennett E. Tousley, General Manager

In and For The Classroom

(Concluded from page 427)

were composed and typed on cellophane paper. The series of slides will be used by the class to demonstrate in a slide lecture the things that can be gained by study at the museums. It will also serve as a summary of the work of the class and as a means of review. If the program is continued next term, the slides may also be used as a summary before going on to new topics.

Incidentally making the slides brought new incentive toward careful drawing and selection of scenes, and aroused much valuable discussion and reference to source material.

News and Notes

(Concluded from page 431)

mentary of the lives of Kentucky mountaineers by John Ferno and Julian Roffman, *The White Flood*, a scientific film dealing with the geological history of the earth, *Power and the Land*, Joris Ivens' new film on the government's rural electrification program, and *Youth Gets a Break* dramatizing the work of the National Youth Administration. The program will also feature a notable array of speakers on the documentary film art, among them, Willard Van Dyke, Iris Barry, Paul Strand, Alice V. Keliher, John Grierson, Robert Flaherty and Joris Ivens.

The series is open to subscribers to the lecture program of the Institute of Arts and Sciences at Columbia University. Special subscriptions to the film series only are also available upon application to the McMillin Theater.

This is the third program of its kind which the Association of Documentary Film Producers has presented since its establishment a year and a half ago. The first was last fall in collaboration with the Museum of Modern Art Film Library, and the second series ran throughout the summer in the Little Theater at the New York World's Fair.

FACT or FICTION!

Whether you seek
EDUCATION or ENTERTAINMENT
you will find that
the VISUAL way is the BEST way!

INCREASE your knowledge of world affairs and home affairs; enjoy the thrills of your favorite sport in season and out of season; "See America" and travel to the four corners of the world; . . . or see Hollywood's greatest stars in their greatest pictures, just as they are shown on the screens of America's theatres!

Here are some of the outstanding dramatic, musical, and comedy successes of the year, pronounced by the leading motion picture critics as

"Pictures You Must Not Miss!"

"When the Daltons Rode"

A rip-roaring picture of America's most sensational bandit-family, starring Kay Francis and Randolph Scott.

"Sandy Is a Lady"

The most publicised lady of the screen, "Baby" Sandy, in an hilarious comedy.

"A Little Bit of Heaven"

Gloria Jean sings her way through a glorious, human story of "Just folks."

"If I Had My Way"

Bing Crosby joins voices with Gloria Jean in the year's most tuneful picture.

"The Boys from Syracuse"

A Broadway hit that sold out at \$5.50 a seat, now faster and funnier with Allan Jones, Martha Raye and Joe Penner.

Deanna Durbin

First Lady of the Screen, in her three latest and greatest pictures, "First Love", "It's a Date" and the magnificent "Spring Parade".

Write Immediately to

Universal's Non-Theatrical Department for full information about these full length feature attractions as well as the most complete catalog of short-subject comedies, musicals, travelogues and animated cartoons ever assembled!

WRITE FOR FREE CATALOGUE No. 17

UNIVERSAL PICTURES COMPANY, INC.

Rockefeller Center

New York, N. Y.

CIRCLE 7-7100

Current Film News

News Parade of the Year

In making available each year's outstanding world events through the production of a News Parade of the Year, Castle Films, Rockefeller Center, New York, has contributed much to the libraries of schools and colleges. Ten, twenty or fifty years from now, the world-shattering events of the year 1940 will be as alive as in the moment they were enacted. Those later students of history can see and learn . . . not from the written word of historians but from the motion picture screen.

The current Castle *News Parade of the Year* necessarily is the most grippingly dramatic chronicle ever packed into the limitations of one reel. In holding a mirror to the face of the last twelve months, the producers could not secure any other reflection than one of world disaster. In a period when scarcely a week passed without a throne falling or a nation dying . . . when each day saw some city devastated, some vessel sunk, news headlines were big! Life's pace was swift! And a motion picture record of that period must move as fast and thunder as loudly.

The importance of this film is scarcely apparent today. The events that march in mounting furor throughout its graphic length are too recent for full evaluation. Years must pass before it can be realized how priceless this and previous Castle Films' News Parades will be. The latest completes a chronologically-accurate movie record of the rapid progress of aggression and war across the map of Europe and into Britain and the East, from the very inception of the Rome-Berlin axis right up to date. In conjunction with the News Parades of '37, '38, and '39, the 1940 picture makes it possible for teacher and student to review four fateful years with the subject matter of their study actually living before their eyes.

Britain's heroic stand under the rain of bombs and the threat of invasion constitutes one of the most gripping sequences of the 1940 News Parade. One sees the world's largest city in flames . . . by night with the populace seeking shelter underground . . . by day when, with stolid courage, the debris of warehouses, tenement, department store, even of Buckingham Palace and St. Paul's Cathedral is cleaned up. British spirit is manifest as one sees young and old Londoners holding a singing fest underground while fury falls from the skies just above their heads. The fearless R.A.F. is seen in action as convoyed merchantmen undergo heavy attack from Nazi bombers over the English Channel. The film shows the downing of a German flyer and the "junkyard" where the wrecks of thousands of Nazi planes are piled high.

The spread of war to the East is seen as the British fleet bombards coastal towns in Somaliland. The movie opens

with a quick summarization of Europe's total war, starting with the capitulation of Norway. Queen Wilhelmina, of Holland, seeks sanctuary in England when the Nazi hordes overwhelm her forces. King Leopold, with English and French allies fighting shoulder to shoulder with his Belgians, surprises the world by surrendering. And the epic of Dunkerque is shown with 300,000 Allied troops swimming to rescue ships under terrific fire. The retreat of France's army before Germany's mechanized might is covered as well as Italy's belated entry into the war.

Another significant sequence is that showing Hitler and his high command giving the terms of an armistice to French representatives in the very railroad car at Compiegne where, twenty-three years previously, Foch had exacted similar signatures from the defeated Germans. This portion of the movie is highly dramatic. One can almost feel the death of a great republic as telephone conversation takes place between the French generals and Henri Petain, newly-made premier at Vichy.

America's exchange of fifty re-conditioned World War destroyers for the right to naval bases on British islands in the Atlantic takes place again right up to the substitution of the Union Jack for the Stars and Stripes as English sailors take over in a Canadian port. Preparations for national defense of the United States is covered in this movie as is also the signing of the country's first peace-time draft bill, the registration of 16,000,000 young men and the historical drawing of the draft lottery. The film concludes with the presidential campaign and the election of America's first third-term president.

■ **AUDIO-FILM LIBRARIES**, 661 Bloomfield Avenue, Bloomfield, New Jersey, has added two new films to its library of 16mm sound films:

Mr. President—1 reel—covering the highlights in the careers of our modern Presidents from McKinley to Roosevelt, taken from actual newsreels of the periods. The film has as much application for civics classes as history classes.

The Causes and Immediate effects of the First World War—2 reels—the historical subject produced by International Geographic Pictures.

■ **THE DEPARTMENT OF PUBLIC HEALTH** of Flint, Michigan, in cooperation with the National Tuberculosis Association, of New York, has made a film on the subject of restaurant sanitation and food handling, entitled:

Eating Out—600 feet, 16mm silent. It deals, first, with improper and careless food handling methods; second, it shows correct procedures and techniques, and finally, emphasizes perti-



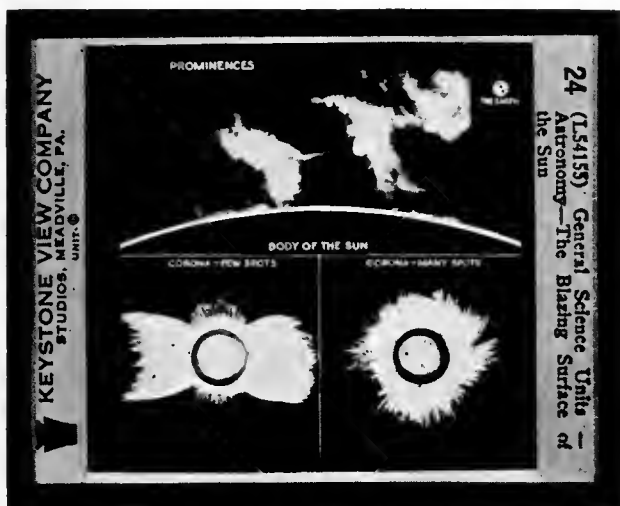
Scenes from Castle's "News Parade of the Year."

THE KEYSTONE UNITS IN GENERAL SCIENCE

Have Been Revised

In line with our policy of making Keystone Visual Aids as fine and, therefore, as useful in teaching as possible, we have completely overhauled the pictorial material in our units in General Science.

The following units of 20 lantern slides each, with a teachers' manual, are now ready:



The Blazing Surface of the Sun



Insect Carriers of Diseases

THE AIR

ASTRONOMY

ELECTRICITY

HEALTH

LIGHT

LIVING THINGS - ANIMALS

LIVING THINGS - PLANTS

SOUND

WEATHER AND CLIMATE

HEAT AND FIRE

THE EARTH'S CRUST

FOOD

MACHINERY

Lantern Slides, if Properly Made and Properly Used, Save TIME in Teaching

Further information will be furnished upon request.

Keystone View Company

MEADVILLE, PENNA.

ment points applicable to sanitary methods. Copies of the film are available for sale from H. S. Adams, Director, Division of Food and Sanitation.

■ **WALTER O. GUTLOHN, INC.**, 35 West 45th Street, New York City, announce the second program in their series entitled "Music of the Masters" with world-famed musicians. Each program consists of three one-reel subjects. Program No. 2 features:

Vronsky and Babin—Piano Duo—playing in A Flat by Brahms—Valse by Arensky—Flight of the Bumble Bee by Rimsky Korsakoff.

Emanuel Feuermann—'Cellist—playing Rondo, Opus 94 by Anton Dvorak—Spinning Song by David Popper.

Igor Gorin—Baritone—Largo Al Facotum Aria from "The Barber of Seville" by G. Rossini.

A new group of 16mm sound films on Art Techniques, stressing the function of tools in relation to material, are also offered for rental and sale by Gutlohn.

The Monotype—1 reel—The making of a full-color print from one plate, demonstrated by Will Barnett, prominent graphic artist.

Lucite Carving—1 reel—A new medium offering exciting possibilities. Featuring Domenico Di Mortellito, foremost Lucite artist.

Plaster Casting—2 reels—The waste mold method, demonstrated by Oren J. Wallace, well-known commercial sculptor.

Plaster Sculpture—1 reel—Graphic exposition of a rapidly growing art form demonstrated by Milton Hebal, young American artist.

■ **E. I. DU PONT DE NEMOURS & Co., Inc.**, Wilmington, Delaware, is booking the following new production:

The Story of Neoprene—16mm sound, 20 minutes—describing du Pont's chemical rubber made from coal, limestone, salt and water. The film shows how neoprene is made, explains its chemical formula, shows interesting tests of the material, and hundreds of applications of products made from it. Prepared for showing mainly before adult groups, the motion picture is available without charge from the Motion Picture Bureau, Advertising Department, du Pont Company.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Avenue, Chicago, has issued its new Educational Film Catalog, 108 pages, illustrated. This 1941 edition is marked by several innovations. The first major change is the separation of their film listings into two main divisions—Educational and Recreational—each with its own catalog. Another innovation is the combination of sound and silent films in a single publication. Detailed descriptions of films, color and monochrome, are all grouped under proper subject headings.

Bell & Howell also offer a separately bound Utilization Digest, in chart form, that serves as a single composite index to all of the separate listings, Educational,

Recreational, Church, etc. To facilitate cross-reference, this Digest indicates possible applications of each film to various use-fields, audience suitability of both educational and recreational films on an age-level basis, and evaluates the quality of the films.

■ **GARRISON FILMS, INC.**, 1600 Broadway, New York City, has released four new lecture films in the *Law Film Classic* series. The subjects are available on 16mm and 35mm soundfilm. Each lecture-film presents an eminent legal scholar discussing a basic legal problem. The four subjects are:

Lecture No. 1. Consideration, by Samuel Williston, A.M., LL.B., LL.D., Dane Professor of Law at Harvard University.

Lecture No. 2. Jurisdiction for Divorce, by Joseph Henry Beale, A.M., LL.B., LL.D., Royall Professor of Law at Harvard University.

Lecture No. 3. Rationale of the Law of Evidence, by John Henry Wigmore, A.B., A.M., LL.D., Dean of Faculty of Law, Northwestern University (1901-29).

Lecture No. 4. Administrative Absolutism, by Roscoe Pound, A.M., Ph.D., LL.D., LL.M., Dean of the School of Law, Harvard University.

■ **NU-ART FILMS, INC.**, 145 West 45th Street, New York City, is releasing two more musical outdoor specials, in 16mm sound, six reels each, starring Smith Ballew, radio's greatest singing cowboy:

Hawaiian Buckaroo, with Evelyn Knapp and Pat O'Brien. Smith Ballew brings the action and adventure of his own Southwest to the romantic shores of Waikiki with his songs.

Panamint's Bad Man, with Evelyn Daw, Noah Beery, Sr. Smith Ballew, favorite singer of the range, introduces "I've Got Some Riding to Do" and other rousing outdoor songs while he shoots it out with outlaws . . . to clear the trail for the Wells-Fargo express.

CHRISTMAS SEALS



Help to Protect Your Home from Tuberculosis

School-made Motion Pictures

(Concluded from page 429)

Bibliography on Movie Making

(Continued from November)

Pamphlets

BELL AND HOWELL, 1801 Larchmont St., Chicago, Ill., *How to Make Motion Pictures*. (Free pamphlets issued at various times which give excellent technical advice about how to use their equipment.)

BURTON HOLMES FILMS, INC., 7510 North Ashland Ave., Chicago, Ill., *We Second the Motion*. (A free brochure telling how they produce short industrial films. It contains some information interesting to amateurs.)

CARLSON, STANLEY and GOLDSTEIN, HARVEY, *Movie Kinks, The Movie Maker's Manual*, Huddle Publishing Company, 1937. (A series of pamphlets which cover the main techniques of movie making.)

EASTMAN KODAK COMPANY, *Photographic Service Bulletins*. (Free pamphlets on subjects related to still photography such as "How to Form a School Camera Club" and "How to Build a Dark Room.")

FOUR STAR CLUB, *Four Star Final*, National Board of Review of Motion Pictures, New York City. (A monthly pamphlet chiefly on film appreciation for schools but frequently containing news of school production efforts.)

GIBBONY, HAZEL L., *Some References of Amateur Motion Picture Production; A Bibliography*. Bureau of Educational Research, Ohio State University. (A list of 118 magazine references on amateur production.)

KOON, CLINE, Dept. of Interior, Office of Education, Washington, D. C., *Sources of Educational Films and Equipment*. (Lists of distributors for educational films and of large retail firms that sell amateur equipment.)

STONE, VALENTINE and MILES, *Production of 16mm. Motion Picture Films*, Ohio State University, Columbus, Ohio. (Practical advice on buying equipment and making films. It is designed especially for college psychology departments, but is helpful to any amateur.)

Magazines

American Cinematographer, 1782 North Orange Drive, Hollywood, California, \$3.00 per year. (A technical publication for Hollywood cameramen and amateurs.)

Cine Kodak News, Eastman Kodak Company, Rochester, New York. (A free publication devoted to articles on movie making and pictures taken from amateur films.)

Filmo Topics, Bell & Howell, 1801 Larchmont Street, Chicago, Ill. (Free trade publication giving technical advice for amateurs, with articles about movies amateurs are making.)

Home Movies, 6363 Hollywood Blvd., Hollywood, California. \$2.00 per year (Practical articles on amateur production.)

Movie Makers, Amateur Cinema League, 420 Lexington Ave., New York City, \$3.00 per year. (A monthly publication covering many phases of amateur cinematography and giving the production experiences of many of the members of the Amateur Cinema League.)

(Magazines with Sections Devoted to Production)

Camera Craft, 425 Bush St., San Francisco, Cal., \$2.50. (Primarily a magazine on still photography.)

Educational Screen, 64 East Lake St., Chicago, Ill. \$2.00 a year. (Each month films produced by schools are listed.)

Films, Kamin Publishers, 15 West 56th St., New York City. \$2.00 per year. (A new quarterly magazine about all phases of the cinema.)

U. S. Camera Magazine, U. S. Camera Publishing Company, 122 East 42nd St., New York City, \$2.50 for six issues per year. (A still photography publication.)

SOUTH AMERICA

and

HEMISPHERE SOLIDARITY

A group of classroom films which presents a comprehensive picture of the life and activities of our neighbors to the south.

"All are competent, informative, and have been put together with a clarity of purpose."—*Film News*, American Film Center, Inc., October, 1940.



CENTRAL AMERICA
FROM HAITI TO TRINIDAD
COFFEE
FROM THE BAHAMAS TO JAMAICA
MEXICO
PUERTO RICO

THE CONTINENT OF SOUTH AMERICA
ARGENTINA
BOLIVIA
BRAZIL I — AMAZONIAN LOWLANDS
BRAZIL II — EASTERN HIGHLANDS
CHILE
PERU

All these films are full 400-foot reels on 16-mm. safety stock. Price, \$24 per reel.

Write Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

Eastman Classroom Films

HERE THEY ARE

A Trade Directory
for the Visual Field

FILMS

- Akin and Bagshaw, Inc.** (3)
1425 Williams St., Denver, Colo.
- Audio-Film Libraries** (2)
661 Bloomfield Ave., Bloomfield, N. J.
- Bailey Film Service** (3, 4)
1651 Cosmo St., Hollywood, Cal.
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago
(See advertisement on inside back cover)
- Castle Films** (3)
R C A Bldg., New York City
(See advertisement on page 405)
- College Film Center** (3, 5)
59 E. Van Buren St., Chicago.
- DeVry School Films** (3, 4)
1111 Armitage Ave., Chicago
- Dudley Visual Education Service** (1)
736 S. Wabash Ave., Chicago
4th Fl., Coughlan Bldg.
Mankato, Minn.
- Eastin 16 mm. Pictures** (3)
707 Putnam Bldg., Davenport, Ia.
Burns Bldg., Colorado Springs, Colo.
- Eastman Kodak Co.** (1)
Teaching Films Division,
Rochester, N. Y.
(See advertisement on page 439)
- Eastman Kodak Stores, Inc.** (3)
Kodascope Libraries
356 Madison Ave., New York City
- Eastman Kodak Stores, Inc.** (3)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.
- Edited Pictures System, Inc.** (3)
330 W. 42nd St., New York City
- Erker Bros. Optical Co.**
610 Olive St., St. Louis, Mo.
- Erpi Classroom Films, Inc.** (2, 5)
35-11 35th Ave., Long Island City,
N. Y.
(See advertisement on page 431)
- Films, Inc.** (3)
330 W. 42nd St., New York City
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Walter O. Gutlohn, Inc.** (3)
35 W. 45th St., New York City
(See advertisement on page 427)
- Harvard Film Service** (3, 6)
Biological Laboratories,
Harvard University, Cambridge, Mass.
- Health Film Service** (3)
First Nat'l Bank Bldg., Salem, Ore.
- Hoffberg Productions, Inc.** (2, 5)
1600 Broadway, New York City
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 430)
- International Film Bureau** (3, 5)
59 E. Van Buren St., Chicago
- Lewis Film Service** (3)
105 E. 1st St., Wichita, Kan.
(See advertisement on page 430)
- Manse Film Library** (2)
1521 Dana Ave., Cincinnati, O.
(See advertisement on page 429)
- Post Pictures Corp.** (3)
723 Seventh Ave., New York City
- United Educator Films Co.** (2)
State Theatre Bldg., Pittsburgh, Pa.
107 South Court, Sq., Memphis, Tenn.
- United Projector and Films Corp.** (1, 4)
228 Franklin St., Buffalo, N. Y.

- Universal Pictures Co., Inc.** (5)
Rockefeller Center, New York City
(See advertisement on page 433)
- Visual Education Service** (3)
131 Clarendon St., Boston, Mass.
- Vocational Guidance Films, Inc.** (2)
Old Colony Bldg., Des Moines, Ia.
- Wholesome Films Service, Inc.** (1, 6)
48 Melrose St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (3)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.

MOTION PICTURE

MACHINES and SUPPLIES

- The Ampro Corporation** (3)
2839 N. Western Ave., Chicago
(See advertisement on page 409)
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago
(See advertisement on inside back cover)
- DeVry Corporation** (3, 6)
1111 Armitage St., Chicago
(See advertisement on inside front cover)
- Eastman Kodak Stores, Inc.** (3)
Kodascope Libraries
356 Madison Ave., New York City
- Eastman Kodak Stores, Inc.** (3)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.
- Erker Bros. Optical Co.**
610 Olive St., St. Louis, Mo.
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Hirsch & Kaye** (3)
239 Grant Ave., San Francisco, Cal.
- Holmes Projector Co.** (3, 6)
1813 Orchard St., Chicago
(See advertisement on page 428)
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago
(See advertisement on page 430)
- Jarrell-Ash Company**
165 Newbury St., Boston, Mass.
- RCA Manufacturing Co., Inc.** (2)
Camden, N. J.
(See advertisement on page 410)
- S. O. S. Cinema Supply Corp.** (3, 6)
636 Eleventh Ave., New York City
- United Educator Films Co.** (2)
State Theatre Bldg., Pittsburgh, Pa.
107 South Court, Sq., Memphis, Tenn.
- United Projector and Films Corp.** (1, 4)
228 Franklin St., Buffalo, N. Y.
- Victor Animatograph Corp.** (3)
Davenport, Iowa
(See advertisement on page 429)
- Visual Education Service** (3)
131 Clarendon St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

- Da Lite Screen Co.**
2717 N. Crawford Ave., Chicago
(See advertisement on page 425)
- Eastman Kodak Stores, Inc.**
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.
- Erker Bros. Optical Co.**
610 Olive St., St. Louis, Mo.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

- Eastman Educational Slides**
303 Greenleaf Ave.,
Wilmette, Ill.
- Edited Pictures System, Inc.**
330 W. 42nd St., New York City
- Erker Bros. Optical Co.**
610 Olive St., St. Louis, Mo.
- Friends of the Western Mountains**
Arcata, Calif. (2x2 "Kodachromes")
- Ideal Pictures Corp.**
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 430)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 435)
- Dr. Weston A. Price**
8926 Euclid Ave., Cincinnati, O.
(See advertisement on page 427)
- Radio-Mat Slide Co., Inc.**
1819 Broadway, New York City
(See advertisement on page 427)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Visual Education Service**
131 Clarendon St., Boston, Mass.
- Visual Sciences**
Suffern, New York
(See advertisement on page 429)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

STEREOPTICONS and OPAQUE PROJECTORS

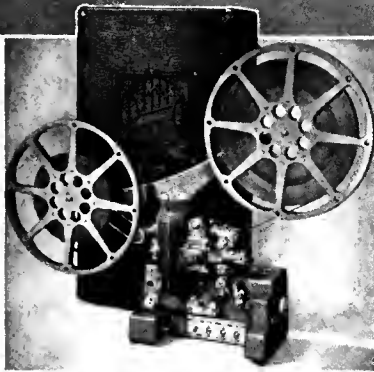
- Bausch and Lomb Optical Co.**
Rochester, N. Y.
(See advertisement on page 406)
- DeVry Corporation**
1111 Armitage Ave., Chicago
- Eastman Kodak Stores, Inc.**
Kodascope Libraries
356 Madison Ave., New York City
- Eastman Kodak Stores, Inc.**
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.
- Erker Bros. Optical Co.**
610 Olive St., St. Louis, Mo.
- General Films Ltd.**
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Hirsch & Kaye**
239 Grant Ave., San Francisco, Cal.
- Jarrell-Ash Company**
165 Newbury St., Boston, Mass.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Spencer Lens Co.**
19 Doat St., Buffalo, N. Y.
(See advertisement on page 408)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

- (1) indicates 16mm silent.
(2) indicates 16mm sound.
(3) indicates 16mm sound and silent.
(4) indicates 35mm silent.
(5) indicates 35mm sound.
(6) indicates 35mm sound and silent.



Here are snapshots of several B & H Visual Education Specialists. These men give quick local service no matter where you are. Trained and experienced, they can help you with every motion picture problem. Let them help select films, help plan complete programs for you.



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... BELL & HOWELL'S
125 Visual Education Specialists

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SOUND

Catalog Supplement 1940-A. Free to all registered sound projector owners. Standard size, punched for loose-leaf reference, in connection with big, 92-page FILMOSOUND LIBRARY CATALOG.

SILENT

New 1940 revision of catalog of 16 mm. silent films for rental and sale. Contains many new releases.

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Include details on projectors for () sound film; () silent film.
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School
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City State ES 3-40

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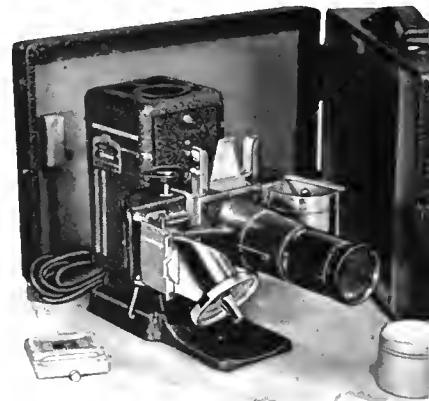
When you illustrate your lesson with Picturols you are assured that each student will get the true meaning and full significance of the words he hears.

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The New 150 Watt Model DD

 **Tri-Purpose
PROJECTOR**

For 2" x 2" Glass Slides and single or double frame 35mm. Film Strips

The latest addition to the S. V. E. line, the DD has eleven new exclusive features that multiply projection and make brighter pictures. These include new anastigmat lens for greater brilliance and screen images that are sharp, very edge; new semi-automatic slide change operated entirely from the top; micrometer adjustment for centering off-center pictures; combination aperture masks for quickly changing from single to double frame pictures and S. V. E. rewind take-up for convenience and protection of film.




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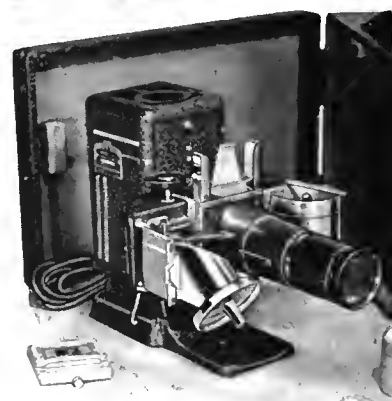
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