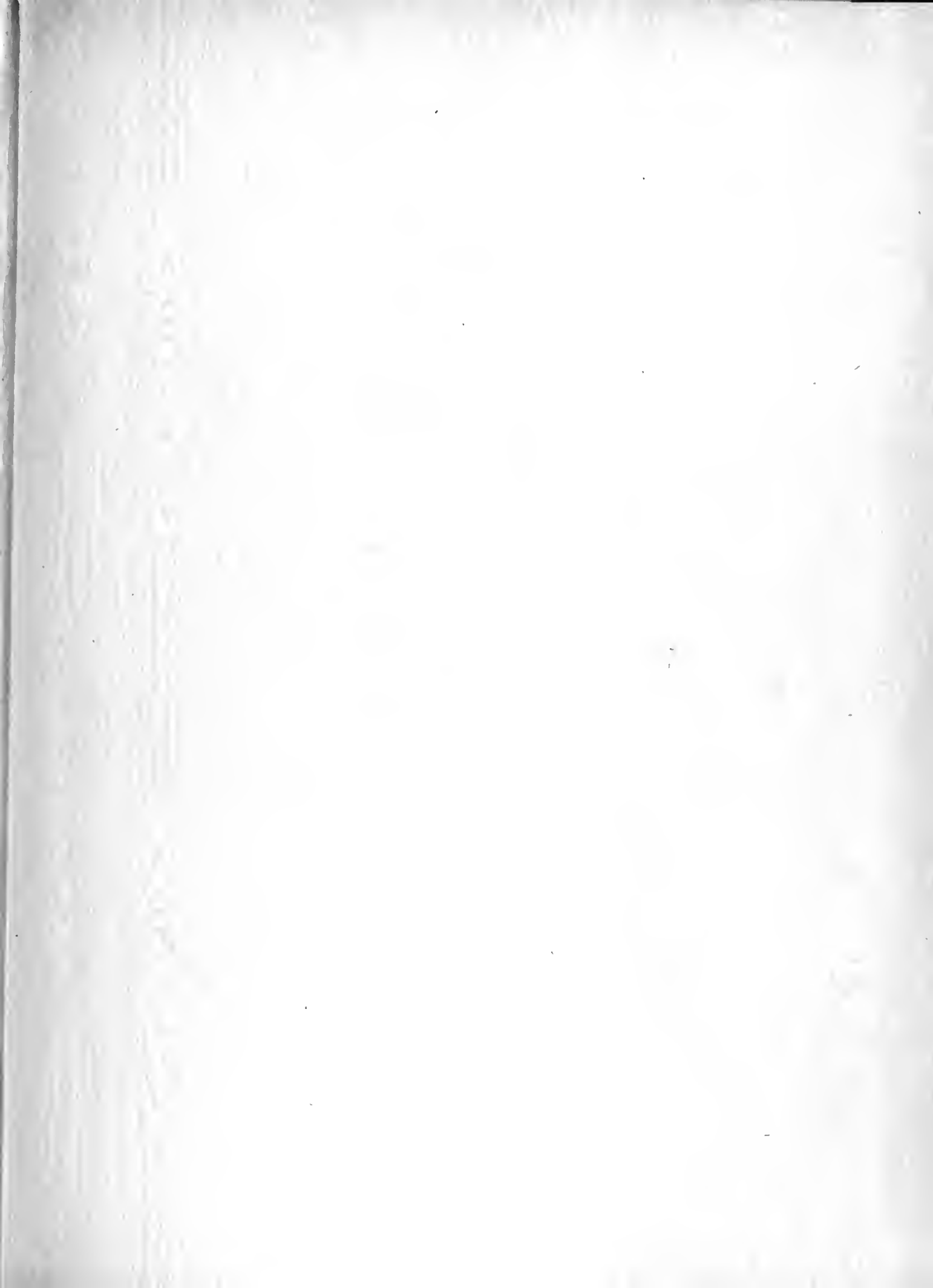


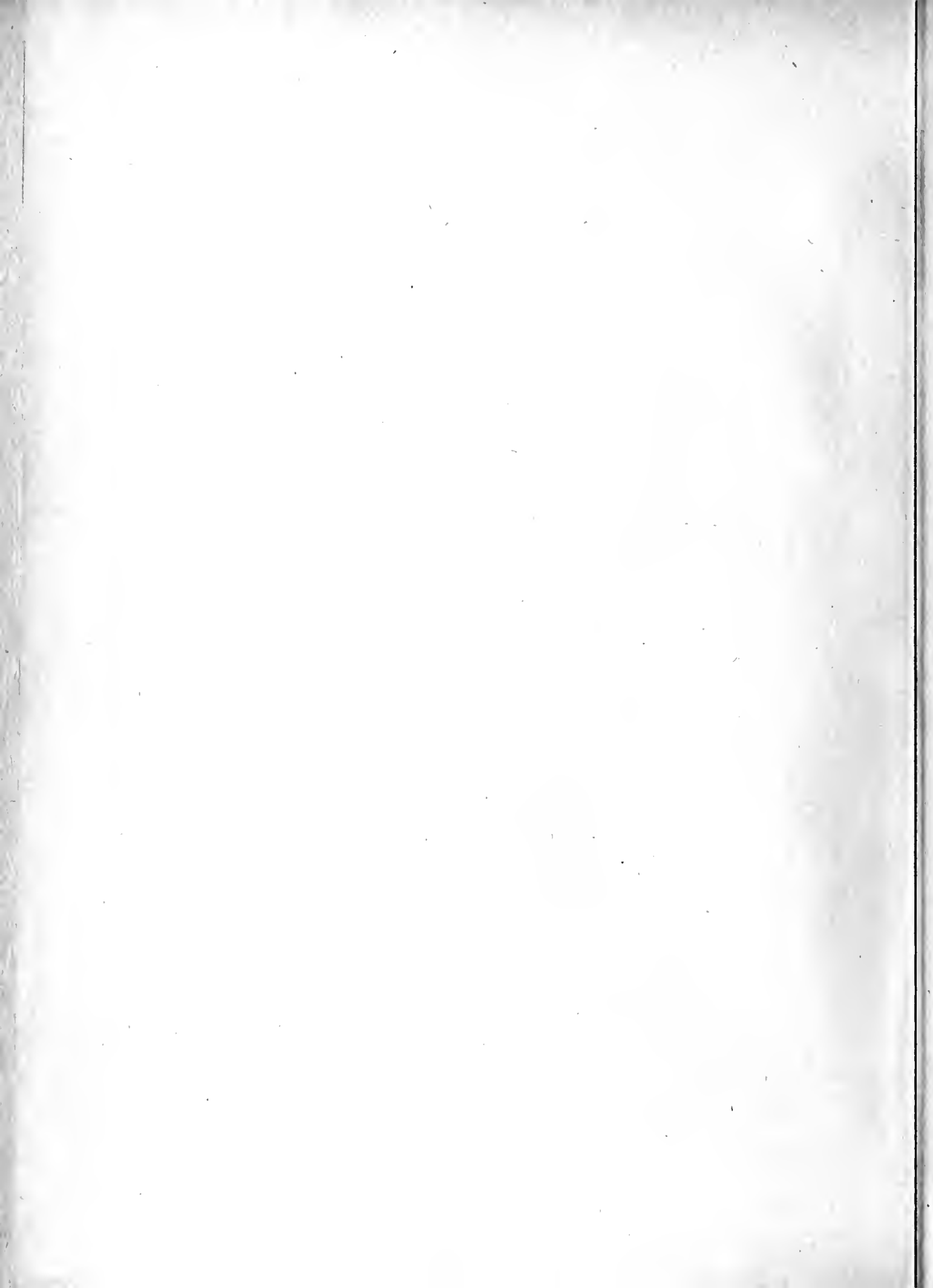
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# The EDUCATIONAL SCREEN

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VOLUME XXIII

JANUARY, 1944

NUMBER ONE  
WHOLE NUMBER 218

## Contents

<b>Cover Picture</b> —A scenic view from Morro Rock in Sequoia National Park, Calif.	
<b>Audio-Visual Aids in the Schools of Tomorrow</b> .....Alvin B. Roberts	9
<b>Audio-Visual Aids—A Survey</b> ..... Mary Louise Molyneaux	11
<b>Visual Education in Classes</b> Containing White and Negro Pupils.....Edwin A. Fensch	15
<b>Post-War Visual Education Potentialities in Latin America</b> ..... Nathan D. Golden	16
<b>Motion Pictures—Not for Theatres</b> .....Arthur Edwin Krows	19
<b>The Film and International Understanding</b> ..... John E. Dugan, Editor	23
<b>Various Types of Realism—</b> In Hand-Made Lantern Slides.....Ann Gale	24
<b>Department of Visual Instruction</b> .....	25
<b>School-Made Motion Pictures</b> .....Hardy R. Finch, Editor	26
<b>Experimental Research in Audio-Visual Education</b> ..... David Goodman, Editor	28
<b>The Literature in Visual Instruction</b> A Monthly Digest..... Etta Schneider Ress, Editor	30
<b>News and Notes</b> ..... Josephine Hoffman, Editor	38
<b>Current Film News</b> .....	42
<b>Among the Producers</b> .....	46
<b>Here They Are! A Trade Directory for the Visual Field</b> .....	48

(Contents of previous issues listed in Education Index)

### SUBSCRIPTION PRICE

Domestic .....	\$2.00
Canada .....	\$2.50
Foreign .....	\$3.00
Single Copies.....	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
Address communications to The Educational Screen, 64 East Lake St., Chicago, Ill.



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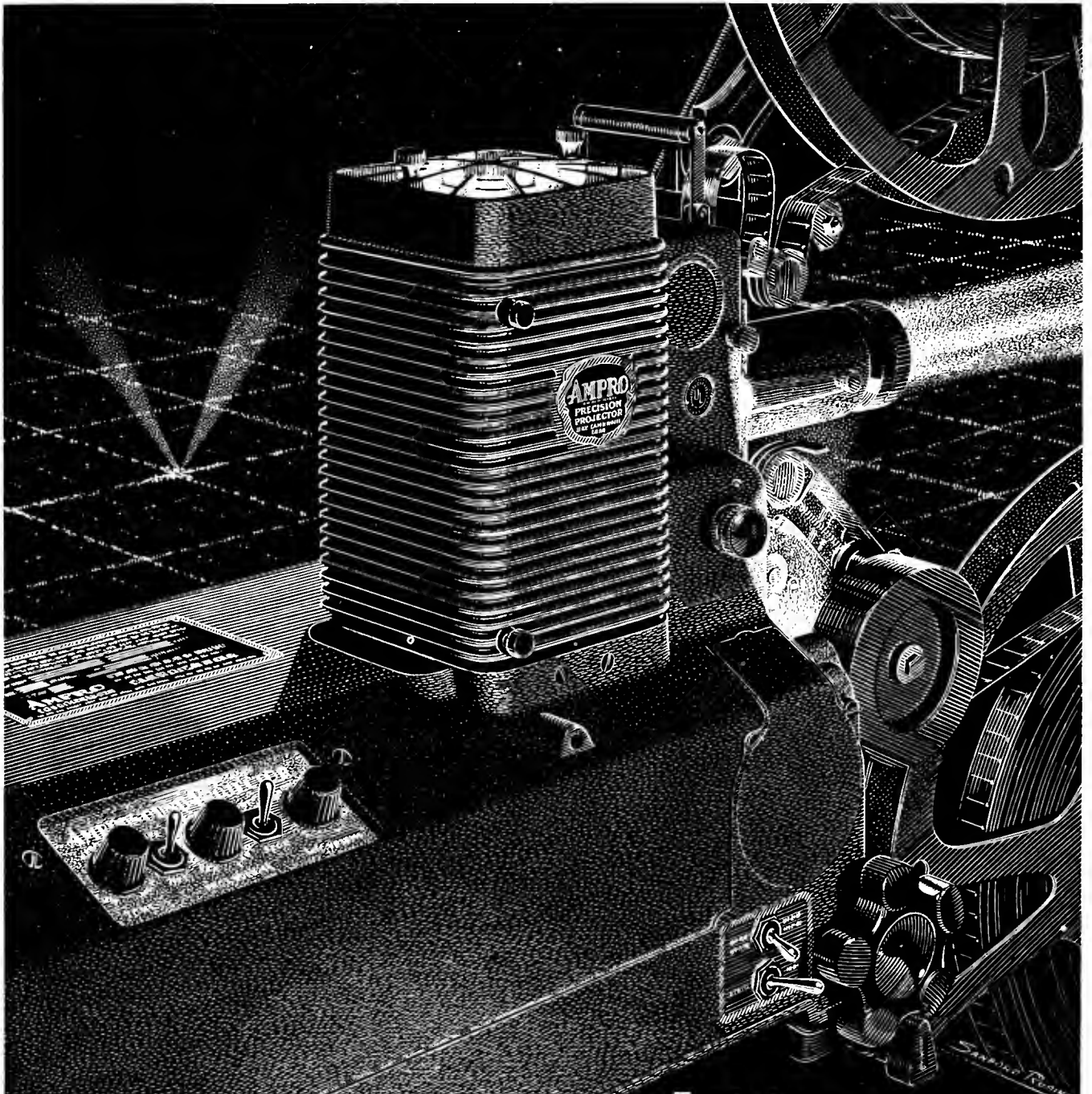
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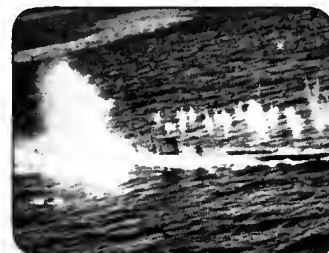


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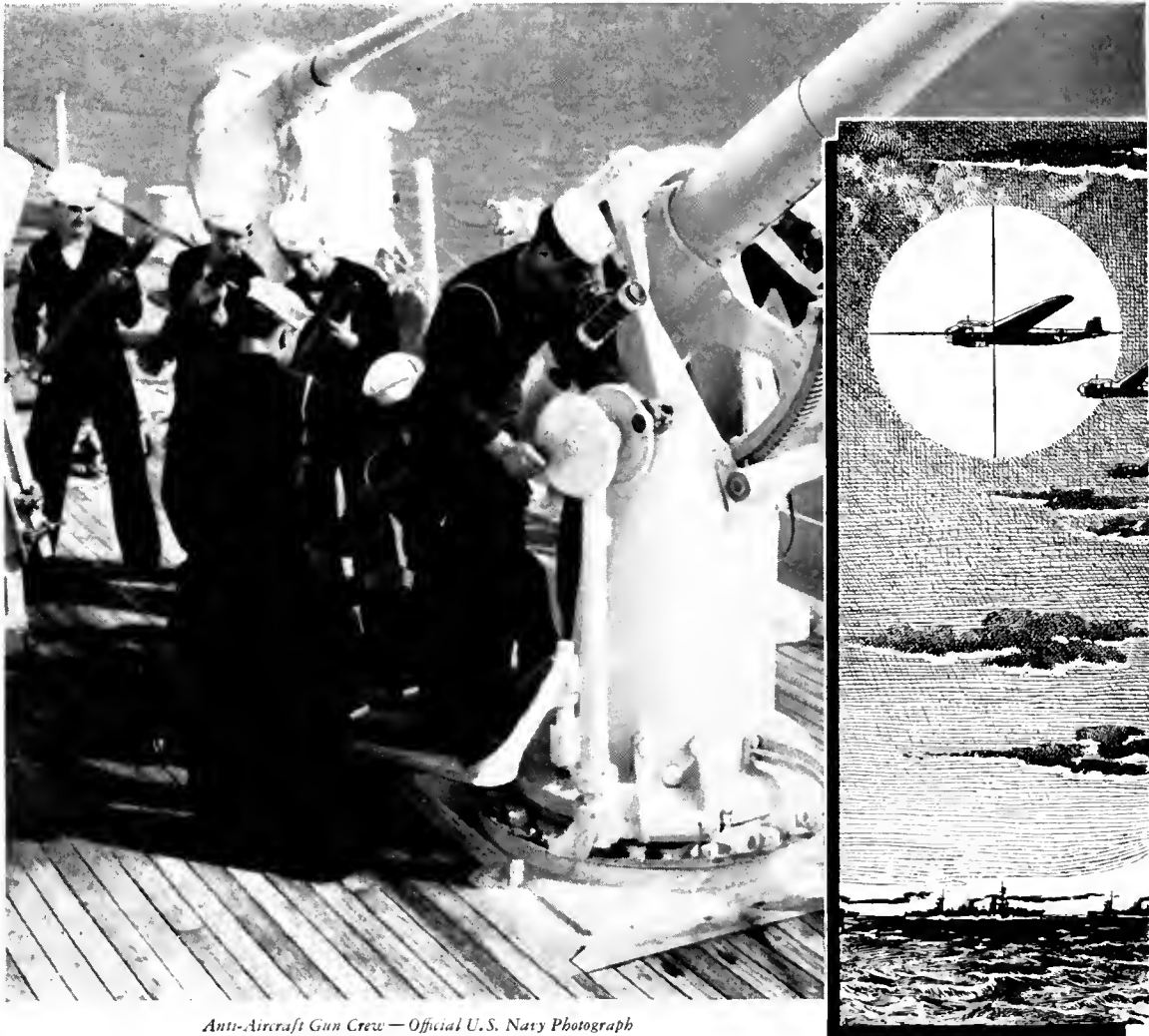
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The Raleigh Lawn—Arrival of post-rider

## Audio-Visual Aids in the Schools of Tomorrow

**Brief Resume of the possibilities, problems and dangers that will confront the post-war visual field.**

**ALVIN B. ROBERTS**, Principal  
Haw Creek Township High School, Gilson, Ill.

SINCE Pearl Harbor every branch of the armed services has stepped up its training program through the use of audio-visual aids. The time required to develop a certain degree of skill has, in many instances, been materially reduced by using specially prepared audio-visual aids. The number of commissions offered and granted to men experienced in the preparation and use of these aids is indicative of the importance given to this type of education by government officials. If one looks back to the dark days following the attack on Pearl Harbor he can readily see and appreciate how far on the road to victory his country has come, and take pride in the progress of different branches of the service in every theatre of the war. Specifically, the armed forces of The United Nations would not now be on the offensive, but for the marvelous production record of the United States. Audio-visual aids were and are being used to speed up that production in numerous branches of industry. Again, motion picture film is used to acquaint our allies with methods of assembling American-made products. Hence, when the material arrives on foreign shores the assembling crew is ready to go to work. Such instances could be multiplied almost indefinitely.

As a result of this extensive use of audio-visual aids by the armed services and by industry, many



Four scenes from "Eighteenth Century Life in Williamsburg," Eastman classroom film.

educators are predicting "Audio-Visual Aids will be used more than ever before as a regular part of the educational program in schools of tomorrow." What are the factors that seem to point to this conclusion? They are:

1. Many instructors who have been in the service and trained by audio-visual aids, will return to the classroom bringing with them a desire to use these aids in their own teaching procedure.
2. Parents, who have been in the service or in industry, and have been instructed by these new aids, will urge their more extensive use in the schools.
3. Projectors may be available (from the government) at prices that will come within the budget of the smallest schools. In addition producers are promising new and superior equipment after the war at prices below those of prewar days.
4. Film producers will have had considerable experience in techniques of preparing films for a specific teaching purpose.
5. Sale and rental prices of slides and films will probably be reduced considerably after the war, as a result of experience gained during

the war and by the increased demand for films and slides for educational purposes.

6. More films will be available for instructional purposes after the war, especially in the fields of social science, various fields of vocational training, and physical education.
7. Many valuable books and articles have been prepared which are and will be of great help in setting up the visual program, such as:

*Selected Educational Motion Pictures*, prepared by the Committee on Motion Pictures in Education and published by American Council on Education, Washington, D. C. 1942. An excellent book in that it gives not only description of films, but suggestions concerning their use as well.

*Selected Films for American History*, by W. H. Hartley, Bureau of Publications, Teachers College, Columbia University, 1940. A helpful book to the American History teacher because all films listed may be used in an American History class. Consequently the teacher's job in seeking film material is greatly simplified.

*Teacher Education through Films*, by William H. Hartley, Educational Administration and Supervision, 29:168-76, March 1943. A brief discussion of the values in the use of motion pictures to illustrate to teachers in training various methods of classroom procedures, how pictures should be selected, presented and studied, and methods of securing suitable films. Concludes with a suggested list of films, by subject.

In view of all of these factors one may justly feel that at last visual education is coming into its own, and that in the years to come audio-visual aids will be a normal part of classroom equipment. However, much remains to be done before this goal can be achieved. Even before our entrance into the war we were talking of winning the peace. So if the schools are to have this expanded program of audio-visual instruction, plans should be formulated and carefully considered now.

What are some of the problems that must be considered, if this goal is to become a reality? Some of the more important are:

1. *Providing trained directors* to administer and supervise the audio-visual program. With the exception of a few who will have acquired this training in some branch of the service, very little is being done to provide adequate training in this field. As long as it



From "City Planning," a Gutlohn film, which visualizes the city of the future.

is necessary to depend upon some or several outside sources for many of the best audio-visual aids the success of any program will depend to a certain degree upon the director of this program. He is not only needed to secure materials but to provide educational leadership in coordinating the whole audio-visual program. To meet this need teacher training institutions should prepare to train students as competent directors.

2. *Give the director* a place on the Curriculum Committee. The experienced director should be able to suggest means of enriching the curriculum as well as attaining the established goals.

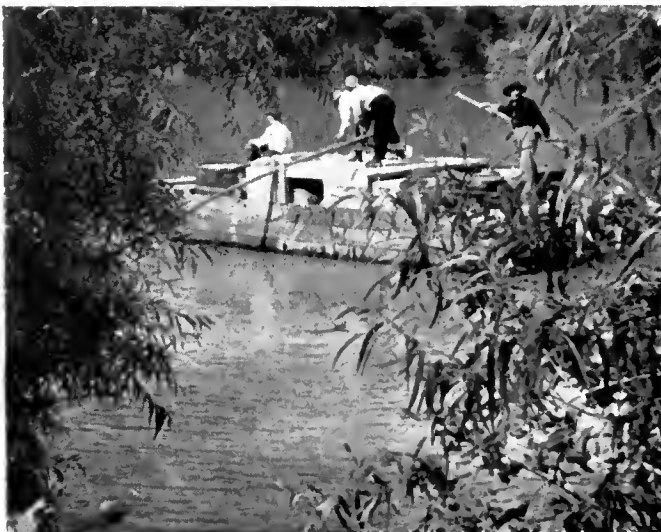
3. *Training teachers* is still one of the major problems retarding the audio-visual program. The teacher of today who is not interested in using visual aids is not going to be interested in using them after the war, unless some training is provided.

Teacher training institutions should offer more courses, and should offer these courses during the regular term as well as in the summer session. Extension and workshop courses should be made a part of the in-service training program.

Audio-visual Directors should be able to carry on a training program for their own teachers through adequate demonstration and supervision. This training program should be broad enough to acquaint the teacher with the scope and function of the various aids, as well as to provide training in the operation of machines.

4. *Producing films for classroom use* will be one of the major problems after the war. When a training film for some branch of the service is to be produced the objectives are definite. Can teachers set up definite objectives and give help in planning films that will attain these objectives in educational fields? Many excellent films are now available in science and in several vocational fields. In some areas few films are available. In the field of social science such films as "Kentucky Pioneer," "The Flatboatmen" (Erpi) "Give Me Liberty," "Old Hickory" (Warner Bros.) and "Eighteenth Century Life in Williamsburg, Virginia" (Eastman) are examples of films well suited

(Concluded on page 18)



Early settlers of the Ohio Valley—from the Erpi instructional film, "Flatboatmen of the Frontier."

# Audio-Visual Aids -- A Survey

## Observations of current practices in Visual Education Departments

MARY LOUISE MOLYNEAUX

Supervisor of Elementary Education  
Public Schools, Pittsburgh, Pa.

Of the twelve school systems visited, eleven have Departments of Visual Aids. Eight of these departments have directors<sup>1</sup> whose duty it is to administer only that department. In three systems the person in charge has additional responsibilities: in Cleveland Heights his duties are combined with curriculum, in Providence with nature study, and in Newark with library.

Scarsdale has no department of visual aids. A committee of teachers is responsible for the selection of materials and the discussion of common problems. The chairman of this committee is also a teacher. Each school has a visual aids chairman who assists the teachers in the building in the selection and use of materials.

### Organization and Administration

The directors are staff officers. The department personnel generally consists of an educational assistant<sup>2</sup>, a secretary, booking clerks, order and filing clerks, mechanics, film inspectors, delivery truck drivers and helpers. In smaller systems some of these duties are combined. Where a mechanic is not employed, machines are sent out for repair. At the present time this is not entirely satisfactory as the return of the equipment is generally delayed.

The services rendered by the departments include selection, purchase, rental, maintenance, distribution and use of materials and equipment. In some systems it includes the preparation of exhibits, slides, films, photographs, and recordings.

Most systems have been affected by the loss of personnel due to war conditions. Positions are being filled by women and high school boys and girls. The women are doing any or all of the above named types of work except the repair of machines. High school boys are doing booking and filing, packing materials, and loading trucks. High school girls are working as booking and filing clerks, and typists. All students work on a part time basis during or after school hours and are paid about \$.35 per hour.

Delivery in most schools is made by Board trucks. Because of tire and gas shortage, deliveries have been curtailed slightly in some places. In the various systems they are made daily, four times weekly, three times weekly, twice weekly, or weekly. In New York City the department film storage has been decentralized into districts for greater proximity to the schools.

1. *Director* is used to signify the person in charge of the department. The term *Supervisor* or *Secretary* is used in some systems.

2. Detroit, Cleveland, Newark, Philadelphia, Boston.

### Visual Equipment

The equipment found most generally in the schools is the 3¼" x 4" slide machine and the 16 mm. silent projector. The 16mm. sound projectors are being used in most junior and senior high schools, but are a part of the permanent equipment in a very small proportion of the elementary schools. The 35 mm. sound machines have been placed in some high schools, and are operated by licensed faculty members.

The other types of equipment vary. Combination 2" x 2" slide and film strip projectors have been added to the high school equipment in many systems. Some schools have opaque projectors.

Equipment housed permanently in the school is purchased by the visual department, the school, or a community organization such as the Parent-Teacher Association. When equipment is purchased by other than the department, most directors prefer to designate the type most desirable so that it will be standard. All equipment is maintained and serviced by the department after its purchase.

### Utilization of Equipment

Visual equipment is used in the classroom, projection room, and auditorium. Although a slide machine may be used in any room with an electrical outlet, motion picture projection requires a screen and dark shades for good results. As only a small proportion of the classrooms are so equipped, films are generally shown in projection room or auditorium. Sound projectors are a part of the auditorium equipment, and are seldom used in the classroom.

Teachers are taught to operate equipment by

This is a report of a trip made through the generosity of the H. C. Frick Educational Commission by Miss Louise Molyneaux, Supervisor of Elementary Education. It covers a period of four weeks, in the spring of 1943, during which twelve representative cities, large and small, east of the Mississippi and North of the Ohio, were visited.

The school systems covered were Cincinnati, Cleveland, Cleveland Heights (Ohio); Boston, (Mass.); Providence (R.I.); New York City, Scarsdale, Rochester (N. Y.); Newark, Montclair (N. J.); Detroit (Mich.); Philadelphia, (Pa.).

I would like to express my own personal appreciation to the many persons in each of the twelve school systems visited who extended so many personal and professional courtesies to Miss Molyneaux and enabled her to bring back to the Pittsburgh Public Schools many ideas which, with proper adaptations for Pittsburgh, will be put into effect gradually through the coming years.

HENRY H. HILL  
Superintendent of Schools  
Pittsburgh, Pennsylvania





Above: Children study a model from the prehistoric exhibit of the Children's Museum in Detroit.

Left: A bulletin board from the Museum on the history of Detroit is a background for the dramatization of an early school.

skilled operators or mechanics sent from the visual department, or by teacher operators within the building. Teacher projectionists are the most desirable, but because all are not trained, principals and itinerant or student projectionists<sup>3</sup> go from school to school on call to show films ordered by the teachers. Student projectionists are found to be highly satisfactory in most high school situations when the teacher in charge sets and maintains high standards of operation and care of equipment. These boys and girls are put through a thorough training, then are assigned as operators during study periods. New operators are assigned as apprentices to good experienced operators. Those assigned to a job deliver equipment and films, clean, set up, and run the projector, then return it to the storeroom or next assigned classroom. A few directors reported good student projectionists in the elementary school although in most cases the machines are operated by adults.

#### Visual Materials

Visual materials most commonly distributed by the department are 16mm. silent films and  $3\frac{1}{4}$ " x 4" slides. The number of 16mm. sound films is increasing, although fewer in number than silent films. Some departments distribute habitat group cases, dioramas, exhibits, maps, charts, and flat pictures of natural history and social study subjects. In other systems this service is supplemented or replaced by city museum service. Much of the school owned material was prepared through the W.P.A. Art Projects. The number of filmstrips and 2" x 2" slides is increasing.

Cleveland Heights is making excellent use of 2" x 2" slides photographed by the teachers. The subjects are largely of a local nature and tie in very well with such curricula as bird and insect study, and geology. A teacher who turns in 18 frames of 2" x 2" pictures is given a roll of 35mm. film.

3. Three systems have such operators.

Most departments circulate musical and speech recordings. These have been purchased or made by the school. Radio scripts of school broadcasts are put into circulation in some systems using radio. Boston and Montclair circulate science experiment material cases for use in performing simple experiments in elementary science.

Most school systems have made some school-made motion pictures for public relation purposes, but Cleveland Heights probably has done more than most schools in this field. The films are made by the head of the department in consultation with the supervisor concerned. Some are teaching films, others are primarily for public relations. They are widely used within the schools and community, and are considered effective aids.

Most departments own most of the material used in the schools. Some is obtained on long term loan from state departments, bureaus, and government agencies such as the O.W.I. A few departments rent most of their film materials on the grounds that this prevents depreciation or obsolescence of that material in their departments, and the newest is always available. Other systems rent no material on the grounds that if it is good enough to rent, it is good enough to buy.

Opinion on the acceptance and use of commercial films by the schools is divided. Generally, the attitude is that the material produced recently is of greater educational value than in the past, and the advertising element is being reduced to a minimum. Under such conditions, it is being accepted for use by many schools. Others use none at all.

#### Integration of Visual Materials into the Curriculum

Directors are attempting to aid teachers in the selection of the visual materials that will best assist or supplement the teaching of classroom units of work. Two methods are most common. One is the selection of new materials in cooperation with the directors or supervisors of the departments con-

cerned. In some instances, the director concerned calls in a committee of his teachers to preview the material and make the selection. The second device is to list in the unit of work in the course of study the visual aids that are suitable for that unit.

Other devices are used also. Some visual aid catalogues are listing films under school subject headings so the teacher of each subject may find quickly the materials suitable to his subject. The sound film catalogue of the Philadelphia schools in describing the films suggests ways in which some of them may be used effectively. It suggests also whether it is best adapted to elementary, junior, or senior high school. Several other systems follow this latter practice. Cleveland Heights has indicated in its catalogue of visual aids a correlation of  $3\frac{1}{4}'' \times 4''$  and  $2'' \times 2''$  lantern slide sets with the course of study according to subject, grade, and unit. Montclair is preparing its catalogue in terms of units of work in various subjects, and lists all available visual aids for that unit regardless of the type of aid.

In Newark a trained teacher and librarian is located full time in the visual department to act as a consultant for teachers and principals. She gives advice on the best materials available for the desired purpose. A teacher on the substitute list works full time selecting slides suitable for the grade and unit desired by the teacher as the individual orders are received.

The most specific integration into the curriculum is in Providence, R. I., where films are grouped in primary, elementary, junior and senior high school classifications, and then are allocated to the units of work to which they are best suited. Each school is offered a group of films at a cer-

tain time. The teacher selects which films she wishes, and is sure that they will be available for her at that time.

Some directors are members of all course of study committees. Some others are provided with drafts of the course of study as it is formulated so that suggestions for visual aids can be included.

#### Use of Films for Entertainment Purposes

The use of instructional films for entertainment purposes is discouraged. Although it is agreed that at times entertainment film have a place, many directors feel that some teachers still are showing instructional films with the entertainment approach.

Four school systems are operating a regular high school lunch period recreational program for those students who wish to attend. In two of the four systems two cents a day is charged. In a third system the children voluntarily pay one cent a day as they leave the auditorium. The fourth system provides O.W.I., commercial, and free films exclusively as it does not permit rentals. In most cases any school desiring such a program must order and pay for all films used. Lunch period programs are looked upon with disfavor in most systems for the following reasons:

1. Rental material is too costly.
2. Not enough good free material is available to continue such a program indefinitely.
3. As lunch periods are short, children rush through their lunch too quickly so as to get to the program on time.
4. Student tastes are lowered by the type of recreational material that is available to schools.
5. Fresh air and sunshine are more helpful than a dark auditorium. This, of course, is in sections where enough ground surrounds the school to make it advisable for the children to go outdoors.

#### In-Service Training in the Use of Visual Materials

The greater percentage of teachers today had finished normal school or college before visual aid courses were given. Many directors stated that a number of teachers have taken such courses in



(Photos by Mrs. Ray Garner)

The Brooklyn Children's Museum provides study materials for elementary pupils.





Assembling lantern slides for elementary schools,  
at Cleveland Educational Museum.

recent years—some of which were taught by the directors themselves.

Some systems are attempting to aid the teacher in making more effective use of materials. The visual education director of the Montclair Schools is particularly conscious of this problem, and spends much time counselling with teachers individually concerning the use of materials. Demonstration lessons and meetings of teachers to discuss materials and their uses were reported by several others, but seemed more incidental than part of a planned program. The curriculum centers in Cleveland offer an excellent opportunity for teachers to see visual materials used in relation to their particular subject or grade, and provide an opportunity for experimentation in the use of materials. Cleveland also has developed the use of slides in connection with radio lessons. This illustrates to the classroom teacher certain techniques in the use of slides. Cleveland and New York City make available for service in the schools a regular classroom teacher who possesses an interest and ability in using visual materials. She aids the teacher in using materials effectively. Both systems report it as highly successful. Cincinnati encourages teacher planning and becoming acquainted with the film content and its use by sending the producer's teacher's guide for the film three days before the film delivery date. This is possible because of a daily delivery system.

#### Public Museum Service to the Schools

Most school systems have a cooperative arrangement with the public museums or have a children's museum operating as a part of the school system. Most public museums have a school or junior department that cooperates with the schools by preparing and distributing museum materials, by receiving classes at the museum for instruction, and by setting aside certain rooms as junior rooms where children may come after school hours and on Saturday to participate in club activities, to

view or study exhibits prepared especially for them, or to take part in voluntary instructional classes.

In Cleveland the program set up by the Museum of Natural History seems particularly effective. It is conducted by a teacher from the Cleveland Schools who arranges each semester a series of lesson suggestions that are integrated with the science course of study of the schools. Teachers indicate when they wish to come and which of the lesson suggestions they prefer.

The Children's Museum in Detroit is a part of the school system. Its various rooms have exhibits which attempt to convey to the children a central idea in art, social studies, natural science, etc. The museum is responsible, also, for preparing for use in the schools materials that will fit into the school program. This is done usually in cooperation with the directors of the departments concerned.

Curtailed transportation has seriously restricted class visits to the museums. However, several places have devised ways of overcoming this difficulty to a certain extent. Some museum teachers are on call to go to the schools with such materials as may be easily transported.

The Brooklyn Children's Museum is confining its class visits very largely to the schools within walking distance. A plan of work is decided upon by the museum and the school, and the group comes on the average of once a week over a period of time. This is showing signs of being quite satisfactory.

The materials prepared by the museums for circulation to the schools are historical dioramas, flat pictures, copies of famous paintings, natural history habitat groups, nationality dolls, and small packing boxes of types of clothing, pottery, weaving, utensils, toys, etc., of early peoples or children of other lands. Several have interesting dioramas and exhibits of local historical significance.

#### Radio in the Schools

Three systems<sup>4</sup> have developed extensively the classroom use of radio. Most of the others are using it in a limited way for public relations broadcasts and the reception of network educational programs in the schools. Cleveland has a full time director and operates its own station which is on the air the entire school day. The Detroit program is under the direction of the director of visual education, but is operated by a specially trained staff. Local stations give regular time each day for school broadcasts. Rochester also is given time by the local stations, and broadcasts are under the direction of the director of visual education. Programs are prepared by the directors of the different fields and a teacher, who at present is spending full time in the observation of classes and preparation of elementary science broadcasts.

The principle upon which these programs are presented is that broadcasts by school people are prepared in the subject areas desired, are written especially to fit the local school situation, are re-

4. Cleveland, Detroit, Rochester



ceived more nearly at a suitable time, and may act as an in-service training device for teachers. Listening is voluntary and no class should receive more than approximately two programs a week. The programs may be tied into the course of study, supplementary to it, or of a general interest. They may be of the lesson type, dramatic presentations,

talks, discussions, or stories. Radio staff, department directors, teachers, students, and occasionally laymen participate. Teacher's guides usually are sent to the schools before the broadcast day suggesting activities to precede and follow the broadcast.

(To be concluded in February)

## Visual Education in Classes Containing White and Negro Pupils

**D**OING a good job of teaching the Social Sciences is none too easy under the best conditions. Dealing as they do with human nature, these sciences demand the finest work from the teacher and the best that can be afforded in equipment to help the student gain understanding in these areas of knowledge.

The modern Social Science teacher does not, of course, pass by the opportunity of using any teaching aids that will make daily lessons more clear. Of all such aids available today, perhaps none surpass visual or radio equipment so far as the Social Sciences are concerned. Nothing except actual, personal contact with the problem will teach this subject so efficiently as the modern motion picture accompanied by sound. Here the student *sees* and *hears* the living problem. Stated so simply, the method seems quite free from complications.

The writer has been teaching in a secondary school in which there is an average Negro population of eight to ten per cent. The teacher who has never been confronted with such a situation might not see any particular difficulties in using classroom films in such a school. And yet, there are dangers present in many films that serve to aggravate the problem of the colored student in school instead of helping to ease it. An example of a film for history classes, presented by a state department of education, illustrates this point.

The particular film referred to was produced to illustrate the condition of the ante-bellum South. Midway in the film are shown slave quarters of that period and then intimate glimpses of slaves in their everyday lives. In their leisure hours, slaves are seen dancing like jitter bugs, an "old mammy" is smoking a corncob pipe while clapping enthusiastically in time to the music and little children are dancing with might and main in their stocking feet. Need there be any comment on the effect of these scenes on Negro students? One might even go so far as to ask: What value is there in such a picture for white students in a day when the leaders of our country are trying to teach racial tolerance for the benefit of our Negro citizens? This film, instead of furthering the ideals of democracy, actually causes ill feeling on the part of both colored and white pupils in the class. The Negroes resent the pictures and the white students have a tendency toward that adolescent sadism in which secondary pupils often indulge.

**EDWIN A. FENSCH**

School Psychologist  
Public Schools, Mansfield, Ohio

Classes that include Negro students require care and judgment in the selection of films for classroom use. Unless the Negroes in the school come from such a high social and economic class that they are not bothered by racial intolerance to a marked degree, several precautions must be observed in the selection of films for teaching purposes.

First of all, the film must not depict Negroes in a derogatory manner. The history film mentioned above portrays adult Negroes and their children acting like a bunch of happy morons; this results in a negative reaction by the colored pupil in the class. Second, Negro students object to Negro dialect customarily associated with the colored race. While engaged in a research problem<sup>1</sup> the writer interviewed Negro students and adults and discovered that colored children object to Negro dialect even when performing before their own race. They feel that this is a reflection on their intelligence. Third, colored students especially resent the movie, radio play or story that presents the Negro as a comical, ignorant or shiftless character. Wit is one thing; buffoonery another. The latter stirs up resentment among colored pupils. Similar reactions occur when the colored person is so treated in poetry, cartoons and the like. This, like the first example, produces an antagonistic response.

Since our country is fighting its greatest struggle in its history to preserve our democracy, we must be consistent with our stated beliefs. We must give our Negro citizens and their children the respect and the opportunities for participation that our laws apportion to them. It follows, then, that we must be careful to teach and practice tolerance. Films that violate such principles as stated above will defeat these aims and therefore have no place in our classrooms. The teacher selecting visual aids must bear these warnings in mind and be careful that such offerings are not included in the visual program of his classes.

<sup>1</sup>An unpublished doctoral dissertation, "A Critical Study of Negro Pupils in the John Simpson Junior High School, Mansfield, Ohio." The Ohio State University, 1942.

# Post-War Visual Education Potentialities In Latin America

NATHAN D. GOLDEN

Chief, Motion Picture Unit, Bureau of  
Foreign and Domestic Commerce, Washington, D. C.

Concluding (from the December issue) the summary of the status of visual aids in each Latin American country, with some forecasts as to probable future developments.

An audience of South American school children at a screening of some CIAA health films.



**El Salvador**—The Ministry of Public Education has an educational film department which has charge of showings in all public schools, and also produces a few films. Seven schools use films for teaching and four maintain film libraries. Eight silent and one sound 16mm projectors are in use, but no 35mm. Slide-films are used by schools to a slight extent, but very few schools maintain slide-film libraries. This market is very small but will probably increase slowly during the next few years.

**Guatemala**—Although the Guatemalan Government has issued regulations lowering the duties on educational films, little has been done with visual instruction in schools and colleges. Lack of funds again. There seems to be little opportunity for development here. Only two schools are known to have motion picture projectors, and these are used principally for entertainment. The local Coordinator of Inter-American Affairs has two portable 16mm projectors with sound equipment and makes regular showings of educational films at all the schools. These showings have received many favorable comments from the authorities, press, and audiences.

According to local dealers in photographic supplies and equipment, approximately seventy-two 16mm silent projectors have been sold here in the last ten years, and many of these are old models and not in use. All purchases have been made by individuals, and the market for this line is very limited. The market for 8mm silent equipment appears to be better, since more people can afford the lower price.

**Haiti**—Educational institutions in Haiti are but slightly interested in the use of films. The Medical School in Port-au-Prince and Agricultural School at Damien are the only educational institutions using films at present. They have 16mm sound and silent projectors, but limited budgetary allowance prevents establishment of a library. United States Government films are borrowed from time to time and are very well received.

**Honduras**—The only commercial film known to be shown in Honduras are those exhibited by Sterling Products, International. This firm uses mobile equipment which travels constantly throughout the Republic, giving exhibitions in many places where there are no regular movies. There have been no developments within the country along the lines of educational motion pictures, and none are distributed in the schools. The Coordination Committee for Honduras in cooperation with the Legation puts on shows three times weekly in Tegucigalpa using films furnished by the Coordinator of Inter-American Affairs. Most of these are of an educational nature.

**Mexico**—There is no production of educational or commercial films in Mexico. However, a certain number of educational films have been brought in by various industries operating in Mexico and a limited number have been distributed through the American Embassy by the Office of the Coordinator of Inter-American Affairs. For the most part, the educational films are 16mm films and are usually not shown in the regular motion picture theaters, but are rather shown in clubs and recreation halls, as

well as by sound trucks traveling through the country. Thus far the number has been very small but there appears to be considerable interest on the part of the public, particularly when no admission is charged, for travel films and features showing the development of the war industries in the United States.

Comparatively little development has taken place in Mexico in the screening of 16mm motion pictures. So far as is known, only the new General Hospital has any 16mm equipment. It is using it for teaching medical and operating technique. Educational institutions are interested in the medium but the Government cannot furnish the necessary equipment. It may be said, therefore, that there is a potential market in Mexico for educational motion picture services. There are some sixty 16mm projectors, both silent and sound, in Mexico, probably nine-tenths of them silent.

**Nicaragua**—There have been no developments in educational films in Nicaragua and no indication that educational institutions are contemplating any move in this direction. There are relatively few projectors in the country and virtually all of them are privately owned.

**Panama**—It is estimated that there are about two hundred 16mm projectors in Panama, practically all silent. The Educational Film Program of the Office of the Coordinator of Inter-American Affairs involves the distribution to the twenty Republics of Latin America of selected 16mm films on a wide range of subjects. These are shown to relatively small audiences in schools and public buildings. The Embassy has given several such showings recently. The Embassy suggested to the Coordinator's Office that these educationals would reach a far greater audience in Panama if the 16mm films were "blown up" to 35mm for presentation at regular motion picture theaters. Exhibitors would be only too glad to include them on their programs.

The Embassy has three 16mm sound projectors which are used to show educational shorts in schools and public buildings under the Educational Film Program. In addition, *Kodak Panama, S. A.*, has a 16mm sound projector which is loaned out to interested groups. All other 16mm projectors are silent and are privately owned. There is no projection apparatus in schools or public buildings.

**Paraguay**—Educational films are not in use. Educational institutions are thinking along these lines but nothing has been done so far. No schools or colleges use films for teaching purposes and there are no film libraries. There is one 35mm sound projector in use and about three 16mm silent projectors in the schools. There are no slide-films used. Government has no film library nor does it produce films. Prospects for selling films or equipment to educational institutions are fair. They might be interested if they had an opportunity to see films which met their particular needs from both the subject and language standpoints.

**Peru**—There has been considerable development during the past two years. The Peruvian Government has created under the *Ministerio de Educacion Publica* a bureau known as the *Seccion Radio Fusion y Cine Educativo*. This bureau encourages visual education in Peruvian schools and colleges. It has at its disposal a sound truck, employing a full time operator, which was presented to the Government by the International Petroleum Company. The Government, in cooperation with the office of the Coordinator of Inter-American Affairs, is now showing educational films in schools and colleges, clubs, and in the public squares of the principal provincial towns. The subject of employing motion pictures as an integral part of the school curriculum has been long under discussion in Government circles but no definite program has materialized. There are no schools or colleges that maintain film libraries but the Coordinator's office will supply educational films upon request. It is estimated that there are about 400 35mm sound projectors in use. There are perhaps seven 16mm sound projectors in operation in Peru.

Silent 16mm projectors are, with few exceptions, owned by private individuals, and number about 400. Several mining companies, medical societies, and government departments have purchased 16mm projectors for the purpose of showing educational, industrial, and professional films. The number of 8mm projectors in use is estimated at about 250. Slide-films are not used in Peruvian schools. Some of the larger American firms accompany their sales campaign with film presentations, and some progress has been made by the Government in the use of educational films in institutions of higher learning in Peru. Most of such films are of American origin.

**Uruguay**—Considerable progress has been made in the use of educational films. About four films are shown each year on 35mm stock by the *Seccion Cinematografia del Ministerio de Instruccion Publica*, which has shown about 50 films since its establishment in 1922 and maintains a film library. About three films are shown per year on 16mm stock by *Seccion Cinematografia de Ensenanza Primaria y Normal*. The University of Montevideo is the only institution of education which uses films for instructional purposes, but others are interested. Small film collections have been accumulated by the American Embassy and the British Legation. Very few standardized projectors are yet found in schools or public buildings. It is estimated that there are 553 silent 16mm projectors in Uruguay, used mainly in private homes, and 21 sound 16mm projectors. There is a potential market in Uruguay for motion picture equipment and films to the educational institutions. Inquiry in this regard should be directed to the *Ministerio de Instruccion Publica*, or to the University of Montevideo, or to the American Embassy.

**Venezuela**—The Venezuelan Ministry of National Education instituted a program for films in the schools several years ago, but it has never attained any substantial development. The activity so far

has been confined largely to Caracas and a few neighboring areas. So far as can be ascertained, no 35mm or 16mm projectors are in use by the government. Schools do not have their own projectors. The Educational Radio Service of the Ministry of Education has, however, twelve 16mm sound projectors which it makes available, together with competent operators, to schools who are interested. Special showings for student groups are also given at some theaters in Caracas. The Ministry of Education follows a policy of sending films to technical supervisors in the different States of the Republic who arrange for their projection with equipment provided by the State Government.

It may be said that educational institutions in Venezuela are thinking along visual lines but lack of funds still hampers any substantial development. Here again, the Office of the Coordinator of Inter-American Affairs is carrying out its program of distribution of educational films, with projection equipment, and this should materially enhance interest and should effect a possible market in this country after the war.

There are some slide projectors (for glass lantern slides) in several of the experimental schools in Caracas, but their use is not widespread in other parts of the country. No extensive film libraries are maintained by either the schools or the Government Educational Offices. The Government has produced several educational, or documentary, films in Venezuela which were of good quality. These films, three in number, were produced in Venezuelan studios which have shut down, and no important documentary or educational films have been produced by the Government since. Many of the large American firms in Venezuela, representatives of American automobile companies, electrical companies, and so on, make extensive use of educational films, both motion and slide, in their programs of employee-training.

## Audio-Visual Aids in the Schools of Tomorrow

(Concluded from page 10)

for classroom use. However, many more are needed in order to bring more vividly to the student the social, political, economic, and international phase of our history.

5. *Distribution* has long been one of the major problems where it is necessary that audio-visual aids such as motion picture films, slides, recording and transcriptions, be stored at some central source. What is being done to meet this problem? Is the answer fewer sources with larger numbers of prints, or more local sources servicing smaller areas such as one or two counties. The success of the post war program will be determined to a certain extent by the way this problem is met.

6. *Architectural and physical needs* of an expanded audio-visual program must be carefully considered. Poor conditions for projection (light and acoustics) and lack of sufficient equipment will discourage the teacher

in regard to using these aids. No matter how large or how small the school, a room should be provided for preview purposes if the instructor is to get the maximum value from the films.

7. *Teaching helps*, suggestions, descriptive material, and sources of audio-visual aids may well be simplified and condensed. The books mentioned in point seven above, are excellent steps in this direction. These will be a valuable help to the already over-worked director of Visual Education, or the classroom teacher.

In a recent issue of the magazine *Education for Victory* an article entitled "Recent Contributions to the Use of Visual Aids in Education" lists 43 books and bulletins which deal with some phase of audio-visual aids. This list was by no means complete, and yet much of the material discussed in these various books or bulletins is essential if one is to have a good perspective of the part that audio-visual aids can play in our educational program of tomorrow, hence one can readily see the need for condensing and simplifying this material.

8. *Audio-visual aids* should be classified not only in subject fields but in units within that subject field. Such a classification will be of untold help to the inexperienced as well as to the experienced teacher in planning a well rounded audio-visual program.

9. *One or two national meetings* should be held per year, where the leaders can get together and discuss the main issues and as a result provide the dynamic leadership that is needed now. Similar meetings might also be held in each Zone, of the D.V.I., thereby reducing travel to the minimum.

In view of the factors favoring an expanded audio-visual program, and considering the things that must be done, what of the audio-visual program in our schools of tomorrow? The use of the motion picture as a teaching device received a serious setback following the other war. Portable 35mm. projectors produced for use in army camps, were unloaded on the schools. After buying the projectors the school men found that few if any films were available for classroom use, and the price was prohibitive on those that were. It required years to overcome this setback. Will a similar mistake be made again when not only projectors of all description, but hundreds of slide, film strips, and films are thrown on the market? Thousands of slides and hundreds of films have been prepared for certain specific teaching purposes for armed services. When the war is over, if these films are put on the market at very low cost, no doubt many of them will be bought by the schools and again many of the school men will have made a serious mistake. For while they find these films well suited for the purpose for which they were made, they will contribute little if anything to the school program.

The part audio-visual aids will have in our schools of tomorrow gives rich food for thought to the Department of Visual Instruction of the N.E.A., as to how to meet the problems with which it is confronted. It is a challenge to every person interested in seeing audio-visual aids used more extensively in our education program. And the question still stands: "What will be the place of audio-visual aids in the schools of tomorrow?"

# MOTION PICTURES— NOT FOR THEATRES

By ARTHUR EDWIN KROWS

## Chapter XII—And Now They Must Talk

WE ARE ACCUSTOMED to speak loosely about the "sudden" coming of talking pictures. As a matter of fact, even from the time of the first successful demonstration until widespread acceptance, there was a long period of vacillation—about three years for many of the lesser theatres—and the places of non-theatrical exhibition were, with a very few well-to-do exceptions, the last to be "wired for sound." Writers presumably authoritative declared that the growing popularity of sound films was only a fad, and would subside to a normal state in which silent pictures also would hold their own. To this prophecy clung many teachers, ministers, clubmen and industrial users, fearful that their hard-won mute equipment would be rendered useless, and unable to afford the new. So far as they were concerned the prophecy was not altogether without force. Upwards of a dozen years after the fear loomed importantly on the horizon, film rental libraries were still doing a substantial business in 16mm prints of old silent subjects.

### The Parts of Speech

THERE had been talking pictures since before the close of the nineteenth century. One of Edison's first efforts, after his invention of the Kinetoscope, had been to combine it with his phonograph. Indeed, much of the apathy with which the modern talking picture was at first received, undoubtedly was because numerous sound film devices of different sorts had actually appeared in the theatres for many years without working even slight changes in the prevailing form of popular entertainment.

Whenever a type of apparatus showing unusual promise was brought forth, a conglomeration of others also rushed upon the market. Léon Gaumont came to America in 1913 to supervise a New York demonstration of the talking pictures for which a French patent had been granted him in 1901, and showed them in colors into the bargain. He came mainly because, in January, 1913, Edison's improved (but by no means perfected) Kinetophone talking pictures had been received with favor by a few leading theatres. William A. Brady, ever eager to set sail upon the tide of popularity, contracted in the same year for Webb's "electrical talking pictures," and exhibited them at the Funton Theatre, New York, in May, 1914; and a little before that the public was regaled with

Dr. Isadore Kitsee's "vocal pictures" of Harry Lauder, produced at Philadelphia.

There were the Whitman Camera-telephone, revealed in 1904 and exploited by Mark Dintenfass, a prominent independent producer, in 1907; the Powers Fotofone of 1910; the Vivaphone, and Greenham's Synchronoscope, which is said to have represented a passing interest of Carl Laemmle in 1908. Look into the New York *Dramatic Mirror* of March 19, 1913, and see an advertisement by John W. Mitchell: "Wanted—sketches and scenarios for Talking Motion Pictures," and, on Page 24 of the issue of May 28, 1913, behold the already casual use of the term "talkies."



This picture of Thomas Edison's plan to make the world's first talkies by joining phonograph and kinetograph was originally published in *Harper's Weekly*, in the issue of June 13, 1891.

Nor did the Edison Kinetophone pictures at once die out. I was chatting recently with Charles Gilson, an Edison cameraman of those hectic pioneer days. He told me that, until the outbreak of World War No. 1 Edison maintained talking picture studios, by license and using operators provided by his own American company, at Vienna and Moscow. Gilson was at Moscow. He was there when the World War began, with one other operator and an interpreter—three, out of only about nineteen Americans, it is said, in the city at that time.

The popular notion that what held the achievement of the modern talking picture back was because voice and picture could not be synchronized, was mistaken. What actually retarded the development was the need of sound amplification, a problem which was not solved sufficiently until the perfected invention

Installment 53. — Non-theatrical history was made indeed by the advent of modern talking pictures. They came nearly twenty years ago

of the audion tube, the same which signalized the popularization of radio. It was invented by Lee De Forest in 1904 and sold by him for further development to the Western Electric Company in 1907. Then, for the first time, a real quality reproduction of original sound became possible, as did the raising of its volume without distortion. As far as films are concerned, this step was importantly begun about 1919, when De Forest, then a figure notable in "wireless," is said to have turned his attention for the first time to the talking picture device which became associated with his name.

To keep away from the prying eyes of inquisitive fellow-Americans and at the same time to avail himself of trained technological assistance, De Forest carried on his experimental work in Berlin, Germany, until about 1922, when he felt that he had overcome his major obstacles. He then returned to the United States, where, with the backing of a South African theatrical magnate, M. A. Schlesinger, whose headquarters were in New York City, he incorporated his firm of General Talking Pictures.

I first met De Forest in this period through Frank A. Tichenor, who had been made general manager and treasurer. His original offices were in space sublet from Tichenor in the Candler Building, 220 West 42nd Street, precisely where the American Red Cross had had its film center in wartime. The Simplex Projection Room, belonging to Tichenor, was outfitted for private demonstrations of DeForest's Phonofilm, and some of De Forest's first pictures I was permitted to see and hear in that place. Unfortunately, De Forest was an inventor primarily and not also a shrewd business man, a combination which really is a little too much to expect; and a sharp divergence of opinion over management of the corporation led to Tichenor's resignation.

Early in 1923 De Forest gave a public showing of his Phonofilm at the Rialto Theatre in New York. Hugo Riesenfeld, then the director of that house, had watched the more recent developments with great interest, and he opined that while the invention would be popular as an occasional program novelty, it could not, of course, affect the established powers of "the silent screen." The Will Hays office was quoted at about the same time by a New York *Times* reporter as stating warily that students of the film were generally confident that "speakers" would never supersede the movies, and Edison, who surely had had much painful experience, declared flatly that the public had demonstrated that it did



not want talkies. Edison said it emphatically again as late as May, 1926, when the industrial revolution had actually begun. I note these expressions as curiosities, not as criticisms. No person could have known the amazing future for a certainty then.

The widespread, truly mushroom growth of the modern talking picture was thus sudden enough after all, a surprise to every observer, including the engineers themselves who could not have anticipated its immediate popularity even while they worked upon it. And, looking backward, one can see readily enough that the main stress of its evolution belonged naturally in the premises of the Bell Telephone System.

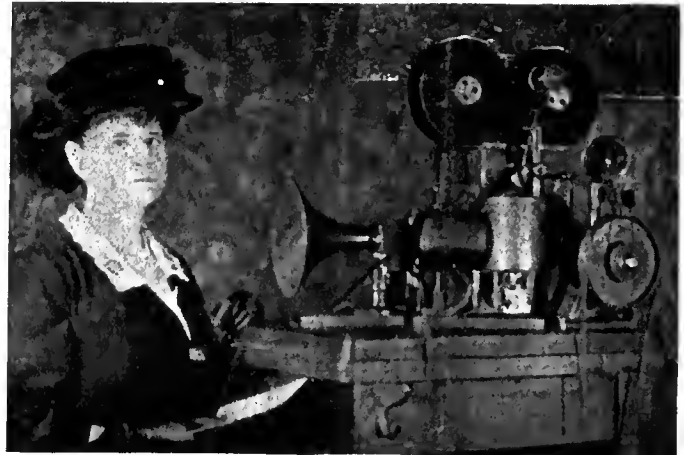
It had been part of the Bell operating plan for many years to conduct a research division for the purpose of constantly improving the telephone service. In the course of such work it had made notable contributions to acoustical apparatus of all sorts, including phonograph recording and radio broadcasting. Naturally it drew into its employ for such accomplishment all needed outside patents. It had needed the principle of the audion three-element tube, invented by De Forest for radio, for amplification of the human voice in long distance telephony. And, having acquired the tube from De Forest, the Bell System quite consistently and properly cultivated possible further applications through its manufacturing division, the Western Electric Company. The modern talking picture, then, was essentially one of the useful, normal by-products of the telephone. But the telephone officials, themselves, were as much astonished as anybody at the tremendous success of the completed apparatus.

Of course, De Forest's Phonofilm company did not go out of existence merely because the inventor had made side contracts, and short subjects were produced at his New York studio by his own process until well into the popular sound film period. There were promises the establishment of a Phonofilm Library at the Smithsonian Institution in Washington, the National Museum; and one of the subjects said to have been destined for the collection was a Phonofilm of Edwin Markham reciting his *Man With a Hoe*. This was actually produced in 1926. Herbert Hall Winslow, playwright and director for World Film in the pre-war days, a neighbor of mine, wrote and produced several Phonofilm one-act plays after that, one or two for industrial clients.

In 1922, while De Forest was telling representatives of the press in New York City about the coming marvels of his Phonofilm, word seeped out that the General Electric Company, heavily interested in radio devices, was also developing a sound picture apparatus. Upstate there, at Schenectady, the distinguished scientist, Irving Langmuir, was working on amplification tubes of other sorts, and the Company's Dr. C. A. Hoxie had evolved a strange-looking affair called the Pallophotophone, employing, oddly enough, a principle developed by Alexander Graham Bell years before, for

simultaneous recording of voice and appearance.

Late in 1922 the Company even released a picture of it, showing Miss Mabel Boardman making a speech to it



In December, 1922, Mabel Boardman, American Red Cross National Secretary, appealed for funds through General Electric's Pallophotophone. Recording was done at Washington and her words were broadcast thereafter from Schenectady.

for the benefit of the American Red Cross. To develop the Hoxie apparatus further, when the Bell Telephone Laboratories struck a bonanza with the device, the General Electric Company pooled patents belonging to Westinghouse, the Radio Corporation of America and themselves directly.

Research activities of the General Electric Company had many aspects resembling those of the Bell Telephone Laboratories, but the two organizations, recognizing that their aims were essentially different, (the former being interested primarily in light, heat and power, and the latter chiefly in communication) entered during the National emergency needs of World War No. I, into an agreement permitting their joint access to discoveries applicable to their main, non-conflicting purposes. Factors which comprised the talking picture bore heavily on the respective leading interests of both companies, so both shared in its exploitation, choosing slightly different avenues to the same result. The theatres and studios, therefore, were given their choice of the Western Electric recording and reproducing system, belonging to the Telephone Company, and the R.C.A.-Photophone system, which was controlled by General Electric. But sound films produced for either system could be reproduced satisfactorily and with full permission of the patent owners, on the other.

I shall not try to relate the dramatic circumstances in which the producers of theatrical silent pictures were persuaded to attempt the production of modern talkies, for that has been done voluminously in other places and also by many other hands. It is of interest here, however, that the special agent of the Bell Telephone Laboratories who first induced prominent theatrical men to come and see the marvel to which they at first

were so indifferent, was Charles Johnson Post, a passing earlier figure in these pages. And probably the first of the "all-talkies," made by the Bell Telephone process—representing the invention of

the telephone by Alexander Graham Bell and his demonstration to Dom Pedro, emperor of Brazil, at the Philadelphia centennial exposition of 1876—was produced in 1926 under the direction of Howard Gale Stokes. It was exhibited that year in the Telephone Company's display at the Philadelphia sesqui-centennial exposition.

Another bit of human interest in the introduction of modern talking pictures which seems to have escaped the historians, is that as soon as Albuin Mariner heard of the interest of the powerful sponsors, he was seized with a great desire to be the first to photograph an actual talkie for public release. He applied to those in charge at General Electric and was taken on. Howard Stokes at the Telephone Company was first. But Mariner was *one* of the first nevertheless. He produced the admirable four-reel lecture by Irving Langmuir entitled "Oil Films on Water," still to be found importantly on the General Electric educational list.

Walter J. Rich, a second special agent of the Bell Telephone Laboratories, contracted with Warner Brothers for the first Western Electric theatrical talking picture license late in 1925, and experimental production began at once in the Flatbush studio which had come to Warners the preceding spring with their purchase of the Vitagraph Company of America. August 7, 1926, at the former Knickerbocker Theatre, in New York City, they presented their first public sound program. It opened with a talking picture of Will Hays, who expressed his belief to the audience that the invention would revolutionize the film industry. The actual turning-point in the industry, however, is commonly agreed to have been the presentation of "The Jazz Singer," starring Al Jolson, October 6, 1927.

### Going Into Business

OF COURSE, the Bell Laboratories were first established in talking pictures through their theatrical contracts, but they had a further advantage because the innovation was acoustical more than a mere matter of picture projection; or synchronous motor drive, these aspects having been developed in the main before. They pursued the advantage energetically. To keep the new by-product distinct from telephone interests, the Western Electric Company, the manufacturing division of the telephone system, organized a wholly owned subsidiary called Electrical Research Products, Inc., and equipped it to exploit the patents. Its headquarters were established in the Fisk Building, 250 West 57th Street, New York City, and it quickly acquired a shorter, though unofficial name, made of the initial letters of the title—Erpi (pronounced "urpy") which became current as one of the most mystifying words in the new studio lingo of the "talkies."

Charles W. Bunn, the sales manager, experienced in prevailing theatrical motion picture methods, was exceedingly efficient; but the desire for equipment, stimulated by the avid public demand for sound films, was so tremendous that his job became one of trying to fill orders rather than securing them. By March 30, 1930 there were 5,200 theatres in the United States "wired" with the Western Electric system alone. There was a known saturation point, however, there being a given number of motion picture theatres in the world, and, when all the worthwhile theatres and studios had been supplied, it was necessary to lay plans to provide further work for the large selling force. Attention of the executives therefore turned to non-theatrical possibilities. In anticipation of this, Western Electric and R.C.A.-Photo-

phone had made a further agreement suggesting that by which a pope had once divided the Western Hemisphere between Portugal and Spain, whereby Western Electric should have the educational and industrial market, and R.C.A.-Photophone should be permitted to exploit talkies in the home.

At that time, in view of the then recent mad scramble of theatrical men to lease all possible sound equipment, it was inconceivable to the executives of Erpi that, when portable equipment was provided for non-theatrical use, it would not sell in the same speedy manner. Plans were made in the confident assumption that it would. So, while the Bell Telephone Laboratories fitted the sound attachments into approved silent 35mm silent models, such as the Holmes Projector and the Super-De Vry, and the Western Electric Company began regular manufacture in that department also, Erpi set up an elaborate non-theatrical sales organization. Its headquarters remained in the Fisk Building, New York, and formal branch offices were opened in Pittsburgh, Detroit, Washington and Los Angeles, in addition to the incidental representation in regular theatrical branches.

Lists were compiled of all the presumably possible places (exclusive of homes) where the portable equipment might be used—schools, clubs, hotels, hospitals, passenger boats and many more—and the field representatives, armed with promotional literature and lessons in proper approach, advanced to attack them. The necessarily high introductory price, saddled with all of the preliminary costs of development, was an obvious barrier, but it was believed that meeting this was a matter of education, the user to be made to see that

cheap equipment could mean only shoddy results, and that, with these superior Western Electric implements, increased returns would soon compensate for the added costs.

What seemed graver was the need of talking pictures to keep the equipment working; but prospective customers were assured, in all good faith, that the lack was being met rapidly with a growing supply. The quantity was growing, indeed, but scarcely enough, as yet, to constitute an important non-theatrical sales point, and encouragement was needed there, too. It thus became quickly evident that the non-theatrical division had especial demands, and attention was directed to the so-called non-theatrical producers to stimulate their output.

It had been decided to give production licenses, for use of the Western Electric recording system, to those non-theatrical organizations which would pay \$300,000 apiece per year for the privilege. Theoretically this sum would accumulate through the making of 600 reels of finally assembled negative per annum, with a \$500 royalty on each. It was argued that a studio which could not sustain that much business had little excuse for being. The non-theatrical producers to whom this proposition was presented generally laughed at it as out of all sense. But Erpi already held larger licensing contracts with the theatrical studios, and was wary of setting dangerous precedents in a lesser, uncertain field.

One may think of the non-theatrical producers in this period as generally peering forth from their storm-proof cellars, to which they had retired precipitately at the first sign of the talkie tornado, waiting to see what might happen to the world at large before perfecting any plans of their own. Their business was at a standstill in the main. They were marking time; and this was true, too, of even the smaller laboratories. There were no real exceptions. Those who could in some way afford the new equipment, could not obtain it as long as orders from theatrical establishments were unfulfilled. For even those, the factories, working night and day, could not keep up with the demand.

And, as for the word-minded non-theatrical customers, they required time in which to recover from their own first enthusiasm for the new talking pictures which now could mouth their most fulsome verbal arguments and self-praises. What had checked these customers were the astoundingly high price, as compared with what they had been accustomed to pay, and the necessarily brusque attitude of busy talkie equipment manufacturers who had plenty of other customers that were willing to meet any price if they could only have the machinery. To recover from this stunned surprise the non-theatrical clients now needed pause to decide that perhaps their wants might be met by the old kind of silent films after all—and in the interval they bought nothing. Every person everywhere, with a motion picture contact, was readjusting his grasp of the business.



"My God, it talks!" exclaimed Dom Pedro of Brazil in 1876 when Alexander Bell showed him his telephone at the Philadelphia Exposition. Fifty years later H. G. Stokes reproduced the scene for Bell System's first industrial talkie.



On the eve of Carpenter-Goldman's greatest triumph Arthur Carpenter sold out, ending one of non-theatricals' best known partnerships.

Later years were to bring upon the Bell System inevitable charges, by unworthy enemies, that it had used its giant's strength tyrannously in this entirely accidental, virtual monopoly of talking pictures; but the non-theatrical industry (and the theatrical industry, too) may be eternally thankful that it was the Bell System, instead of some other less scrupulous form of Big Business, which held the power. That it was so was, to my mind, nothing short of a divine interposition, for there is no Big Business in America with better sense of public responsibility than the A. T. & T., and, moreover, with its attention centered primarily on telephone service, it had no wish to remain longer than ordinary prudence demanded in the making and distribution of films. Even in its final leave-taking, it did not pull out suddenly, but gently, that there might be no disruption of the industry's proper service.

While Western Electric was turning out equipment in those first formative years of 1926-1930, the sales heads of the fortunate talkie enterprise found some opportunity to coördinate their own first impressions of the non-theatrical field. For reasons sufficiently apparent to the reader who has followed this record of their growth, the efficiency of even the foremost non-theatrical producers was not impressive to the first view of really Big Business, and the Erpi executives became convinced that if the field was to be made to pay, it needed not only encouragement but support.

### The Adopted Son

THEY would prove the case by molding one of these non-theatrical producing units along Big Business lines, showing how the work should really be conducted instead of in the old, wasteful fashion, and thus, with an enlight-

ened, happy, prosperous field, creating a new market for their product and service. This was not an unknown method in the motion picture industry at large. Years before, 1915 or thereabouts, the new Paramount organization had told those theatre managers, who had declared that they could not afford to pay the prices which had been set by expert study of each given situation, that they would prove the trouble to lie in inefficient operation by putting in its own highly-trained specialists to run the business for awhile and show the managers how to do it.

But Erpi did not wish to spoil any potential customers by this well-intended paternalistic interference, and besides, among the companies generally, there was a truculent attitude at the idea of a newcomer telling men of their own tough, practical experience what they ought to do. Moreover, it was not then certain that the market for silent films would cease. For Erpi there was, again, the question of what producer could make a non-theatrical picture best, because, if any film maker was to be encouraged, it was imperative that he should be an able one. On this point Erpi naturally deferred to its engineers, who had been studying films. And to understand that deference one must remember that in those early days of the modern talking picture, the authority of the acoustical engineers from the Bell Telephone Laboratories in New York was absolute, even in the great studios of Hollywood.

The engineers down at West and



For more than a decade Francis Lyle Goldman's creative ability was chief asset of the firm in which he was the technical head.

Bethune Street, being men who obviously preferred mental pursuits, were really more interested in educational and research possibilities of the new apparatus than in the amusement phases which were paying such heavy dividends. Early in 1927, Dr. E. B. Craft, executive vice-president of the Bell Telephone Labora-

tories, lectured before the New York Electrical Society, and, showing his audience a specimen talking picture, he suggested, as food for their imagination, the possibilities of a medium which, had it been available earlier, might have presented lectures on physics by Faraday, on painting by Michelangelo, literature by Shakespeare and electricity by Bell. But, when most of those Bell engineers who had the new apparatus actually in hand, became specific in their ideas, they thought of non-theatrical pictures in their own terms, namely, moving graphs and charts. They thought next of the men who had made a great deal of this sort of product—Carpenter and Goldman, whose scientific animation ranked high, and who actually had produced some intricate screen demonstrations of the sort for the Telephone Company.

Although Arthur Carpenter had moved out of the concern by now (he was presently to sign up with Warner Brothers as a research assistant), his share had been bought over by an elderly inventor named George Lane, and Lane had been trained as an engineer and could talk the laboratory language. More importantly in the situation as it stood, one other member of the favored concern, Joseph Coffman, could not only talk the laboratory language, but he could discourse authoritatively about film emulsions, optics, developers, trick photography and (as a former director of visual education), educational standards. Here surely was the non-theatrical unit which was worthiest of support, and, happily, too, it was situated right in New York where its growth might be carefully measured.

The Carpenter-Goldman Laboratories, however, while not insensible of this interest, had been wishing for expansion for some time, and had other plans afoot. These were partly to sublet space to Max Fleischer, who was planning a series of sound cartoons for Paramount release, but chiefly to take over an idea with which Charles Urban had toyed when he had moved his Kinetograph Laboratory to Irvington-on-Hudson. This involved a "home" motion picture projector called the Spirograph, the pictures for which were printed in a spiral on a transparent disk about the size of that used on an ordinary photograph. My recollection is that the period of a single showing equalled the screen time of approximately seventy-five feet of regular theatrical film, or one and one-quarter minutes at the projection speed then standard. To handle this new expansion, and also to add laboratory facilities forbidden them by the fire laws at the Madison Avenue address in the Canadian-Pacific Building, Carpenter-Goldman had moved to a detached structure across the East River from midtown Manhattan, in Long Island City, the Borough of Queens.

(To be continued)



# The Film and International Understanding

## The Film in New China in a New World

DR. JOHN E. DUGAN, Editor  
Haddon Heights, New Jersey, Schools

THE motion picture is destined to play an important part in the rehabilitation of China and in her position in the new post-war world, according to T. Y. Lo, president of the China Motion Picture Corporation of Chungking.

"When this war is over, China's 450 millions of people will require a knowledge of modern science with the view of opening up the country's unlimited natural resources and utilizing her potential manpower," Mr. Lo said, "and the motion picture, with its efficiency and the ease and speed with which it serves the masses, will play no insignificant role in this enlightenment and education."

Mr. Lo pointed out that in China today, in spite of bombings and lack of equipment, production of motion pictures, both for entertainment and informative purposes, is being maintained by Chinese directors, actors and technicians.

"We are combating almost insurmountable obstacles in bringing these movies to our people, so important do we consider them. Because there are at present only 112 theatres in Free China, and some of these cannot be kept going because of bombings, the Chinese government and its agencies operate mobile cinema units so that films can be shown to the soldiers and the people. These mobile units travel from city to city and village to village; to the battle front, and even to the rear of the Japanese lines, with their programs of shorts, features and documentaries. Some of the units that go into the remote regions carry a program for one year. This requires careful planning of production in advance and astute selections of subjects.

"While the Chinese motion picture industry is working heroically now to keep up the flow of pictures, it is much concerned with the future use of films in the reconstruction period after the war. An ambitious program of visual education has been outlined. Its main purposes include the training of thousands of technicians for reconstruction work; imparting general scientific knowledge to the people so they may be able to take full advantage of modern inventions and improvements related to a progressive life; to let the people know the plans for reconstruction so they

As an international medium of education the motion picture has a wider appeal than literature, a more emotional appeal than radio, and provides the easiest and speediest method of instructing the masses.

—T. Y. Lo

will develop a sense of individual responsibility; to acquaint the 450 millions of people with the political, economic, cultural and social affairs of the rest of the world; and to educate the people in a practical way toward creating a better world in which their responsibility is to cooperate with others.

"This is a large order, but we, in China, believe that the power of the motion picture cannot be over-estimated. The motion picture is of

more absorbing interest to the young than to the old, and since it will be the young people of today who will make the world of tomorrow, films will be a great factor in shaping the future."

### Philadelphia Museum of Art Film Programs On International Understanding

"This Is Your World," a free film program series revealing the culture and character of the peoples of other nations, is being presented during the present season at the Philadelphia Museum of Art. The series presents a different program each week, and each program is devoted to a different nation or area. Each weekly program is presented on Saturdays and Sundays at 1 and 3 p. m.

Typical of the programs presented are a Chinese program which included the films *Out of a Chinese Painting Brush* and *China's 400 Million*, and a Slovak program presenting the Slovak film classic *Janosik*.

The programs were planned with the cooperation of Brandon Films Inc., distributors of the films. They include full length and short films on Belgium, China, Czechoslovakia, France, England, Scotland, Ireland, India, Germany, Mexico, Ecuador, Guatemala, Brazil, Chile, Holland, Soviet Russia, Spain, and the United States.

### Canada Pools Projection Resources

To facilitate the use of films by organizations in Canada, projector pools have been set up in several large centers. They are under the jurisdiction of volunteer film officers who undertake to coordinate arrangements for film showings in their communities. They will refer requests for films to the most convenient library, arrange for the loan of a projector, and if necessary supply a qualified volunteer projectionist.

It is the hope of the National Film Board to see projector pools established in every town where sound projectors are available and where there is a demand for film service. The Board offers its services to arrange details of such a service at the request of any community which possesses at least one sound projector available for free loan.

### Kodachrome Series on European Culture

Anticipating the increasing interest in an understanding of central Europe, the Society for Visual Education has issued a list of 217 selected Kodachromes for use in teaching the culture and languages of central Europe. 46 of the Kodachromes deal with Yugoslavia, mysterious and intriguing tinder box of the Balkans.

# Various Types of Realism—In Hand-Made Lantern Slides

By ANN GALE

Roosevelt High School, Chicago

HIGH school children find it difficult to understand modern, primitive, and Oriental art, because they are living back in the ideals of Renaissance artists. The children try to make things look photographically real while most western artists, since the development of the photograph, have gone on into other kinds of realism. This series of slides will help to broaden their art experience.

1.) The Egyptians developed a style of perspective representing distance by putting the nearest object at the bottom and building up the farther things on top. Important people were represented larger.

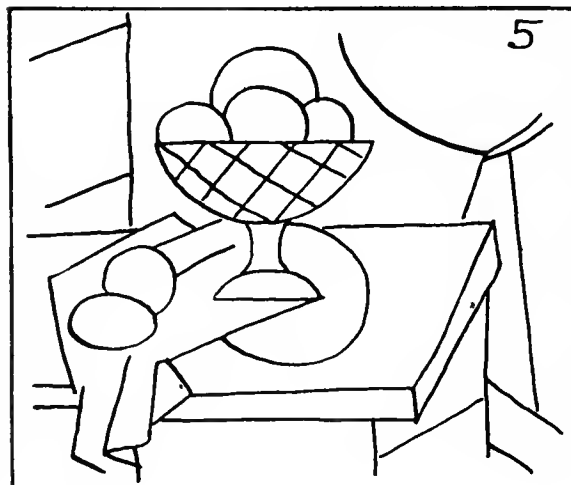
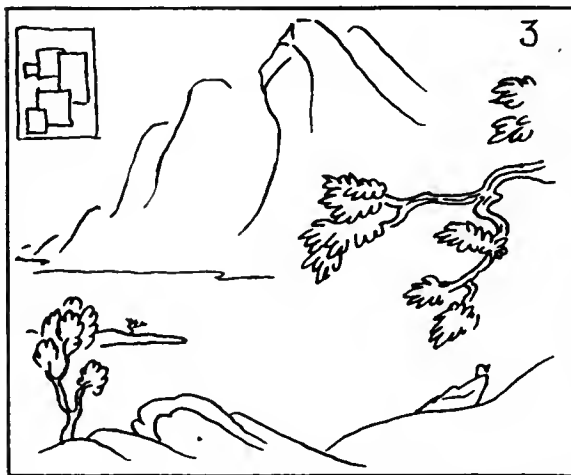
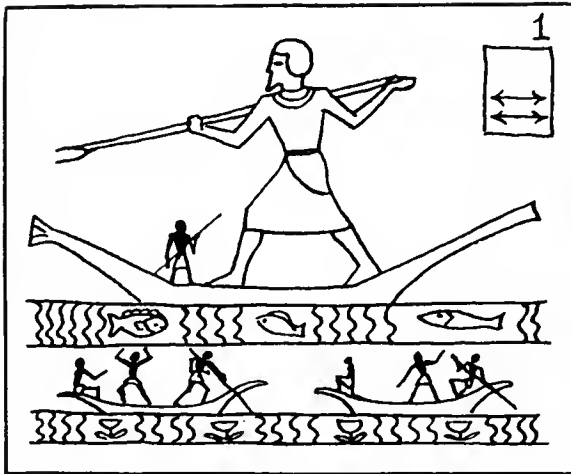
2.) The Persians, Indians, and Japanese made their objects get larger diagonally as they disappeared, giving a cross-wise projection in the picture.

3.) The Chinese and the 19th century impressionists used aerial perspective showing the blurry outlines and the bluer color of objects in the distance.

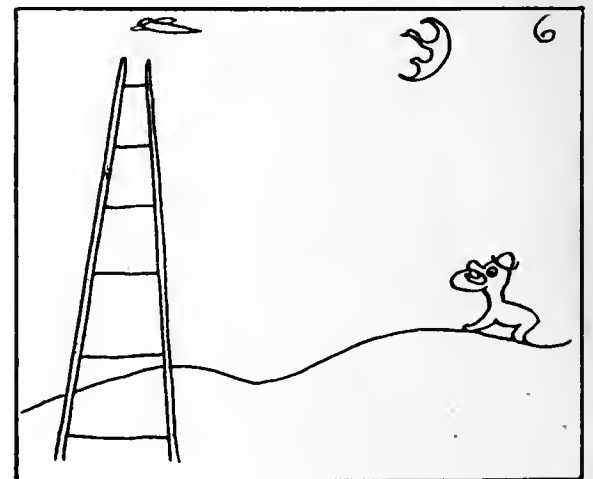
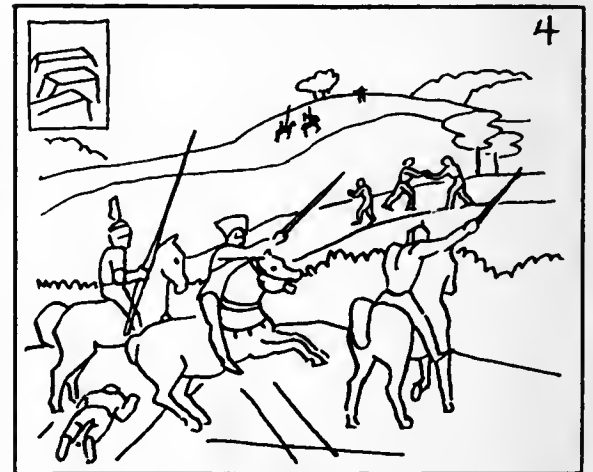
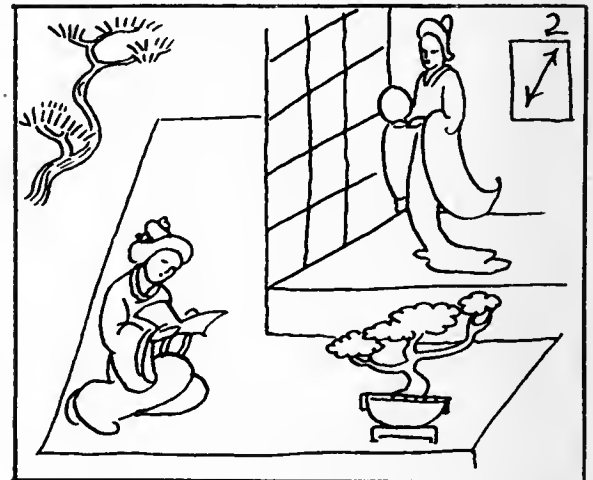
4.) Florentine artists of the early Renaissance developed the rules of perspective to show receding solid forms in a picture. These rules were developed by succeeding Western artists for almost five centuries.

5.) Early 20th century artists with photographs highly developed have gone back to older types of realism by using some of the Oriental diagonal projection and the Egyptian method of showing both top and side views at the same time.

6.) Other artists have delved into another kind of realism. They have tried to crystallize the peculiarly unreal reorganization of past experiences that takes place in dreams.



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.



## Department of Visual Instruction

PROBABLY no Department of the National Education Association has suffered such disruption by war conditions as the Department of Visual Instruction. The extraordinary use of visual methods of teaching and training, as developed in the past two years for Army, Navy, and Air Forces, is a phenomenon without precedent in American education. It required a heavy draft of talent and experience from the whole visual field. The number of DVI members thus called away from their peacetime posts is not known, but it comprises a very considerable proportion not only of regular members but particularly of the Staff Officers of the ten Zones. New appointees to such vacancies are themselves often called into service. To keep the Staff personnel complete and efficient is impossible under such conditions. Smooth functioning, therefore, of the national Department of Visual Instruction during the war emergency is out of the question. Incidentally, this situation should be cause for immense satisfaction to every DVI member—for the exigency of war has brought "visual education" into the limelight as never before in its history.

For the benefit of DVI members, old and new, we give below the latest corrected list of National and Zonal Officers, with but one vacancy still existing. It is hoped that it may stand for the duration.

Our primary aim—when annual meetings are suspended and membership campaigns are seriously interrupted—should be to maintain DVI membership at the maximum possible during the war period. Present members can play a major role to this end—*simply renew your membership now*. It is not worth wondering or inquiring "when your membership expires." What possible difference can that make? With the brilliant promise now ahead for the visual movement, every DVI member must want his membership to be continuous and permanent. Don't risk even an approach to your expiration date. Move it ahead, constantly, and keep your membership safe against carelessness or oversight. Send in another \$2.00 fee to your Zone Secretary now, and keep present DVI membership at its present figure, ready for real growth to record totals in postwar days.

N.L.G.

### Zone II to Meet with School Administrators In February

Word has just been received that there will be a meeting of Zone II, with the Metropolitan New York Branch as hosts, at the Pennsylvania Hotel on the afternoon of February 23rd, in conjunction with the regional meeting of the American Association of School Administrators.

The session will be devoted to a discussion of the topic: "Visual Education, Today and Tomorrow." A dinner meeting at Town Hall Club will follow the afternoon program.

### National Officers

*President:* Mrs. Camilla Best, Director, Division of Audio-Visual Aids, Orleans Parish School Board, New Orleans, La.

*Secretary-Treasurer:* Miss Lelia Trolinger, Director, Bureau of Visual Instruction, University of Colorado, Boulder, Col.

### Zonal Officers

**Zone I** (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont)

*President:* Edward F. Wheeler, Department of Education, Bristol, Conn.

*Secretary:* Miss Dorothy A. Allard, 8 Wells Road, Reading, Mass.

**Zone II** (Delaware, Maryland, New Jersey, New York, Pennsylvania, Virginia)

*President:* Miss E. Winifred Crawford, Montclair City Schools, Montclair, N. J.

*Secretary:* James S. Kinder, Pennsylvania College for Women, Pittsburgh, Pa.

**Zone III** (Indiana, Kentucky, Michigan, Ohio, West Virginia)

*President:* H. B. Allen, West Virginia University, Morgantown, W. Va.

*Secretary:* William G. Hart, Fordson Board of Education, Dearborn, Mich.

**Zone IV** (Illinois, Iowa, Missouri, Wisconsin)

*President:* Alvin B. Roberts, Haw Creek Township High School, Gilson, Ill.

*Secretary:* H. L. Kooser, Iowa State College, Ames, Ia.

**Zone V** (Minnesota, North Dakota, South Dakota)

*President:* Dr. Ella C. Clark, Winona Teachers College, Winona, Minn.

*Secretary:* V. F. Ellies, Winona Public Schools, Winona, Minn.

**Zone VI** (Idaho, Montana, Oregon, Washington)

*President:* Alan Finstad, Fife School, Route 2, Tacoma, Wash.

*Secretary:* Miss K. S. Klise, Sunnyside High School, Sunnyside, Wash.

**Zone VII** (Arizona, California, Nevada, New Mexico)

*President:* Boyd B. Rakestraw, Extension Division, University of California, Berkeley, Cal.

*Secretary:* George M. Jamieson, Jr., 815 South Hill St., Los Angeles, Cal.

**Zone VIII** (Colorado, Kansas, Nebraska, Utah, Wyoming)

*President:* Dr. J. R. MacNeel, University of Wyoming, Laramie, Wyo.

*Secretary:* Leo Arnoldi, University of Wyoming, Laramie, Wyo.

**Zone IX** (Arkansas, Louisiana, Oklahoma, Texas)

*President:* Dr. B. F. Holland, University of Texas, Austin, Tex.

*Secretary:* D. W. McCavick, Bureau of Visual Instruction, University of Texas, Austin, Tex.

**Zone X** (Alabama, Florida, Georgia, Mississippi, North Carolina, South Carolina, Tennessee)

*President:* (to be appointed to succeed Oscar Sams).

*Secretary:* Mrs. H. L. Harris, University System of Georgia, 223 Walton St. N.W. Atlanta, Ga.

# SCHOOL MADE MOTION PICTURES

**HARDY R. FINCH, Editor**  
 Head of the English Department  
 Greenwich High School, Greenwich, Conn.

THIS being the first issue of a new year, it is a good time to review the contents of this column since its birth in October, 1941, and to index the questions and answers which have appeared here under the auspices of Mr. Godfrey Elliott and the present writer, who, regretfully, is forced by the pressure of other duties to make this his last contribution. The following index, it is hoped, will be of particular value to newer readers of THE EDUCATIONAL SCREEN; it may be helpful to our older friends, as well. Items are arranged topically, with brief annotations and reference to the issues in which the full discussions are to be found.

## I Distribution

Customs regulations (Canadian): Sept., 1942, p. 272.  
 Exchange agencies: information on how to exchange school films: Feb., 1942, p. 73

## II Editing, splicing, etc.

Film wastage: amount to plan for, etc: May 1942, p. 199; Jan. 1943 pp. 22-24.  
 Re-editing old films to make new ones: Jan., 1943, p. 24.  
 Responsibility for: who should do it, and why: Feb., 1943, pp. 62-64.  
 Splicing: how to do it: April, 1943, p. 140.  
 Transitions: their importance, various techniques, etc.: May, 1943, pp. 176, 178.

## III Equipment and accessories

Cameras:  
 precautions to be observed in purchasing: Feb., 1942, p. 73.  
 value of various camera speeds, April, 1942, p. 150.  
 Dark room—portable; for re-winding film to make double exposures, etc: May, 1943, p. 178.  
 Exposures meters: importance of, use of: Oct., 1941, p. 350; Nov., 1941, p. 401; Nov., 1943, p. 346.  
 Film cleaners: kinds, use of: April, 1942, p. 150.

### Filters:

use of various kinds, including haze filter with Kodachrome: April, 1943, p. 142; Sept., 1943, p. 258; Nov., 1943, p. 346.

Gloves: for handling film: Sept., 1942, p. 272.

### Lenses:

recommended for purchase with school camera: Jan. 1942, p. 33.  
 tables for hyperfocal distances, lens fields, etc: May, 1942, p. 199.  
 importance of such tables: June, 1942, p. 235.

### Photofloods:

ampere rating and use of various sizes: Dec., 1941; p. 438; April, 1942, p. 150.  
 "Daylight blue" type: use in mixed natural and artificial light: Nov., 1941, p. 400; Dec., 1941, p. 438.  
 mixture of photoflood and natural light; why to avoid: Nov., 1941, p. 400; Nov., 1943, p. 346.  
 over-loading of electrical circuit, checking of fuses, etc: Dec. 1941, p. 438.

References to literature on the subject: Nov., 1941, p. 401.  
 Sound recording equipment: cost of: Sept., 1942, p. 272.

Summary of equipment and accessories needed for general school film production: Oct., 1941, p. 350.

Titling devices: Oct., 1943, p. 300.

### Tripods:

essential need for and use of: Oct., 1941, p. 350; May, 1942, p. 199.

**EDITOR'S NOTE:** Donald A. Eldridge, Secretary to the Board of Admissions of Wesleyan University, Middletown, Connecticut, has asked to be relieved of the responsibility of continuing the monthly Question Box he has been conducting. His work on a Ph.D. at Yale University is consuming all of his additional time. Your editor wishes to thank Don for the splendid help that he has given.

Captain Godfrey Elliott, who will conduct the Question Box again after the war is over, is now stationed with the Training Aids Division of the Army Air Forces in New York City.

tripod triangle: how to make or buy one: Sept., 1942, p. 272.

War's effect on supply of equipment: Jan., 1942, p. 33.

## IV Film stock

### Color film:

filters, types and uses: Nov., 1941, p. 400; Nov., 1943, p. 346.  
 interior use of: Nov., 1941, p. 400; Nov., 1943, p. 346.  
 titles made with color film: Oct., 1943, p. 300.

### Processing:

duplicate scenes, where same scene is to be used in different parts of same picture: Feb., 1942, p. 73.  
 prints (copies): cost and sources: May, 1942, p. 199.

### Types of film

black and white, color: characteristics and limitations of each; reversal compared with negative, advantages and disadvantages of each: Oct., 1941, p. 351; Nov., 1941, p. 400; June, 1942, p. 237; Nov., 1943, p. 346.  
 8mm. compared with 16mm: their relative cost and effectiveness: March, 1942, p. 113.

Sub-standard or "cut rate" film: cautions in use of: June, 1942, p. 235.

War's effect on supply: how to get it: Jan., 1942, p. 33; Jan., 1943, p. 22; Nov., 1943, p. 344.

Weston speeds of Kodachrome, orthochromatic, panchromatic, etc: Nov., 1941, p. 400.

Work print: defined; its uses and cost: Sept., 1942, p. 272.

## V Organization and operation of school film projects

Contests: all schools eligible: Mar., 1942, p. 113.

Exchange agencies: for exchange of ideas and films: Feb., 1942, p. 73.

Organization of production personnel: fixing responsibilities, division of labor, etc: Feb., 1943, p. 62.

supervision and guidance: Feb., 1943, p. 62

training and practice in techniques of production; how to organize training courses: March, 1943, pp. 100, 108.

Pre-requisites: equipment, financing, administration: Oct., 1941, p. 350.

### Public relations films:

detailed suggestions on planning, writing, subject-matter, filming, presentation, etc: Feb. 1943, pp. 62-64.  
 advice for the novice: March, 1942, p. 113.

References to literature on the subject: Nov., 1941, p. 401; Feb., 1942, p. 73; June, 1942, p. 235; March, 1943, p. 100.

### Subjects for films:

Exchange of ideas: Feb., 1942, p. 73.

Selecting idea for a first film: June, 1942, p. 235.

Re-editing old films to make new composite films: Jan. 1943, p. 24.

### Terminology:

definition of synopsis, continuity, scenario, script: Jan., 1942, p. 33.

of scene: Sept., 1942, p. 272.

(Concluded on page 28)

# Visual Aids are more effective



## With Brilliant RADIANT SCREENS

For both teachers and students, all types of visual aids are more efficient when projected on Radiant Screens with their remarkable Hy-Flect Glass Beaded Surface. Details show up more sharply. Black and white projections of motion pictures and slides are clearer, more contrasting. Colors stand out more vividly. Student interest and attention are definitely increased. The difference between Radiant Screens and makeshift screens is startling. Every user of visual aids should get the complete story.

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**A Valuable Manual for all Teachers**  
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NEW YORK

(Concluded from page 26)

#### VI Script-writing, scenarios, etc.

Definition of terms: script, scenario, synopsis, continuity: Jan. 1942, p. 33; of scene: Sept. 1942, p. 272.

Organization and preparation of subject matter, in detail: Feb., 1943, p. 63.

Sample sequences: April, 1942, pp. 149-50; Feb., 1943, p. 63.

Script clerk's records: May, 1942, p. 199.

Titles: Oct., 1943, p. 300.

#### VII Sound films

Cost of adding sound to 16mm. film: Dec., 1941, p. 438.

Cost itemized and further discussed: Dec., 1943, p. 394

Cost of 16mm. sound recording equipment: Sept. 1942, p. 272.

Methods of recording: discs, direct, etc.: Feb., 1942, p. 73; Mar., 1942, p. 113; Dec., 1943, p. 394.

References to literature on subject: Dec., 1941, p. 438; Dec., 1943, p. 394.

#### VIII Techniques

Blackboards: how to overcome troublesome reflections: Nov., 1941, p. 400.

Color photography: use of camera, lighting, etc: Nov., 1943, p. 346.

"Dolly" shots: how to improvise: Jan., 1942, p. 33.

Duplicating scenes: how to make duplicate scenes for use in different parts of same picture: Feb., 1942, p. 73.

Exposure meter: use of: Nov., 1941, pp. 400-1; Nov., 1943, p. 346.

Films: characteristics of various types and special techniques required for their use: (See IV, Film stock, above.)

Film wastage: how to plan for: May, 1942, p. 199; Feb., 1943, p. 63.

Filters: use of: April, 1943, p. 142; Sept., 1943, p. 258; Nov., 1943, p. 346.

Lenses:

importance of lens fields, hyperfocal distances, etc: June, 1942, p. 235.

References to literature on the subject: May, 1942, p. 199.

Lighting: selection of proper lights and application of principles of good lighting: Nov., 1941, p. 400; Dec., 1941, p. 438; April, 1942, p. 150; Nov., 1943, p. 346.

References to literature on techniques: (See references under V. Organization and operation of school film projects.)

Special effects:

fade-ins, fade-outs, wipes, dissolves, double exposures, etc: how to add after processing: Dec., 1941, p. 438. how to film them: June, 1942, p. 235; May, 1943, pp. 176, 178.

their use and value in making transitions: May, 1943, pp. 176, 178.

Splicing: basic principles of process: April, 1943, p. 140.

Slow motion photography: April, 1942, p. 150.

Titles: October, 1943, p. 300.

Training and practice in techniques: March, 1943, pp. 100, 108; Nov., 1943, p. 346.

Transitions: (See special effects, above.)

Tripod: importance and use of: Oct., 1941, p. 350; May, 1942, p. 199.

D. A. E.

## Experimental Research in Audio-Visual Education

DAVID GOODMAN, Ph.D., Editor

### A STUDY OF THE VOCABULARY AND COMPREHENSION DIFFICULTIES OF SOUND MOTION PICTURES

**Investigator:** JOE PARK—Abstract of doctoral thesis completed for degree of Doctor of Philosophy at the University of Michigan.

**Purpose:** To determine the vocabulary and comprehension difficulties of sound motion pictures.

#### Introduction

Since it would have been impossible to follow all the lines of inquiry opened up by the problem it was decided to limit the investigation and endeavor to find answers to the following specific questions:

1. Is the vocabulary burden of classroom sound motion pictures excessively heavy?
2. Is the average sentence length of the sentences used in the verbal accompaniment to classroom films too long?

Authors of investigations on the vocabulary burden of textbooks often had made a word count or an analysis of sentence length but seldom had they gone into the problem of how well pupils understood the material presented in the textbooks. In this investigation it was decided to go further, by means of tests, than these authors had gone and to find out what difficulties pupils actually encountered and the influence of these difficulties on comprehension. This led to the inclusion of the following questions:

3. Do pupils believe that if easier words were used they would understand the films any better?
4. Do pupils recognize the supposedly difficult (infrequently used) words presented in the verbal accompaniments to films?
5. What is the relationship of pupil opinion of vocabulary difficulty and difficulty as measured by vocabulary tests containing the infrequently used words which appear in the sound track?
6. Do children learn vocabulary from the presentation of sound films?
7. Is the meaning of difficult words clarified in the verbal accompaniment to sound films?

The issue of interest, its bearing upon and its relationship to vocabulary burden led to the addition of the following three questions:

8. Are pupils interested in didactic sound films?
9. What is the relationship between pupil interest in viewing films and the vocabulary burden of films?
10. What is the relationship of interest in films to gain in vocabulary?

Because it was expected from the data obtained to be able to compare the vocabulary burden of films with associated comprehension difficulties, it seemed wise to include questions 11 through 18.

11. How well acquainted are children with the content of films before viewing them?
12. Does the viewing of a film give pupils a better understanding of the topic involved than they have had before?
13. Do children learn content from viewing film?
14. What is the relationship of pupil opinion of vocabulary difficulty and gain in content?
15. What is the relationship of sentence length of verbal accompaniments to gain in knowledge of content?
16. What is the relationship of the mean vocabulary level of films to gain in knowledge of subject matter?
17. What is the relationship of pupil interest in films to gain in knowledge of content?
18. What is the relationship (correlation) between vocabulary difficulty encountered by pupils and gain in knowledge of content?

(Continued on page 36)



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EDUCATIONAL DEPARTMENT—RCA VICTOR DIVISION

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Educational Dept., 61-H  
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# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor  
New York University Film Library

### UTILIZATION

**How to Use Audio-Visual Aids: Part I. Films, Filmstrips and Lantern Slides**—Elizabeth Goudy and Lt. Francis W. Noel, USNR—*Business Education World*, 24:144 November, 1943.

Two basic reasons underlying the poor use of educational films by teachers are, first, that there is a carry-over from the entertainment film that suggests that films are a novelty and do not involve any participation or follow-up on the part of the observers; and secondly, that the setting up of a film projector and the darkening of the room often involves such a change in the usual classroom routine that it is regarded as a diversion.

A pattern of use is suggested in the articles as useful in promoting good teaching technique: the pattern includes teacher preparation, class preparation, utilization and follow-up in which the students participate during the three latter stages. A very practical and sound teaching illustration is given in connection with the use of a film on the use of the typewriter.

**How to Use Audio-Visual Aids: Part 2. Flat Pictures, Charts, Posters, Blackboard, Field Trips**—Elizabeth Goudy and Lt. Francis W. Noel, USNR—*Business Education World*, 24:201 December, 1943.

The pattern of use suggested in the preceding article should be applied to the use of other types of teaching aids that are very helpful to good learning. Flat pictures may be selected and mounted with student assistance. One technique would be to display a series of pictures singly on a bulletin board, so that each picture receives adequate attention. Small pictures should be projected.

Practical experiences with charts and graphs are recommended, as an organizational chart of the class or a flow chart of steps in some process. As for posters, they can serve a useful purpose in pointing out good work habits for commercial students, especially if they use some humor in making the point.

Helpful hints are then given on the use of blackboard and the school journey.

**Films Aid Learning**—Carolyn Nunn, Los Angeles County teacher and Mrs. Laura E. Jones, Supt.—*Sierra Educational News*, December, 1943. p.11.

A group of second and third graders was shown a film on the motor police. Some preparation had been made by the listing of questions that might be answered in the picture, as the teacher had not previewed it. After the showing, there was a discussion of what had been seen and the film was shown a second time to help answer further questions which came up during the follow-up.

Booklets, charts and rules were developed as the result of this interest in the police service. Dramatic play came into the study and the children measured part of the playground to illustrate traffic rules and proper habits

**Films Stimulate Discussion**—William S. Hockman, Lakewood Presbyterian Church, Lakewood, Ohio—*Int'l Journal of Religious Education*, 20:8 December, 1943.

Film-forums were held during the summer with the combined intermediate and high school students at this religious school. Fifteen minutes were allowed at each session for discussion. Some films were found to be more provocative than others. Among the most successful were: "It's the Brain that Counts" a (a WCTU anti-alcohol film); "Peoples of Canada," "Toward Unity" and others.

The author concludes that films are useful for discussion, but: "There is a tendency for our audiences to have the readiness

of spectators rather than the readiness of learners. They tend to be passive, and in the mood for entertainment, rather than to be active and in the mood for inquiry and critical thought. This means that before the film is shown the audience must be managed in such a way as to lower its passivity and increase its alertness and mood for thought and inquiry. If this is not done, what would have been an educational experience will turn out to be just another picture show."

**The Three R's Go to War**—Major Paul A. Witty and Captain Wendell W. Cruze—*Progressive Education*, 20:365 December, 1943.

No small portion of the success of the army's program to teach reading quickly and efficiently to the illiterate enlisted men has been the use of specially prepared filmstrips that build up a vocabulary based on concrete, common experiences.

**A Cooperative Community Program at Manzanar (Cal.)**—*Education for Victory*, 2: no. 10, November 15, 1943.

The report of a project in vacation-time community education is described for the Manzanar Relocation Center where people of Japanese ancestry are housed. In a population of 10,000 hemmed into a mile square area, crowded living conditions provided a play problem especially during the summer vacation.

Schools in the community are used for various out-of-school groups and during the summer a program of all phases of education and recreation was developed for children as well as adults. Exhibits showing fine arts, science materials and war posters were prepared and were satisfactorily used in reaching adults, regardless of their educational background or knowledge of English. The report of the entire project credits the use of visual aids as an important contribution to the success of the program.

### RADIO

**FM Radio and the Schools**—James Lawrence Fly, Chairman, FCC—*N.E.A. Journal*, 32:269 December, 1943.

A summary of the official regulations regarding the allocation of FM channels for educational purposes. The five channels over the nation can accommodate all educational bodies that apply. The five are among the choicest channels in the spectrum; they adjoin the 35 channels set aside for commercial broadcasting. But unless educators make use of these channels it will not be possible to keep them open, as there is too much pressure from commercial sources.

**FM Radio in San Francisco Schools**—James C. Morgan, station KALW—*School Executive* 63:20 December, 1943.

A description of the broadcasting program now under way in San Francisco.

**Tracy, Superman et Al Go to War**—John K. Hutchens—*New York Times Magazine*, November 21, 1943. p. 14.

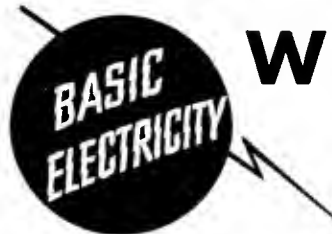
A description of the kinds of programs to which America's children aged 7 and up, are listening to from 5 o'clock on every week night. Most of the programs are serials, and the heroes have all been going through daring war exploits.

The article gives something of radio's point of view in the planning and execution of children's programs. There is some history of serials on the air, and then a list of the highly-qualified persons who are now in charge on the major networks of the programs suited to child audiences. Miss Josette Frank of the Child Study Association, for example, serves as consultant

(Continued on page 32)



# Which?



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Here is a JAM HANDY Slidefilm Kit-set to help you



Eight hundred and eighty-eight lighted pictures comprise the Jam Handy Kit-set on *Basic Electricity*. Each picture "talks to the eye" presenting information quickly and clearly. These 888 illustrations—drawings, photographs, diagrams, arranged in 12 slidefilms—help teach basic principles of electricity vividly and thoroughly.

**Fundamentals of Electricity** (PIT 101) is composed of lighted pictures, photographs, cross-sections, drawings and diagrams. This set of 1,581 pictures is correlated with Government PIT Training Outline 101—matching an appropriate slidefilm with each section of the Outline.

Such slidefilms help teachers carry heavy teaching loads and still do an excellent job of teaching—good teaching plus effective visualization equals success in getting understanding throughout the classroom.

**Easy to use**, technically correct and authoritative, these slidefilms provide a complete step by step

visual explanation of electrical principles.

Try these slidefilms in your classes: you may prove for yourself without charge, the value of either of these Jam Handy Kit-sets. Whether you are teaching Basic Electricity or Fundamentals of Electricity, mail the coupon below to learn how you can have a free ten day trial of the pictures you want in your classroom.

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on the production of several serials. She is quoted as follows:

"I was never concerned that serials were terrifying. It was simply that they weren't good enough. Any good program, per se, is educational."

The children's serial, it is concluded, is harmless and often better than that. The writer then summarizes the kinds of programs that are preferred at different age levels: fantasies for the young ones and serials for those above 10. In a recent survey, children in 29 cities were asked to list their preferences. The Lone Ranger was tops for the 8-10-year group and the next seven in their preferences were adult programs. Boys of 11 to 12 ranked Lone Ranger low; girls at that age mentioned no children's programs, but preferred Mr. District Attorney, Aldrich Family, Bob Hope, and others.

A significant trend in broadcasting for young people is mentioned in the Voice of Democracy program on Sunday afternoons, given by Youth-builders for 10-16 year olds, in which children within that age range discuss current problems.

The radio specialists agree that American radio is not serving children best, and Miss Frank believes that we can only do so by offering programs on a juvenile level, with artistic integrity but containing also those elements of excitement, suspense, even horror and slapstick comedy which they so strongly demand.

## GRAPHS

**How to Make Graphs**—Paul V. West, New York University  
—*Nation's Schools*, 32:56 December, 1943.

Instructions with appropriate illustrations for making line and bar graphs. No consideration is given to the pictorial type of graph. The article does give some basic information and should be very useful in assuring the proper interpretation of statistics in graphic form.

## PERIODICALS

**Sight and Sound**, October, 1943. British Film Institute, London.

In "The First Ten Years" (p. 56), Oliver Bell of the British Film Institute reviews the history of that organization and its present activities. The Institute was established as the result of a report made to the British Institute of Adult Education on 'The Film in National Life', in which some kind of national film institute was recommended. Finances for this organization were proposed from the charity contribution tax that is levied on all Sunday movies, and is administered by the Privy Council.

The British Film Institute's governing body is made up of 3 representatives of the cinema industry, three of the educational world and three of the general public. The present chairman is Sir William Brass, M.P. The activities of the Institute include: serving as a clearing house of information on all subjects connected with the cinema; publication of a monthly Film Bulletin, in which theatrical films are appraised for suitability for young audiences, and teacher committees evaluate new educational films. As for the use

of films in schools, the Institute does not deny the value of other types of visual aids, but recommends films only when and as they are judged the most suitable medium. The Institute has attempted to direct educational thought from "whether" to "how to use films."

A ten-year plan for school administration of audio-visual aids has been proposed to the Board of Education. The Institute also publishes listings of films on various subjects, and advises on programming where requested.

Growing out of its responsibility for selecting films to preserve the history and art of the motion picture medium for the National Film Library, the Institute has promoted the film appreciation movement. From the films in the archives, a course has been prepared to give information and to develop an appreciation for the cinema. These films are circulated to schools teaching film appreciation.

"The Cinema in Latin America" (p.58) by Ramon del Castillo tells the inside story of the motion picture industry in the Latin American countries. Attendance at movies there has been estimated at 40 million a week. Most of the subjects shown are made in Hollywood, and the native productions come from Argentina and Mexico—the latter producing films of high artistic merit. In the bitter rivalry between the two countries the Hollywood movie makers have shown preference for Mexico by the method in which they ration raw stock, loan out film stars and so on. This is due to the decided pro-Axis bias of the Argentine movie industry and to the fact that Nazi films and Spanish Fascist films continue to be shown there, with official sanction.

The influence of Hollywood films on Latin American life can be noted in various ways. On the one hand American movies have helped in the emancipation of women; on the other they have helped to fan racial intolerance where none had existed previously, as in Brazil. An interesting point is made of the fact that the people prefer to hear an English sound track, with superimposed Spanish or Portuguese titles instead of the Spanish sound track that was formerly used.

"An Experiment in Pupil Appraisal" by Andrew W. Paterson (p.70) describes a study in evaluation using children's own reactions as a basis for judging films and their effectiveness.

The study was carried on with six films shown between September and January (pupil age-level not indicated), and the criteria for evaluation were those of the Scottish Council for Research in Education, "Pupil's Film Appraisal Form."

Some of the questions asked on this form are: record the main facts of the films in the order in which they appear; would you like to know more about this subject? Which part of the film would you like to have repeated? Which part is most uninteresting to you? most amusing? too long- too short? too difficult? Give your general opinion of the film in words; check your rating of this film as very good, good or poor.

The six films dealt with human geography and nature study. The only introduction to each film was the listing of guide questions to direct observation to important parts in the film. Five or six days later, the students were given the appraisal form to fill out. The results are briefly described in the article. Only a few can be mentioned here. Questions asked by the pupils seeking additional information were such as: What happened to the grain when it had been put in sacks and stored? and When do the trawlers leave, and in what month do they return? Where the pupils asked for a second showing of a film, it was seldom because the content had not been clear, but most often for the reason that the film had been very interesting and was worth repeating. The free expression of opinion by the pupils throughout the study revealed the large extent to which they are capable of critical discrimination where they themselves are concerned.

In analyzing the study, the pupils agreed that it had helped them to think for themselves, a desirable experience in education for democracy.

(Concluded on page 45)

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"Women At Arms" is an inspiring tribute to American women in their work for Victory.  
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"Private Smith of the U.S.A." The dramatically moving story of Mr. Average Citizen shedding his "civies" for Khaki is the first in this new series "This Is America." Release date January, 1944

# THIS IS AMERICA

"This Is America"—our America vividly lived by "Private Smiths" in army camps, by women working at war jobs, by the big and little people of Boomtown, D. C. "This Is America" is a new intensely moving series of 13 films, which are for the first time being released in 16 MM sound films exclusively by Pictorial Films, Inc.

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## RELEASE DATES AND SYNOPSIS OF THE SERIES

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See how Uncle Sam's great moral army operates.

### MARCH "BOOMTOWN, D. C."

The nation's heart and the big and little people who compose its pulsing blood.

### APRIL "AIR CREW"

A raw "boot" becomes a "flyer" in the great United States Naval Air Training Station in Florida.

### MAY "MEDICINE ON GUARD"

A doctor in a trailer combats a strange malady which strikes a defense town.

### JUNE "MERCHANT SEAMEN"

The thrilling saga of the men who keep our lifelines open on the high seas.

### JULY "LIEUTENANT SMITH"

Private Smith becomes an officer with all the excitement the Fort Benning School offers.

### AUGUST "PACIFIC ISLAND No. 43"

See our own Navy doctors and nurses fight an unrelenting war against tropical diseases on this tiny island.

### SEPTEMBER "BROADWAY DIM-OUT"

Meet magic, mysterious Broadway and its famous people and places.

### SEPTEMBER "ARCTIC PASSAGE"

Learn and watch how our men blazed a trail through the muck and mud of the North.

### OCTOBER "AGE OF FLIGHT"

From the Wright Brothers to Sikorsky's Helicopter is a big jump, but now you can see it.

### OCTOBER "CHILDREN OF MARS"

American social institutions fight the rise in juvenile delinquency in a tense, human film.

## Film Presents the Schools' Case

HOW technological developments resulting from the war, and the approach of the air-age is making, and will increasingly make new demands upon the schools of the Nation, is the theme of a new sound motion picture titled *Pop Rings the Bell*, which will be shown nationwide to special groups of tax-payers, civic societies, service clubs, parent-teachers organizations and others with the aim of securing better pay for teachers and of providing more adequate equipment and facilities for the schools in the postwar era. Sponsored by The National School Service Institute, this film was produced by the Jam Handy Organization of Detroit. 16mm. prints of this two-reel picture will be available for showings nationally in cooperation with school systems, educators, educational organizations and civic groups interested in bringing our schools up to the growing demands.

*Pop Rings the Bell* is dedicated "To America's future—the Youth of Today," and is primarily directed to the American tax-payer whose dollars sustain our educational system, yet who so frequently fails to realize that teaching today is no longer a mere matter of text-book study and home-work assignment; that technology, upon which the future so largely relies, demands more adequate equipment for schools and that the successful application and use of this modern equip-

ment depends largely upon skilled teachers. The film brings out these points, in the simple story of a typical school in a typical American community, whose principal, Mr. Forsythe, is fully alive to the new responsibilities of his teaching job. The central figure in the story is "Pop" Gregor, the school's custodian, a well-known old-timer in the town.

Opening scenes in the principal's office on the evening of a "back-to-school" gathering show Mr. Forsythe confronted by four typical local tax-payers who question the request for more school taxes, and demand reasons for a larger school operating budget. He presents the case of the school's new and growing responsibilities dramatically and convincingly. "Pop" steps into this somewhat stormy scene to break down the viewpoint of the taxpayers by recalling what the Middleton School has done for all of them over the years. The meeting is the main episode in the picture, reflecting realistically a very common conflict of viewpoint between educator and tax-payer.

The gist of Principal Forsythe's "defense" may be summed up this way. Students of today face new problems in living and earning in the coming age of air-travel, television, electronics and plastics, and it is up to the schools of the community to prepare them for the new kind of world to come. Such an educational program demands modern and adequate physical facilities in classrooms and workshops, as well as highly qualified teachers who must be adequately paid. The investment in tax-dollars to improve education brings rich rewards to every one in the community.

The film contains impressive shots of students at work in the classroom, in the school shop, and in the domestic science department. Further information regarding *Pop Rings the Bell* and showing schedules can be secured from the National School Service Institute, Shop 307, Palmer House, Chicago, Ill.

LYNE S. METCALFE



Top: Class in global geography—new equipment essential.  
Bottom: Teaching is no longer a mere matter of text-books.

### Lockheed P-38

1 reel, 16mm sound. Available free from Lockheed Aircraft Corporation, Burbank, California.)

This is a vivid picturization of the newest model Lightning P-38, in color, with narrative and sound accompaniment. It is more than a thrilling exhibit of speed, manoeuvrability and tremendous climbing power of this famous fighter.

The film opens with scenes of pilot-training, the pig-a-back method whereby the trainee perches in the cockpit behind a veteran pilot. The gadgets of the elaborate instrument board are explained—the plane then starts down the runway—a perfect take-off—landing-gear retracted—air manoeuvres—guns in action. Then, assuming one engine shot away, one propeller stops, but the other continues with amazing efficiency to drive the plane, to bank, to climb, and return safely to base. With necessary preliminary training complete, the budding pilot repeats the performance.

The narrative is well managed, and avoids what is perhaps the gravest error in narrative, that of talking a continuous stream. Numerous pauses permit the spectator to reflect, observe, digest both picture and narration. The film is carefully calculated not only to portray the merits and performance of Lockheed's latest contribution to America's war potential, but to inspire confidence in the minds of all who view it that American flyers are prepared for their high service with the utmost attention to their safety as well as their ultimate efficiency when the great moments shall come. (Reviewed by N. L. G.)

The Office of War Information, Bureau of Motion Pictures

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# THE DUTCH TRADITION

A NEW FILM OF HOLLAND and THE NETHERLANDS EAST & WEST INDIES



## A Timely Film of Lasting Importance!

THE DUTCH TRADITION is a comprehensive documentary film of our Allies, the people of Holland and the Indies: their background in time of peace, their contribution to our common fight against the Axis. It is an inspiring informational picture of the tradition of mutual progress through mutual endeavor.

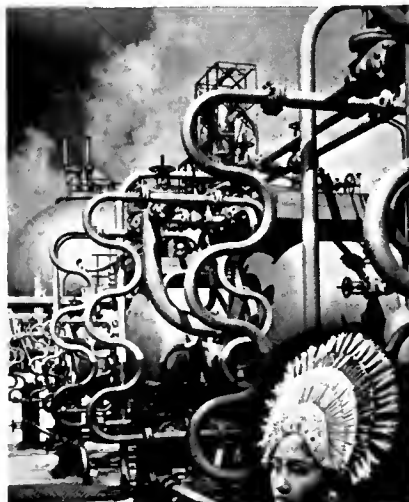
THE DUTCH TRADITION portrays and goes beyond the Holland of tulips and windmills, cheese and wooden shoes. The film is distinctive for the clear presentation of the rise of modern Holland, its progress in industry and international relations. Nine times the winner of Nobel Prizes, the Dutch have also created something that is an outgrowth of their culture: a moral strength. That is the "Dutch Tradition". The people who reclaimed large areas of farm-land from the sea by bloodless conquest, also contributed to the founding and growth of America. THE NETHERLANDS EAST INDIES are presented in a colorful exposition of the varied peoples, cultures and industries of these vital islands. The 70 million people of Java, Sumatra, Borneo, Bali, Celebes and 3,000 smaller islands, take an active part in the community life. The native arts and crafts are pictured; also the industries of world strategic importance: tin, oil, rubber, rice, spices and quinine.

THE NETHERLANDS WEST INDIES, still free to carry on the fight against the Axis, are a rich combination of modern industry and ancient island culture. Here, oil from Venezuela is refined in Aruba and Curacao; bauxite from Surinam supplies aluminum for planes. Dutch and U. S. troops stand guard.

### UTILIZATION

This film is a visual aid of lasting importance because it provides an integrated background for better understanding of the Netherlands and its international relations. This basic background, together with the portrayal of the Netherlands Fighting Forces all over the world, and the Dutch resistance at home, are combined in a United Nations film of stimulating impact.

THE DUTCH TRADITION should be shown at all types of meetings and rallies to aid the winning of the war. It is also ideally suited for classroom and assembly use. Wherever it is shown it will contribute to appreciation of, and closer relations with, our Dutch Allies.



### G.I. MOVIES

THE DUTCH TRADITION has been selected for use by "G.I. MOVIES" for the United States Armed Forces abroad and at home.



Directed By JOHN FERNO

Produced by Mr. Ferno in cooperation with the Netherlands Information Bureau and The National Film Board of Canada.

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16mm Sound Black & White

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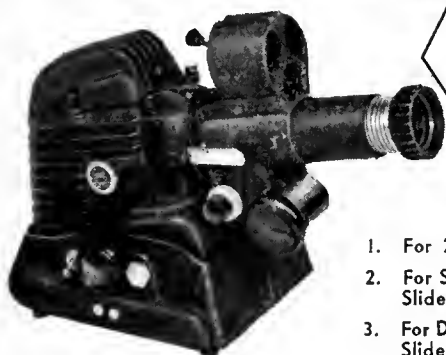
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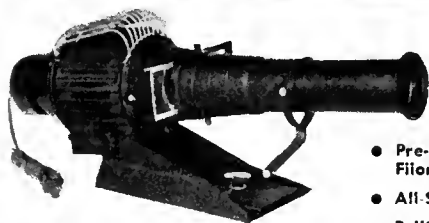
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**Experimental Research  
in Audio-Visual Education**

(Continued from page 28)

Finally it was considered advisable to include two other questions to which the data gathered in connection with the other questions might help give an answer. These two questions were:

19. Do pupils believe a class discussion or a study period would enable them to understand films better?
20. Is the wide grade span for sound films usually recommended by producers justifiable?

**Procedure**

The data gathered to answer these questions were gleaned from a careful analysis of the verbal accompaniments to the films (word count, and analysis of sentences and the administration of especially constructed tests to 640 pupils from 22 classes ranging in grade levels from four through twelve. The pupils were selected from three schools located in Evansville, Indiana. The pupils may be said to be of average intelligence and having average educational opportunities.

The eight sound classroom films used in the study were the Erpi films: *Theory of Flight*, *Problems of Flight*, *Sunfish*, *Growth of Cities*, *Westward Movement*, *Chile*, *Brazil*, *China*.

**Conclusions**

In so far as these data were adequate and accurate, the following conclusions seem valid.

1. Only a minority of the pupils believe that easier words would make films easier to understand.
2. All of the children do not know all the difficult words. They do learn some of these difficult words from viewing a film once. The lower grades made the most gain in vocabulary. Pupils are more likely to learn the words that are illustrated or defined in the films.
3. Words on which the various groups participating in this investigation made the most improvement were from the upper levels of the Thorndike list rather than from the lower levels.
4. Pupil interest in films corresponds rather closely to mean vocabulary level of films. Interest in films and gain in vocabulary are apparently not closely related. Interest in films and gain in content are closely related.
5. Children gain a fair understanding of films from one viewing. They seem to learn content of films. This is particularly true for the lower grades.
6. There is apparently a close relationship between sentence length in films and gain in knowledge of subject matter being presented. Likewise there is a close relationship between mean vocabulary level of films and gain in knowledge of content.



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- The vocabulary burden of films does not seem excessively heavy. The vocabulary of some films could, however, be reduced in the interests of learning.
- The sentences used by the narrators in verbal accompaniments seem long and probably should be shortened where feasible.
- Pupils seem to think that farther study and class discussion on films would lead to a better understanding.
- The grade placement recommendations of producers does not seem to be too wide.

These conclusions have certain inferences for teachers.

These are:

- Films contain many words not known by pupils. These words, wherever it seems advisable, should be explained and defined for children. This of course presupposes that teachers will preview films before showing them.
- Pupil interest seems closely related to the mean vocabulary burden of a film. If pupils show a disinterest in a film it may be due to its vocabulary being too difficult.
- Pupils believe that further study and class discussion would give them a better understanding of the films. Teachers should therefore relate films to classroom work and use them as a teaching device. If a classroom sound motion picture is worth showing it is worthy of study and discussion.
- Reliance upon pupil belief of vocabulary burden seems undesirable.
- The wide grade placement of films seems justifiable.

Hints to producers.

- Films with long sentences and a heavy vocabulary burden are the films from which pupils seem to learn the least.
- Interest appears to be higher where the vocabulary burden is not too heavy. Children learn most from the films in which they are most interested and which have lower mean vocabulary burdens. The use of the mean vocabulary is suggested as a means of checking the

vocabulary burden of a film and in turn related teaching value.

- Films contain words which are difficult for pupils. The number does not appear to be great. However, a simplification of vocabulary in certain films, where a sacrifice of meaning will not result, would appear wise.
- The sentence length of the verbal accompaniments to films seem long. Children learn most from films with short sentences.
- If it is the desire to teach a word, the word should be defined and illustrated.

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### Northwest Panels on Visual Education

The Idaho Conference of the Northwest Society of Supervision and Curriculum Development, which was held at Lewiston State Normal School October 26 and 27, included a Panel on the topic "Utilization of Visual Education," in which visual educators from several Northwest states participated.

The recommendations drawn up by the group are summarized briefly as follows:

(1) Wider use of the simpler audio-visual aids.  
(2) Endorsement of the statement of McKown and Roberts: "Although there are departments of, and courses in, audio-visual instruction, yet in its applied form it is not a subject separate from the other subjects of the curriculum. Like composition, it has no content of its own. It permeates all instruction."

(3) Appointment of a director of audio-visual aids in each school system.

(4) Only methods of good teaching and careful preparation be recognized.

(5) Courses in audio-visual instruction at the pre-service level or, at least, use of audio-visual aids in teaching subject matter courses, or instruction in their utilization in established methods courses.

(6) Use of the motion picture as a teaching tool—not a fad or frill to be used as entertainment.

(7) Development of larger collections of basic materials for an audio-visual program by both central visual aids libraries and individual school systems.

(8) Reports to the community and parents particularly on use of audio-visual aids in the schools.

(9) Listing of appropriate audio-visual aids in bibliographies of curricular materials.

A similar Panel was conducted at the Western Washington Conference of the Society, November 1 and 2 in Seattle. Their recommendations largely duplicated those adopted at the Idaho Conference. In addition, however, it was recommended that the State Department of Public Instruction appoint a state committee to supervise and develop audio-visual aids in education, as leadership is essential to a well balanced and coordinated state wide program for visual teaching.

### Projector Requirements Proposed by Teachers

To aid equipment manufacturers in the production of the type of school projectors which will be needed when the war is won, the British Film Institute called together a group of practicing English teachers, education authorities and members of film advisory committees to consider and formulate suggestions as to the characteristics which school projectors should possess. The conference was of the opinion that three distinct types of apparatus are necessary for use in schools and other educational establishments: (1) a silent projector for general classroom use, but capable of being used also in large lecture rooms; (2) a sound machine of

# Notes

semi-portable type for use in classrooms, lecture rooms and small halls; (3) a sound machine of larger dimensions for semi-permanent installation in a projection room of a large hall.

Features of projectors which came under discussion included: controls, mechanical noise, portability, running speed, intermittent drive, threading, inching device, focussing, framing, still device, light output, pilot light, transformer, reverse, rewind, levelling and tilting, trip device, accessibility, accessories, lubrication, and spools.

An 8-page pamphlet containing this information in condensed form titled "The Design of Projectors for Educational Purposes," has been issued by The British Institute, 4 Great Russell Street, London, W.C.1.

## State Department Plans Post-War Film Education

The December 4th issue of *Motion Picture Herald* reported on the plans which the United States Department of State is considering for the use of films in the post-war education of the peoples of occupied Europe and enemy territories. There are indications in Washington that there probably will be a permanent film official appointed to function under the Secretary of State, who would be concerned with both the commercial entertainment film and special, Government-financed, educational pictures. Such films as those on health, medical care, child care, nutrition, agriculture, home and factory construction, would be particularly needed to aid in the rehabilitation of Europe.

The motion picture industry, it was indicated, would produce the films suggested by the State Department and the department would handle the distribution through diplomatic film attaches stationed in the various countries. This may be accomplished through expansion of the work of the Department's present Division of Cultural Relations and the attaches now abroad, or, perhaps, an entirely new film organization would be set up.

Ralph Turner, assistant to Charles R. Thompson, chief of the Division of Cultural Relations, has returned from London, where he spent two months conferring with British officials and other United Nations leaders for the preparation of a special report on post-war education. This report will be part of a general survey the department is making of cultural media for the post-war period.

The recent appointment of Dr. Grayson N. Kefauver, dean of the School of Education of Leland Stanford University, as a special adviser on educational reconstruction, is a further step in the development of the government's contemplated visual education program.

## New Company May Take Over CIAA Film Work

A new, non-profit organization, Hemisphere Films, Inc., has been formed by Nelson Rockefeller to take over the functions of the motion picture bureau of the Coordinator of Inter-American Affairs should that agency be abolished by the Government. Such action is

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anticipated in many quarters, after the caustic criticism of the cultural relations program of the CIAA by Senator Butler and other members of Congress, as a result of which a Senate Committee will investigate the expenditures and film program of the CIAA.

**Connecticut Audio-Visual Conference**

Members of the Connecticut Audio-Visual Association assembled in Stamford Saturday, December 11, to enjoy the following program:

Address of Welcome—Leon C. Staples, Superintendent of Schools, Stamford.

Introduction—Joseph Senechal, President, Connecticut Audio-Visual Education Association; Windham High School, Willimantic.

"How to Use War Films in Schools"—Edward F. Wheeler, Director of Audio-Visual Education, Bristol (Illustrated by showing of recent war films).

"New Films for English and Social Studies Classes"—Roger Albright, Teaching Films Custodians. (Showing of classroom version of "The Good Earth")

"The Use of the Filmstrip or Slidefilm"

"By the Office of War Information"—J. Raymond Hutchinson, Filmstrip Division, OWI (Showing of filmstrips distributed abroad by OWI).

"By the Classroom Teacher"—Karl Detchart, demonstrator of the Jam Handy Organization.

Program Chairman—Hardy R. Finch, High School, Greenwich.

**Overseas Film Showings to Troops**

According to a recent survey by Army officials, an average of 630,000 men in uniform nightly attend the free showings of new Hollywood features in combat areas abroad. This means that 95 per cent of the men overseas are seeing movies regularly, some three or four times weekly. 16mm. prints of the films are donated to the War Department by the motion picture industry and represent the top "A" films from the major companies. Many of the pictures are seen by the troops before release in the U. S.

Since the beginning of this service, in February, 1942, over 8,500 prints of approximately 300 film titles were delivered to the Overseas Motion Picture Service of the U. S. Army to be flown abroad to the 19 exchange points for distribution to combat areas, where they are seen by Army Service ground and air units, Navy and Coast Guard Personnel, Merchant Marine units, Red Cross and U.S.O. workers. The number of projectors in use overseas has increased from 370 to 2,500. The distribution points are located in Persia, Algiers, Egypt, African Gold Coast, England, Iceland, Greenland, Labrador, Newfoundland, Trinidad, Bermuda, Panama, Alcan Highway, Alaska, Hawaii, Fiji Island, New Caledonia, Australia and India.

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George Raft, Joan Bennett, Walter Pidgeon.

**Depth Pictures Speed Up Navigation Training**

Military navigation students are now being trained by a new technique which teaches them more quickly than ever before to steer by the stars. The new method eliminates the need for training students to interpret depth in flat charts and diagrams by presenting life-like pictures of models of the heavens and the earth in three dimensions. Recently perfected by Professor John T. Rule, Chairman of the Section of Graphics at the Massachusetts Institute of Technology, the speedup technique is made possible by Polaroid three-dimensional pictures known as vectographs.

Prepared as slides for projection by standard projectors on a classroom screen, the vectographs are so strikingly realistic that an instructor walking into the beam of a projected vectograph of the earth appears actually to be walking into the center of the earth. Students feel they are looking at precise wire models of the heavens with relative positions of the stars and the earth immediately apparent. The technique of preparing three-dimensional projection slides of the heavens is similar to the geometry instruction technique developed by Professor Rule in 1934. According to Professor Rule, "Everything else being equal, a student trained with celestial navigation vectographs is bound to learn more readily about navigation than one trained only with the aid of ordinary flat diagrams."

In the old days, a stereoscope was the only prac-

tical three-dimensional viewing device. It permits, however, only one person at a time to view a picture in three dimension. A three-dimensional vectograph, projected on the screen, can be viewed even by a large group of people simultaneously.

The vectograph process is the invention of Edwin H. Land, President of Polaroid Corporation, and Joseph Mahler. A three-dimensional vectograph is a specially treated plastic sheet. On it, two pictures occupy the same space at the same time. Polarizing three-dimensional viewers unscramble the superimposed pictures to recreate the normal condition of effortless three-dimensional seeing.

**Schools-at-War Bulletins**

The Education Section of the War Finance Division, United States Treasury, publishes a quarterly War Savings News Bulletin titled *Schools-at-War* as a teaching aid to promote the program of the War Finance Division throughout the schools of America. These bulletins, which are distributed free of charge to teachers through School Superintendents, provide sales suggestions and study guides for a good War Savings program.

Other free material, including bulletins, leaflets, posters and filmstrips, will be sent to teachers who write in to their State War Finance Office. A list of the state offices appears in the current sixth News Bulletin—the Fourth War Loan Issue of *Schools-at-War*—dated February.

## Current Film News

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York, have announced the non-theatrical release in 16mm sound of the official British Army film, titled:

**Desert Victory**—an outstanding factual film on desert warfare, which has evoked enthusiastic praise from the press and audiences wherever shown, being hailed as "the greatest war film produced," and "a model for battle pictures that will be followed for a long time to come." The film covers the battle in Africa from the point when General Auchinleck made his stand sixty miles west of Alexander, to the end of General Montgomery's victorious advance against Rommel's Panzers from El Alamein to Tripoli. The highlight of the picture is the battle of El Alamein, when the full weight of British armor, which had by then been supplemented by American equipment, was thrown against Rommel's lines.

"Desert Victory" was produced by soldier cameramen who fought and marched with the Army on the 1300-hundred mile trek. The actors are the common British soldiers, but there are one or two star names. Winston Churchill appears at the beginning and end of the film. Unwilling actors are Field Marshall Rommel, Adolf Hitler, Goebbels, and captured German generals.

Colonel MacDonald, who was in charge of the film, returned to England with nearly 200,000 feet of film made by his unit, and some captured German film. With this material and some footage of munition making activity in Britain and the United States, Colonel MacDonald cut, shaped, and edited the final 5400 feet of "Desert Victory." Some of the cameramen did not live to see their work. Four were killed, seven were wounded, and six were captured.

■ **FRITH FILMS**, P. O. Box 565, Hollywood, Calif., have produced the following two films on farming which are valuable additions to the list of films contributing to the war effort. (Each is one reel sound and color.)

**Farming Takes Skill**—a general film on farm work that gives a well-balanced picture of modern, scientific farming. Several crops are shown through an entire year. In addition to presenting factual information, attention is given to such farm problems as management, scarcity of labor, and conditions that influence food prices.

**A Teen Age Farm Hand**—a sincere picture of wholesome farm life, designed to interest young people. Farm chores take on a new appeal when viewed with the young hero Ken, a lovable efficient farm boy. He is seen taking care of the horses, tending chickens, cleaning yards, driving farm machines, milking cows, etc.

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York, continues to keep schools abreast of current history with the release of a special *News Parade* recording two significant events in the history of the world struggle.

The first story in this one film is of three days that will live in the history of the United States Marines and will bring home to all Americans with stark realism an appreciation of the terrific struggle that took place in the recent capture of the Gilbert Island Jap base at Tarawa. The film story of Tarawa is complete, from the naval and air bombardment that preceded the assault and the actual start of the landing boats from the off-shore convoy, to the struggle for the beach and the final triumph of the American forces. The cameramen have shown complete disregard for their personal safety in filming this epic battle. The scenes they have provided give this *News Parade* a dramatic and historic thrill such as film audiences have seldom experienced.

In contrast to the fury and thrill of battle, the second story in this one film pictures the calm but immensely important and history-making conferences of the great powers in Egypt and Persia. Collectors of *News Parades* recording the complete story of this war will regard this chapter as one of their most important records. Events certain to ensue as a result of these two conferences will spotlight them as developments which have shaped the course of world affairs for generations to come.

■ **HARMON FOUNDATION, INC.**, 140 Nassau St., New York, has produced a series of two-reel 16mm silent films on the Arts and Crafts of Mexico, covering:

**Black Pottery or Black Earth of Coyotepec**—portraying the primitive methods by which the pottery is formed by hand.

**The Painted Pig** (in color)—demonstrating the origin of Mexican art in the lives of the people. The film follows the artist's step in making the pig.

**Uruapan Lacquer** (in color)—showing in detail the techniques of making the ancient lacquer ware of the Tarascan Indians at Patzcuaro.

**Puebla** (in color)—how the skilled Indian potters of the region of Puebla copy the glazed Talavera pottery of the Spaniards; examples of finished tiles.

**Red Pottery of Tzintzuntzan**—where pottery-making is a family affair. The process is followed step by step—treating the red clay, forming over a clay mold, polishing, and applying the design with pigment made from ground stones or burned wood.

■ **BRANDON FILMS, INC.**, 1600 Broadway, New York, announces the release in 16mm sound film of the Russian documentary film:

**Black Sea Fighters**—a 65 minute production, narrated by Fredric March. This feature is the actual story of the Russian Black Sea fleet's 250-day defense which turned Sevastopol into a graveyard for Hitler's hopes of world conquest. It is the first comprehensive full-length documentary of Naval warfare to be released by any of the United Nations.

■ **COMMONWEALTH PICTURES CORPORATION**, 729 Seventh Ave., New York, has again been appointed exclusive distributor for a new series of six Walter Wanger productions in 16mm sound, featuring top-flight Hollywood stars. These features are:

**Foreign Correspondent**—starring Joel McCrea and Laraine Day. This is an exciting drama of intrigue, directed by Alfred Hitchcock. The story concerns the thrilling adventures of an American reporter in Europe.

**Winter Carnival**—with Ann Sheridan and Richard Carlson co-starred in a gay college romance which is unfolded against the vivid background of the famous Dartmouth College festival, highlights of which are winter sports contests, the selection and crowning of the Queen of Carnival.

**Eternally Yours**—starring Loretta Young, and David Niven.

**Trade Winds**—with Fredric March, Joan Bennett, Thomas Mitchell.

**Slightly Honorable**—with Pat O'Brien, Edward Arnold, Ruth Terry.

**The House Across the Bay**—featuring George Raft, Joan Bennett, Walter Pidgeon.

This series may be ordered from either Commonwealth, who control exclusive world-wide 16mm rights, or from many commercial film libraries.

■ **CHICAGO FILM LABORATORY, INC.**, 18 W. Walton Place, Chicago, has prepared a two-reel sound film of the 1943 World Series Baseball Games, in cooperation with Lew Fonseca, Promotional Director of the American League of Professional Baseball Clubs, for distribution to America's fighting men all over the world, and to Army, Navy, Marine and Coast Guard bases in this country. After requirements of the Armed forces have been met, additional prints of the film will be distributed to USO centers, hospitals and other places designated by the Army and Navy.

The picture presents highlights of the play-by-play, with many interesting close-ups of star players. It has been enthusiastically endorsed by the various Government departments concerned with its use. Requests for this free film should be addressed to the American League of Professional Baseball Clubs, 310 S. Michigan Ave., Chicago.

(Concluded on page 44)



# Teacher with SEVEN MILLION students

THE FILMOSOUND V . . . —  
is an example of the fine engineering you can expect from B&H when the war is won. This unit uses little critical material, yet it maintains traditional B&H performance standards.

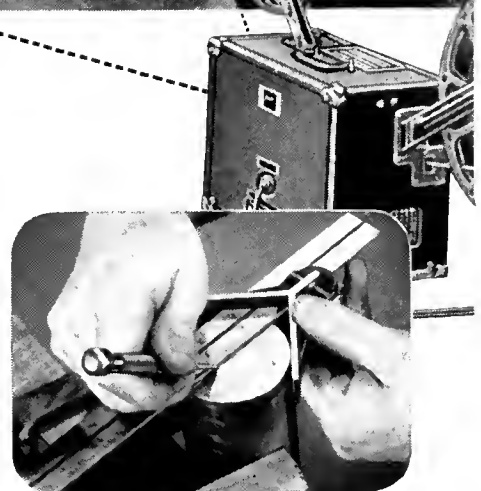


No greater educational task was ever undertaken than the training of our Army and Navy millions . . . and never were motion pictures and Filmosound Projectors so widely and continuously used in teaching.

Visual education is proving itself every day . . . helping to turn out a war-smart fighting force . . . and the teaching technics that, today, are doing a grim job well, will add new power to education in peace.

Visual instruction grows daily in stature and vitality in civilian education, also. In war and peace, Bell & Howell's Opti-onics equipment and its Filmosound Library serve every motion picture need.

We have learned many things in our production for war. You've been waiting, patiently or otherwise, for a new B&H Projector . . . a new Filmo Camera . . . and we want you to know that *when* it comes, it will be worth the waiting.

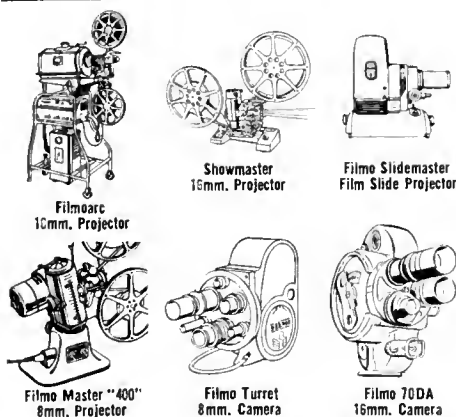


Scene from a USOE Machine Shop Work Film, one of thousands of Filmosound Library subjects ideal for use in supplementing regular classroom work. Send for Catalog and Educational Utilization Digest.

\*Opti-onics is . . . OPTics . . . electrONics . . . mechanICS. It is research and engineering by Bell & Howell in these three related sciences to accomplish many things never before obtainable. Today, Opti-onics is a WEAPON. Tomorrow, it will be a SERVANT . . . to work, protect, educate, and entertain.



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■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago, report that a group of educational films produced and heretofore distributed by the University of California, will henceforth be rented and sold through the Film-sound Library. Included in the group



A scene from "The Horse in North America"

are some of the most significant school-made films, dealing with widely varying subject matter. This list includes:

**Nursing—A Career of Service**—28 min., silent—step by step progress of a student nurse. Available in color or black-and-white.

**Springboard Diving**—10 min.—Champion mermaids demonstrate all the standard competition dives in normal and slow motion sequences.

**Technique of Foil Fencing**—15 min., silent—expert instructors demonstrate classic movements of offense and defense. The importance of poise, form and agility in this sport.

**Making a Stained Glass Window**—20 min., sound and color—a comprehensive and beautiful process film showing each step in the making of large stained glass windows, using American materials and craftsmanship.

**The Horse In North America**—20 min., sound and color—the natural history of the horse on the North American Continent, reconstructed by University of California scientists from preglacial fossil remains.

**The American Horse**—21 min., color and sound—outstanding representatives of all leading breeds, their pedigrees and functions. Excellent complement to "The Horse In North America."

■ **AMERICAN RED CROSS**, 40 East 49th St., New York, is booking a new film on the Junior Red Cross through its Motion Picture Distributing Office, under the title:

**Hand in Hand**—1 reel, 16mm and 35mm sound. The picture tells what the Junior Red Cross is and does. Prints are loaned for one week, free except for express charges. The film may be purchased from the William J. Ganz Company at the same address.

■ **RADIO CORPORATION OF AMERICA**, Camden, New Jersey, is distributing a film portraying radio's dramatic part in this global conflict, with the title:

**Radio at War**—a 24-minute presentation on 16mm sound film, picturing the adventures of two typical American boys, Jim and Joe Brown, who leave high school shortly after Pearl Harbor to join up, Jim entering the Army Signal Corps and Joe the Navy, where he likewise finds himself in the communications section.

Training camp routine is pictured in detail, followed by scenes taken at actual maneuvers during which many phases of electronics communications are brought into play. A high point of the film is the sequence of recent official Army and Navy motion pictures of an invasion in the southwest Pacific and the establishment of a beachhead, with authentic battle scenes adding to the exciting portrayal of radio's vital part in the operations. Final scenes show Jim Brown, on the beach with his Army Signal Corps outfit, contacting a warship at sea, relaying information on the battle ashore, and the message being received aboard ship by his brother, Joe.

The film may be obtained by schools, colleges or civic groups upon payment only of transportation charges. Requests may be addressed either to the Educational Department of RCA Victor Division, Radio Corporation of America, Camden, N. J. or the William J. Ganz Co., producers of the film, 40 E. 49th St., New York City.

■ **U. S. NAVY DEPARTMENT** has released eight motion pictures in 16mm sound, dealing with office practices, to the U. S. Office of Education for distribution to schools, business organizations, and others engaged in the training of typists and stenographers. The films were produced by the Training Film Unit of the Bureau of Aeronautics for the Division of Personnel, Supervision, and Management of the Navy Department. There are four films on typing, two on machine transcription, one on dictation, and one on the maintenance of office machines.

"Fortress of the Sky," a three-reel 16mm color film, telling the inside story of the spectacular Boeing Flying Fortress, is ready for distribution from the producers. The Princeton Film Center, Princeton, New Jersey.

The Boeing B-17E Fortress is shown here on the airport "apron" at Boeing's Seattle factory.

The films dealing with typing are:  
**Basic Typing Methods**—31 min.—the history of typewriter development; various kinds of machines now in common use, and principles of keyboard.

**Basic Typing. Machine Operation**—29 min.—correct touch and relationship of touch to typing speed; various parts of the typewriter.

**Advanced Typing. Shortcuts**—26 min.—How to insert carbons, and make corrections; some time-saving methods.

**Advanced Typing. Duplicating and Manuscript**—37 min.—cutting of stencils and techniques to be used in typing manuscripts.

This group of eight films brings to 66 the number of motion pictures released by the Army and Navy for civilian use. There are also 70 filmstrips available. A list of these visual aids may be secured from either Castle Films, Inc., 30 Rockefeller Plaza, New York, contract distributor for the Office of Education, or the Division of Visual Aids, U. S. Office of Education.

■ **THE NATIONAL FILM BOARD OF CANADA**, with headquarters for non-theatrical distribution in the U. S. at 84 East Randolph Street, Chicago, announces that sixteen American universities now have well-stocked libraries of recent Canadian releases. These documentary films, presenting Canada at war and as a nation, are available in 16mm. sound to schools, churches, clubs, civic organizations and adult study groups at a nominal rental.

Schools and organizations interested in utilizing these films in their United Nations programs may apply to the Departments of Visual Education in the following universities: University of California, Berkeley; University of Connecticut, Brigham Young University, Provo, Utah, Pennsylvania State College, University of Missouri, Oregon State College at Corvallis, University of North Carolina, University of Michigan, University of Nebraska, University of South Carolina, Central Washington College of Education at Ellensburg, University of South Dakota, Iowa State College at Ames, University of Oklahoma, New York University, Indiana University.



<b>SLIDES</b>	General Science.....	11 rolls
<b>35 mm.</b>	Principles of Physics.....	7 rolls
	Principles of Chemistry.....	8 rolls
<b>FILM</b>	Fundamentals of Biology.....	8 rolls
Write for Folder and Free Sample Strip		
<b>VISUAL SCIENCES,</b>	Box 264E	Suffern, New York

**The Literature in Visual Instruction**

(Continued from page 32)

**SOURCES OF INFORMATION**

**Approved Films on Food and Nutrition**—Committee on Evaluation of Motion Pictures, New York City Food and Nutrition Program, 45 Lafayette St., New York, 13, N. Y. 44p, 25c. 1944.

A highly selective catalog of forty-six films on food and nutrition that have met the Committee's criteria, out of some 100 reviewed. The films meet the standards of accuracy, organization of subject matter, quality of presentation and educational value.

Among the topics included in the list are general nutrition and child care; nutrition in wartime; industrial feeding; school lunch programs; servicemen's diet; apple industry; banana industry; citrus fruit industry, etc.

**Lists of Motion-Picture Films and Other Visual Materials for Instructional Use.** *Education for Victory*, December 1, 1943.

A master list with the most recent information on books and sources of audio-visual aids, prepared by the U. S. Office of Education. The bibliography includes lists of films on safety education, health, conservation, world geography, and the war. There are also catalogs of films for the use of special groups, such as vocational and technical schools, High School Victory Corps programs, churches, and the community in wartime. Suggestions concerned with making films and with projection are also included among the references.

**Let's Help You Find it:** recordings for classroom use—Emily Haley—*Progressive Education*, 20:263, December, 1943.

A classified listing of recordings for sale and rental in both 33 1/4 r.p.m. size and 78 r.p.m. for use in high school social studies, English and drama.

**California's Film Library Catalog**

The Department of Visual Instruction of the University of California, Extension Division, has recently moved into more spacious quarters and has issued its annual catalog in appropriately new and striking format.

In contents, the 336 page volume gives, in complete, clear and ready-reference form, the customary data needed by the schools for getting full benefit from the Department's service. The four principal sections of the book are: Introduction. Explanations, Directions (15 pages), Subject Index of all Films by single line Titles (60 pages), Detailed Descriptions of all 16mm Silent Films (60 pages), Detailed Descriptions of all 16mm Sound Films (200 pages). Subjects which have Teaching-Film-Manuals to accompany them are listed separately.

In appearance, the book is distinctive. Its title, "Lifelong Learning," emphasizes the "permanence" of visual teaching over the more familiar argument of "speed." The heavy paper cover is a gay, warm red that attracts the eye and invites the hand. An original touch is the subtitle consisting of two verbs, each given in four languages—"I see (Io vedo, Yo veo, Video), I understand (Io capisco, Yo entiendo, Scio)—a departmental slogan ingeniously reminiscent of Descartes' famous "Cogito ergo Sum." The paper stock is excellent for these priority days, type size and type faces are well chosen, and page arrangement, with plenty of "white space," makes reading reference a real pleasure.

N. L. G.

**EDUCATION  
OR  
ENTERTAINMENT**

*... the Visual Way is the Best Way*

**WHETHER** it's world affairs or home affairs . . . the war front or the political front . . . the thrills of your favorite sport in or out of season . . . travel in America or the four corners of the earth . . . or Hollywood's greatest stars in their greatest pictures . . . the motion picture is the great medium of expression!

*Here are some of the outstanding dramatic, musical and comedy successes pronounced by leading motion picture critics as*

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IT AINT HAY  
HIT THE ICE**

**DEANNA DURBIN**  
... great singing star in  
**THE AMAZING  
MRS. HOLLIDAY  
HERS TO HOLD**

**DONALD O'CONNOR**  
the people's own young favorite in  
**MISTER BIG  
IT COMES UP LOVE**

**WHEN JOHNNY COMES  
MARCHING HOME**  
with Allan Jones, Phil Spitalny and His All-Girl Orchestra

**GET HEP TO LOVE** with lovely little **GLORIA JEAN**

*And These Great Pictures Now Showing at Your Favorite Theatres*

**CORVETTE K-225**

starring Randolph Scott

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in Technicolor starring Nelson Eddy, Susanna Foster with Claude Rains

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CRAZY HOUSE**

... their greatest show for mirth!

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# Among the Producers

## Kodachromes on Life of Lincoln

A new set of twenty Kodachromes, *Highlights in the Life of Lincoln*, complete with teacher's manual, has been announced by the Society for Visual Education, Chicago. Each Kodachrome—a 2" x 2" miniature slide—is a scene from the Lincoln Dioramas, which were executed by the Museum Extension Program of Illinois. These include subjects selected by the Chicago Historical Society in collaboration with a group of eminent Lincoln authorities.

The dioramas from which these color slides were made are the result of three years of work by fifty skilled craftsmen. Six thousand tiny figures, varying in size from one-half inch to nineteen inches, are included in the dioramas. A few of the scenes depicted are the migration of the Lincoln family to Illinois in 1830; Lincoln waiting on Ann Rutledge in his store; the Freeport debate in 1858; and the Gettysburg address in 1863. The accompanying manual explains the fine points in the construction of the dioramas, and the historical background and sequence of events.

This set of Kodachromes would be valuable addition to any Lincoln collection. In addition, it is especially fine for use in teaching the history of that period in American history. A complete list of scenes and other pertinent information will be furnished upon request to the Society of Visual Education, Inc., 100 East Ohio Street, Chicago, 11, Illinois.

## Westinghouse New Manager

The appointment of Charles W. MacLean as manager of the School Service Department of the Westing-

house Electric & Manufacturing Company was announced recently. He succeeds R. E. Williams who will devote his full time to technical and research activities.

A native of Bloomfield, N. J., Mr. MacLean has served as an educator in New York State secondary schools for the past twelve years. He was head of the English department of the Union, N. Y., High School from 1931 to 1932, leaving that post to become supervising principal of the Verona, N. Y., High School. From 1936 until assuming his present position he was supervising principal of the Oriskany, N. Y., Central School and later of schools at Locust Valley, Long Island. Mr. MacLean is a member of the National Education Association, the New York State Principals Association and the New York State Council of School Superintendents.

## Radiant Publishes Army Brochure on Film Use

*The Army Uses Training Films* is the title of an amusing and practical brochure which Radiant Screen has made available for the benefit of those who are using films as teaching and training aids. This booklet tells how to use training films most effectively as well as how to get faster and better results with such films in all activities. The information is based on actual experience accumulated during the past year by an officer of the U. S. Army Signal Corps who originated the booklet, and is illustrated with many humorous cartoons.

Radiant Manufacturing Corp., 1144 West Superior St., Chicago, has reproduced *The Army Uses Training Films* by special permission of the Signal

Corps and has distributed over 12,000 copies of it. War agencies, government departments, army camps, training schools, colleges and universities, and war factories will find it worthwhile to secure a copy of this brochure. It is available without charge, and sent upon request only.

## Slidefilm Series on Physics-Mechanics

The Jam Handy Organization, Detroit, Michigan, announces a Kit-set of 15 discussion-type slidefilms, *Air Age Physics—Mechanics*, designed to help the instructor give his students a usable understanding of the principles of physics. These slidefilms establish a visual and mathematical relationship, between the fundamental principles and their practical application. The units of instruction contained in each film are complete within themselves, and the sequence of subjects can be arranged to suit any curriculum.

The 15 subjects in the series are: "Matter," "Units of Measurement," "Force," "Force and Velocity as Vectors," "Uniform Motion," "Uniformly Accelerated Motion," "Newton's Laws of Motion," "Gravitation," "Rotary Motion," "Centrifugal Force," "Work," "Energy," "Power," "Friction," "Simple Machines." A total of 842 individual pictures comprise the unit, ranging from 32 to 86 frames to a subject.

With the aid of these slidefilms the instructor with a limited laboratory can develop principles and formulas which only a heavy investment in lab equipment could otherwise provide.

## Visual Education, Inc., Opens Branch Office

Due to increased volume of business Visual Education Incorporated has set up a branch office in Dallas, Texas, located in the Gulf States Building. Headquarters office will remain in Austin.

## Absenteeism Cut By Serial Films

Ever since the "Perils of Pauline", serial film has been cutting absenteeism. For many years it brought people back to the theaters regularly, to see the next breath-taking chapter. Now it is up to *Flash Gordon*, along with *Riders of Death Valley* and other more modern serials, to bring the war workers back to work more regularly in the plants that are making recess movies a part of their regular personnel activities.

In the plants of Bell & Howell, the serials outshow any other type of film, the audience being double that which turns out for any other film. The serials are shown on Mondays and Tuesdays, usually the worst days of the week with regard to absenteeism. The absenteeism on these two days has been reduced by 14% in comparison with a 10-week average before the serials were introduced.



Film audience of war workers at the Bell & Howell plant.

# Additional Valuable Literature —

## “1000 AND ONE”—The Blue Book of Films

“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, indispensable to film users in the educational field. The **CURRENT, NINETEENTH EDITION** lists and describes over 5,000 films, classified into 176 different subject groups (including large groups of entertainment subjects). A valuable feature is a complete alphabetical list of every film title 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. 136 pp. Paper. Price 75c. (25c to E. S. Subscribers)

## FILM EVALUATION SUPPLEMENTS TO “1000 and ONE” under The National Film Evaluation Project

A new and unique service to the teaching field. Film Evaluations made by nation-wide Judging Committee of over 500 teachers after actual use of the films with classes.

Each Supplement consists of 50 standard-size library cards carrying detailed evaluations of 50 films, based on combined scores of 15 or more teachers on each film. Three Supplements have appeared to date. Another appears as soon as 50 more films attain their quota of 15 or more scores.

Price per Supplement—50 cards in carton, serially numbered 1 to 50, 51 to 100, 101 to 150, etc., with full explanations accompanying, 50 cents (postpaid if cash with order.)

## 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. 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 \$2.75. (20% discount to schools)

## THE AUDIO-VISUAL HANDBOOK (4th 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 \$1.75

## AUDIO-VISUAL AIDS TO INSTRUCTION

By Harry C. McKown and Alvin B. Roberts

A practical volume which shows the teacher and administrator how to select, organize, and utilize audio-visual aids of all types, in all subjects, and at all levels, from kindergarten through the twelfth grade. Primary emphasis is on actual practice and every effort has been made to include specific information and advice which will be most helpful in the classroom. 384pp. Cloth. Illus. Price \$3.00

## PICTURE VALUES IN EDUCATION

By Joseph J. Weber, Ph. D.

Presents in unusually interesting form the results of the extended investigations on the teaching values of the lantern slide and stereograph. 156 pp. Cloth. Illus. Price \$1.00 (67c 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. Well’s dictum that the “future is a race between education and catastrophe.” 124 pp. Cloth. Price \$1.25.

## 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.

## PRODUCING SCHOOL MOVIES

By Eleanor Child and Hardy R. Finch

Based on first-hand experiences of the authors and those of many other teachers and movie enthusiasts. Chapters are “Organization (of a Club); Choosing the Idea; The Scenario; Buying Equipment; Using the Equipment; Filming the Picture; Advanced Techniques; Final Preparation and Showing. A welcome book to those who want movie-making explained in simple terms. 151 pp. Paper. Illus. Price \$1.50.

## SELECTED FILMS FOR AMERICAN HISTORY AND PROBLEMS.

By William H. Hartley

Part I gives directions for obtaining, evaluating and utilizing films. Part II comprises a fully annotated catalog of the most useful films for illustrating various aspects of American Civilization. Title of film, length, whether sound or silent, production date, producer, sale and rental price and grade level suitability, are given. Also synopsis of film content. Suggestions are offered concerning most effective application of the film to the teaching situation. 275 pp. Cloth. Price \$2.25.

## THE USE OF VISUAL AIDS IN TEACHING

By Ella Callista Clark, Ph. D.

Brief, clear, concise, authoritative. An attractively printed manual of procedure for all visual aids in teaching, with stimulating suggestions for the inexperienced teachers as well as for the veteran. 24 pp. Paper. Illus. Price 25c.

## HOW TO MAKE HAND-MADE LANTERN SLIDES

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## THE STEREOGRAPH and LANTERN SLIDE IN EDUCATION.

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The most comprehensive discussion yet published.

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# HERE THEY ARE

A Trade Directory  
for the Visual Field

## FILMS

- Akin and Bagshaw, Inc.** (3)  
1425 Williams St., Denver, Colo.
- Audiofilm Studio**  
1614 Washington St.,  
Vancouver, Wash.  
(See advertisement on page 37)
- Bailey Film Service** (3)  
1651 Cosmo St., Hollywood, Calif.
- Bell & Howell Co.** (3)  
1815 Larchmont Ave., Chicago, Ill.  
(See advertisement on page 43)
- Better Films** (2)  
742A New Lots Ave., Brooklyn, N.Y.  
(See advertisement on page 40)
- Brandon Films** (3)  
1600 Broadway, New York, N.Y.  
(See advertisement on page 35)
- Bray Pictures Corp.** (3, 6)  
729 Seventh Ave., New York, N.Y.
- British Information Services** (3, 5)  
30 Rockefeller Plaza, New York City  
(See advertisement on page 38)
- Castle Films** (2, 5)  
R C A Bldg., New York, N.Y.  
(See advertisement on page 7)
- Central Education Association** (1)  
123 S. Washington St.,  
Green Bay, Wis.
- College Film Center** (3, 5)  
84 E. Randolph St., Chicago, Ill.
- Commonwealth Pictures Corp.** (3)  
729 Seventh Ave., New York 19.  
(See advertisement on page 41)
- Creative Educational Society** (1)  
4th Fl., Coughlan Bldg.,  
Mankato, Minn.
- DeVry School Films** (3)  
1111 Armitage Ave., Chicago, Ill.  
(See advertisement on page 2)
- Eastman Kodak Stores, Inc.** (3)  
Eastman Classroom Films  
356 Madison Ave., New York, N.Y.
- Films, Inc.** (3)  
330 W. 42nd St., New York, N.Y.  
64 E. Lake St., Chicago  
314 S. W. Ninth Ave., Portland, Ore.
- Fryan Film Service** (3)  
2nd Floor, Film Building  
Cleveland, Ohio
- General Films, Ltd.** (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St. W. Toronto
- Walter O. Gutlohn, Inc.** (3)  
25 W. 45th St., New York, N.Y.  
(See advertisement on page 37)
- Hoffberg Productions, Inc.** (2, 5)  
618-20 Ninth Ave., New York, N.Y.
- Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 4)
- Institutional Cinema Service** (3)  
1560 Broadway, New York 19, N.Y.
- Knowledge Builders Classroom Films**  
625 Madison, New York, N.Y. (2, 5)
- National Film Service** (2)  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.
- Pictorial Films Inc.** (2)  
RKO Bldg., New York City.  
(See advertisement on page 33)
- Post Pictures Corp.** (3)  
723 Seventh Ave., New York, N.Y.
- The Princeton Film Center** (2)  
55 Mountain Ave., Princeton, N. J.

- Swank's Motion Pictures** (3)  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 32)
- Universal Pictures Co., Inc.** (2, 5)  
Rockefeller Center, New York City  
(See advertisement on page 45)
- Visual Education Incorporated** (3)  
12th at Lamar, Austin, Tex.
- Vocational Guidance Films, Inc.** (2)  
2718 Beaver Ave., Des Moines, Ia.
- Westinghouse Electric & Mfg. Co.** (2, 5)  
306 Fourth Ave., Pittsburgh, Pa.  
(See advertisement on page 5)
- 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, N.Y.  
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351 Turk St., San Francisco, Cal.  
1700 Patterson Ave., Dallas, Tex.

## MOTION PICTURE PROJECTORS and SUPPLIES

- The Ampro Corporation** (3)  
2839 N. Western Ave., Chicago, Ill.  
(See advertisement on page 6)
- Bell & Howell Co.** (3)  
1815 Larchmont Ave., Chicago, Ill.  
(See advertisement on page 43)
- Central Education Association** (1)  
123 S. Washington St.,  
Green Bay, Wis.
- DeVry Corporation** (3, 6)  
1111 Armitage Ave., Chicago, Ill.  
(See advertisement on page 2)
- Eastman Kodak Stores, Inc.** (3)  
Kodascope Libraries  
356 Madison Ave., New York, N.Y.
- General Films, Ltd.** (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St. W. Toronto
- Holmes Projector Co.** (3, 6)  
1813 Orchard St., Chicago, Ill.  
(See advertisement on page 40)
- Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 4)
- Radio Corporation of America** (2)  
Educational Dept., Camden, N. J.  
(See advertisement on page 29)
- S. O. S. Cinema Supply Corp.** (3, 6)  
449 W. 42nd St., New York, N.Y.
- Victor Animatograph Corp.** (3)  
Davenport Iowa  
(See advertisement on inside front cover)
- Visual Education Incorporated** (3)  
12th at Lamar, Austin, Tex.
- Williams Brown and Earle, Inc.** (3, 6)  
918 Chestnut St., Philadelphia, Pa.

## SCREENS

- Da-Lite Screen Co., Inc.**  
2723 N. Crawford Ave.,  
Chicago 39, Ill.  
(See advertisement on page 39)
- Radiant Mfg. Company**  
1144 W. Superior St.,  
Chicago 22, Ill.  
(See advertisement on page 27)
- National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.
- Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)
- The Stanley Bowmar Co.**  
2929 Broadway, New York 25, N.Y.
- Williams, Brown and Earle, Inc.**  
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- Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)
- The Jam Handy Organization**  
2900 E. Grand Blvd., Detroit, Mich.  
(See advertisement on page 31)
- The Stanley Bowmar Co.**  
2929 Broadway, New York 25, N.Y.
- Visual Sciences**  
Suffern, New York  
(See advertisement on page 45)
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.
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- Ideal Pictures Corp.**  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 4)
- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 1)
- Radio-Mat Slide Co., Inc.**  
222 Oakridge Blvd.,  
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- Bausch and Lomb Optical Co.**  
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(See advertisement on page 36)
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(See advertisement on outside back cover)
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- (1) indicates 16mm silent.  
(2) indicates 16mm sound.  
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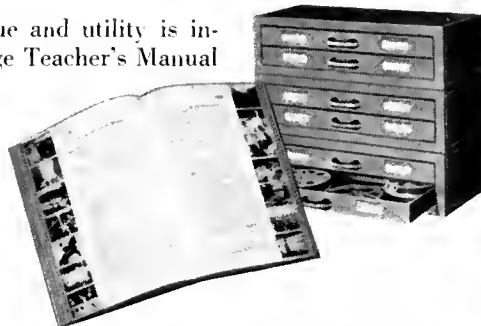
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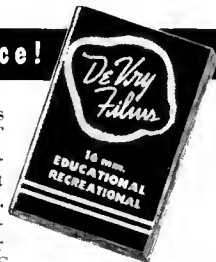
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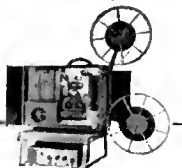
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# The EDUCATIONAL SCREEN

THE EDUCATIONAL SCREEN  
Staff

VOLUME XXIII

FEBRUARY, 1944

NUMBER TWO  
WHOLE NUMBER 219

## Contents

<b>Cover Picture</b> —From the U. S. Army's Industrial Incentive film "War Department Report," showing Germany's Coastal fortifications and supply lines.	
<b>Editorial</b> .....	57
<b>Photography in the High School</b> .....Robert W. Wagner	59
<b>This Is Your World</b> ..... E. M. Benson	62
<b>Audio-Visual Aids—A Survey</b> .....Mary Louise Molyneux	65
<b>Motion Pictures—Not for Theatres</b> ..... Arthur Edwin Krows	69
<b>Two Important Audio-Visual Education Meetings</b> .....	72
<b>The New England Page</b> .....John H. Lyons, Editor	74
<b>The Film and International Understanding</b> .....John E. Dugan, Editor	76
<b>School-Made Motion Pictures</b> .....Hardy R. Finch, Editor	78
<b>The Literature in Visual Instruction A Monthly Digest</b> .....	80
<b>Release More Visual Aids to Speed Up War Training</b> .....	82
<b>OWI 16mm Fighting Films Conference</b> .....	84
<b>New Films of the Month</b> .....	86
<b>News and Notes</b> .....	90
<b>Current Film News</b> .....	92
<b>Among the Producers</b> .....	94
<b>Here They Are! A Trade Directory for the Visual Field</b> .....	96

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Domestic .....	\$2.00
Canada .....	\$2.50
Foreign .....	\$3.00
Single Copies.....	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
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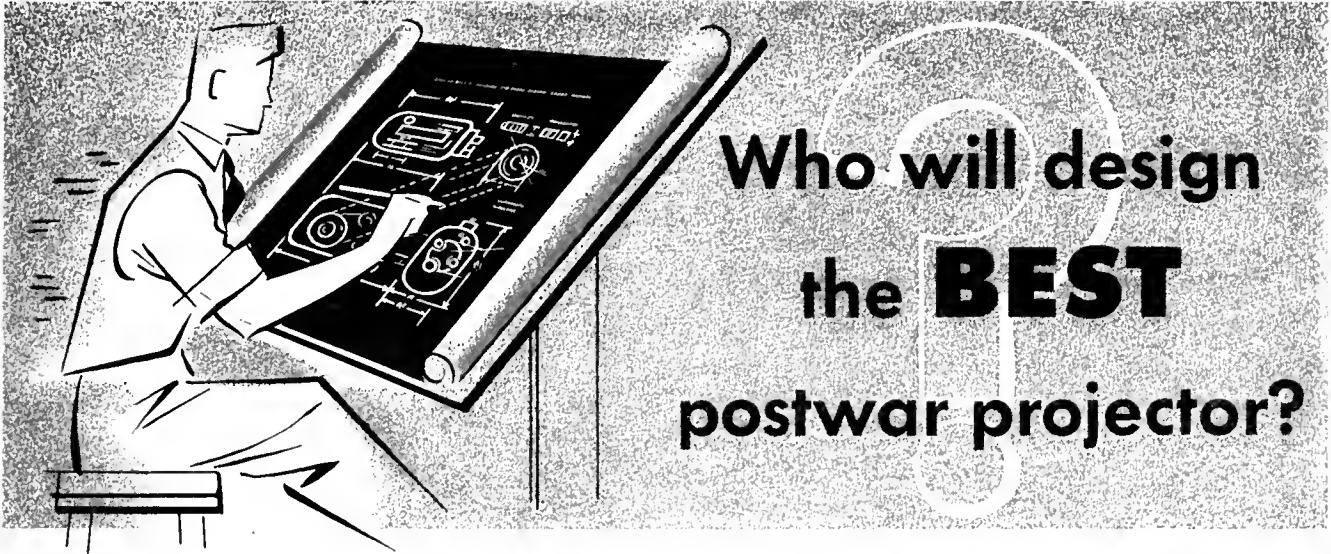
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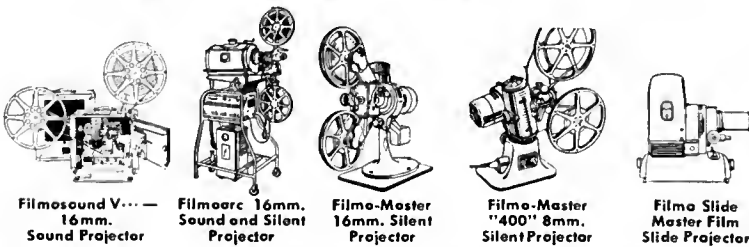
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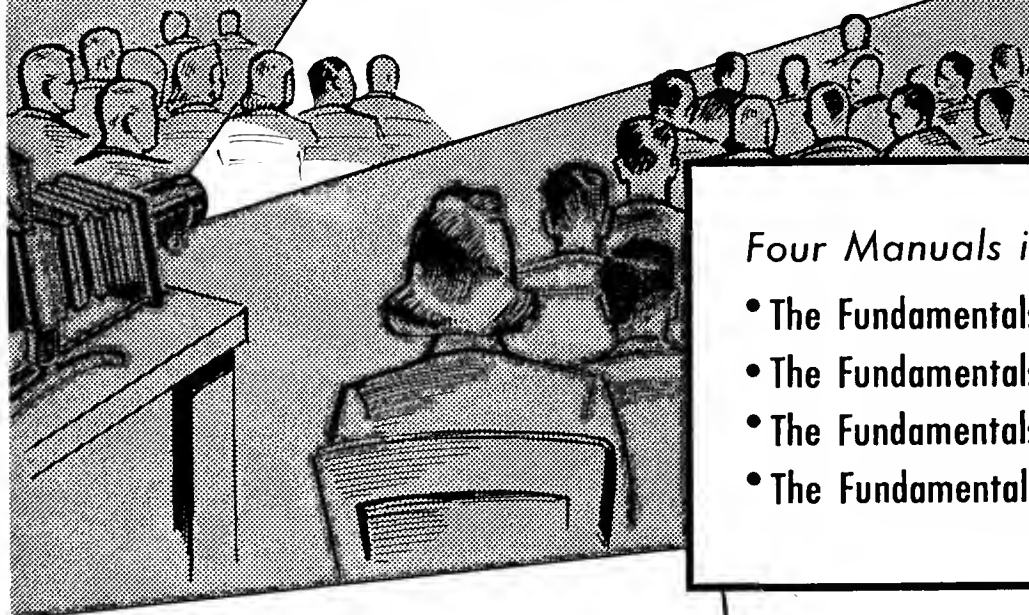
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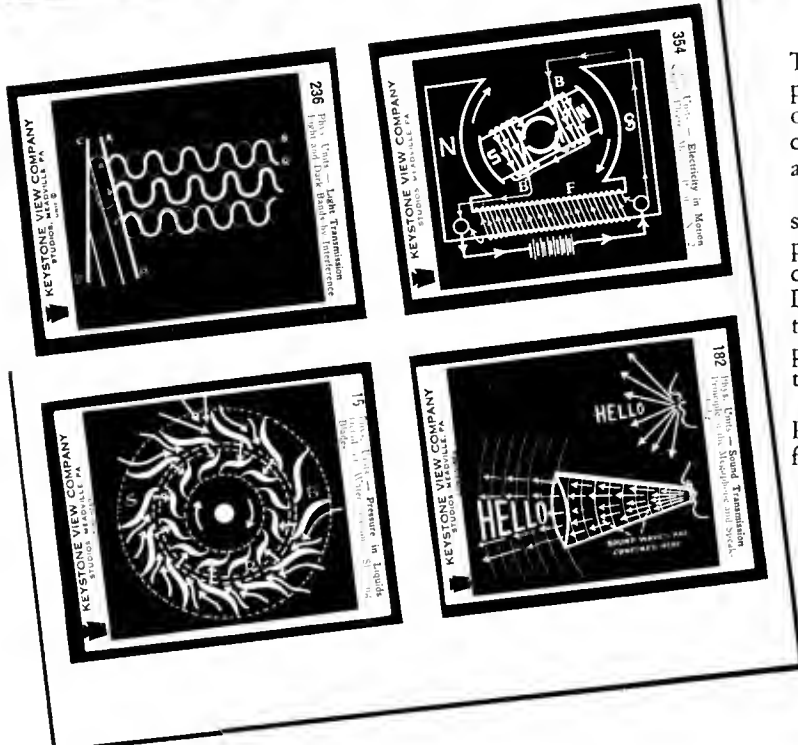
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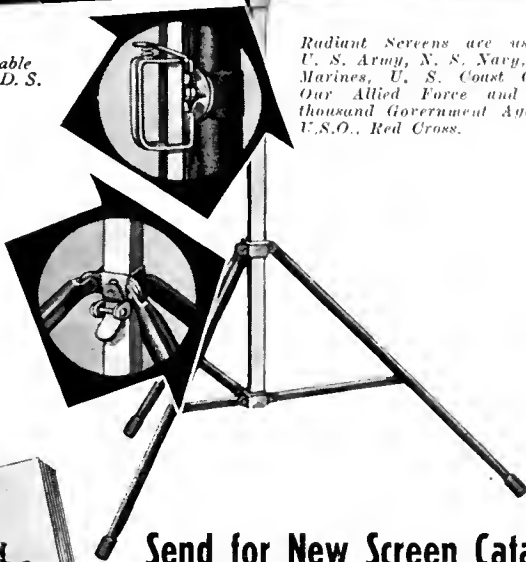
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**RADIO CORPORATION OF AMERICA, Camden, N. J.**

# Editorial

## The Post-War Heritage

THE inevitable harvest from world-wide war is world-wide death and disaster, deep stagnation and slow recovery. Few and small are the compensations, with two exceptions—namely the forward surge of industry and invention under the mighty stimulus of wartime compulsions, and above all, in the present case, the golden possibility however faint that the united wisdom of the nations may suffice to evolve a new world permanently at peace.

In any event, one specific heritage will fall to the visual instruction field whenever this war ends. It is the vast accumulation of *personnel* and *materiel* ready to inundate the educational field when war purposes have been served—precious salvage from global catastrophe that can be turned to the immeasurable and lasting benefit of the nation, *if the transfer can be rightly handled*. In our January issue, Alvin B. Roberts gave a broad and able exposition of this situation. We want to confirm and emphasize some of his arguments, even at the risk of repetition.

### The Personnel

A veritable army of men and women will be marching back to the educational field, bringing with them new realization of the power of the picture, deeper conviction that education must enrich its traditional procedures from this day on. They have seen the screen at work on millions—soldiers, officers, civilians—artisans, shop-hands, laborers—the screen that “teaches,” for good or ill, wherever it hangs—in theatre, classroom, assembly hall, barracks, factory, even the open field.

In this returning army will be many veterans in visual teaching, their faith confirmed and knowledge widened in the use of visual aids; many veterans in verbal pedagogy, ready now to inaugurate new methods for a new day; many youngsters with teaching ambitions, called away from their studies by the war, now aglow with new ideas for higher achievement in the classroom. And far more thousands of this homecoming army are not teachers, never were nor ever will be, but they have seen the compelling evidence, the pedagogic “miracle.” All are citizens of some community, and will insist that peacetime teaching in their community measure up to wartime accomplishments. Many are parents, and they will demand that the schools give their children richer learning and better training than before. There is scarcely a community in the country but will feel the impact of these returnees. For many a School Board the lotus-eating days are over. A new jolt is on its way to them. They will be freely furnished with a strong incentive to take action or take leave. And how some School Boards need that jolt!

The transfer of this *personnel*, done on its own initiative and under its own power, will be relatively simple and automatic. Furthermore, it will be going back

better than when it went away! How gravely different is the problem of the *materiel*! It will come back worsened, often worthless. The transfer must not be “simple” or “automatic,” or it will be disastrous.

### The Materiel

An enormous mass of visual equipment and material will become obsolete for its present use on Surrender Day, and invaluable to the educational field on the day after. Tens of thousands of motion-picture and still projectors, of films and slides and filmstrips, of screens and shades and seats, will be awaiting the new dispensation. Much will be worn or damaged beyond worthwhile repair—much will be brand new and unused, for doubtless, according to the fantastic “economics” of wartime, huge deliveries will be continuing up to Armistice Eve, and even beyond—and the rest of the gigantic stock will be salvageable.

The simple way, of course, is to junk it all! This plan has been seriously advocated, and from surprisingly high quarters. “In these days of FeDeRal flinging of billions,” typewrites one ardent advocate, “why haggle over a matter of mere millions?” But we doubt the necessity of resorting to any such weird economics. The plausible argument for junking, namely, that worn and worn-out equipment will do more harm than good to the visual education cause, is not only plausible but valid. Defective material must never be allowed to reach the schools. Most schools innocently accepting such equipment will be beginners in visual instruction. An imperfect projector, placed in a school hopefully embarking on its visual teaching career, could kill the newborn ambition at the start. It could also seriously taint the maker’s reputation in that school or school system. Lurking behind this valid “good of the schools” argument there may also be another consideration, spoken or unspoken, commonly known as “good business.” We refer to the very obvious idea that junking of the old means more selling of the new. Oddly enough this obvious idea, we hope to show, is not valid.

When moving-day comes for this heterogeneous mass of material, we believe that three possible procedures should be definitely barred:

- (1) The materiel *should not* be stacked up in “Army Stores”—of blessed (?) memory—for indiscriminate sale, as is, at ten cents on the dollar.
- (2) The materiel *should not be* sold off in carload lots at scrap prices, to dealers willing to sell, as is, to unsuspecting schools at 1000% profit.
- (3) The materiel *should not be* consigned en masse, as is—the good and the bad, the used and the unused—to the ever-convenient junk heap.

These “*should-nots*” must be balanced by a “*should*”. We have some suggestions to offer—in the next issue.

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# Photography in the High School

An able exposition of the reasons why photography deserves a place in the educational curriculum.

**ROBERT W. WAGNER**  
Bureau of Educational Research  
Ohio State University, Columbus, Ohio



(Courtesy Brooklyn Children's Museum (Photo by Mrs. Ray Garner)  
Fixed focus enlarger for enlarging miniature pictures to album size.

**I**N 1814 a French chemist by the name of J. Nicéphore Niepce, was experimenting with mechanical apparatus and certain chemicals in an effort to capture and "hold in permanency" images of faces and landscapes. His colleague, Louis Jacques Mandé Daguerre, a painter by profession, was interested in the work of Niepce chiefly because he believed that through chemistry he might learn a way to reduce the cost of painting portraits. Instead of developing a process which would prove a boon to the artist, Daguerre eventually perfected a technique which actually threatened to put the portrait painter out of business. The process was Photography. The year was 1839.

Since that time, the photographic process has played a major role in the development of our modern civilization. Not only has photography had its effects upon many fields of man's present activity, but also much of what future generations will know of our society will be derived from photographic records. Indeed, it may be that the history of our times is being written in an altogether new way—written with the lens and the sensitive film—written everyday in the photo-albums of the world by thousands of camera enthusiasts who may be listed among the most objective recorders of the American scene.

For the educator it is significant that most of those in the foremost ranks of camera-users are young people. There are two chief reasons why youth has taken so avidly to the field of photography. First, the production of inexpensive equipment has made it possible for almost anyone to own a camera. Second, young people have found in photography a satisfying field of creative endeavor. It is the modern art of a modern age.

As photography continues to improve its position among the arts and sciences, and as an increasing

number of school-age youth become interested in photography, instruction in this field will expand.

Several universities have offered photography courses for many years, but the type of training provided is generally of a technical nature, designed to meet the needs of the specialist. In recent years, however, the growing army of amateur photographers has demanded training of a less technical and more practical type, bringing to the attention of many public high school administrators the possibility of providing systematic instruction in the photographic skills in the high school.

In the curriculum of the average secondary school, however, there is no place for an additional subject which comes without the best of recommendations and without the promise of being a fruitful educational experience for all who engage in it. The crowded condition of most school curricula and the narrowness of many school budgets cannot ordinarily be easily adjusted to include a new division of training. If photography is to be taught in the high school, there must be, therefore, ample justification for its inclusion in the school program.

For those who are considering the inclusion of such a course in the curriculum, the following objectives might be considered.

## **Objective 1. To Improve the Ability of the Amateur Photographer**

Those who consider setting up a high school program in photography should constantly keep in mind the fact that most of those who enroll in the course want a practical, understandable, working knowledge of how to make better pictures with the more simple types of cameras and equipment. Exploring the possibilities of photography as a vocation should be secondary to the purpose of improving the ability of the amateur photographer.

Since technical difficulties in picture-making have been reduced to a minimum, photography has become for many persons, a simple matter of following the manufacturer's motto, "You snap the shutter, we do the rest." The disadvantage of this kind of photography is that much of the real thrill and pleasure is lost if the amateur confines his activities to the making of miscellaneous snapshots which are then delivered to the none-too tender mercies of the drug-store photo finisher.

Many amateurs hesitate to do their own processing because they lack knowledge of a few elementary principles and techniques. By acquainting the individual with the basic photographic skills, the satisfaction of doing a complete job, from start to finished product, may be enjoyed. Beyond the simple job of developing and printing, the pleasure in photography and the efficiency of the amateur may be greatly increased by the knowledge of enlarging, toning, silver-printing, retouching, and other special processes.

### Objective 2. To Exploit the Possibilities of Photography as a Group Activity

That photography is becoming more and more a group activity is shown by the large number of clubs and photographic societies which have been organized during recent years.

Where people work with the same materials—light, lenses, and sensitized films and paper—a gregariousness is developed in the group resulting in a pooling of common problems and common interests. Such cooperative activity is in complete accord with the democratic principle of the sharing of experience—a sharing which can come only as people see things eye-to-eye and develop a center of interest.

Photography clubs frequently engage in excursions to nearby parks, industrial centers, commercial marts, or civic centers, where pictorial possibilities are rich and varied. On such excursions, the beauty of a landscape, a row of factory chimney pipes

silhouetted on a background of smoke, the skyline of the business district, and the symmetrical pattern of an arched bridge, become common denominators for all whose eye is on the lookout for subjects to be recorded on celluloid.

Again, if conducted as a group activity, the pleasure of looking at the finished picture can be enhanced. Everyone likes to look at the other fellow's snapshots and have his own work enjoyed by his friends. Understandings can be built up, appreciations developed, and suggestions made for the production of better photographs.

### Objective 3. To Develop Photography as a Worthwhile Leisure Time Activity

The increasing amount of unoccupied time that many youth now have is a growing problem for the educator. A recent recommendation of the N.E.A. stated the great need for school training in purposeful leisure time activities which can be carried over into adult life.

Highly technical and mechanized as our civilization is, many people find release and recreation in simple divergences such as stamp collecting, coin collecting, reading, or home carpentry. The number and variety of hobbies that people engage in has increased tremendously during the past ten years. However, many people still occupy their leisure time by "buying" their entertainment simply because they have no other satisfying or profitable leisure time activity.

Photography has become a hobby enjoyed by people the world over. It has justified itself in terms of the satisfaction it brings to those, who, due to the nature of their vocation, do not have a chance to do any real creative, much less artistic work. The factory worker, for example, or the person who works on an assembly line, finds in photography a hobby where he can see the whole product of his labor, start to finish—not just a fraction of the whole. His aesthetic sense is given a chance to develop, and he becomes more alert to the possibility that there might be real beauty even in the factory where he works. He might see the symmetry in the cogs of the machinery, and



Photographic dark room at the Visual Education Center, Elementary Schools, Burlingame, California, showing enlarger, slide printer and drain board. This dark room was equipped at a cost of less than one hundred dollars.

(Photo courtesy of Gibson Kingren, Director Visual Education Burlingame Elementary Schools)





Making a library film at Rufus King High School, Milwaukee.

become aware of the line, tone, color, and texture of the wood, stone, and steel that is part of his environment.

In this sense, photography can become not only an activity to be engaged in during off-hours, but a mind set which carries over into working hours, as the amateur photographer becomes increasingly sensitive to the beauty of commonplace things.

#### Objective 4. To Teach Students How to Look at Pictures

We live in a pictorial age. The magazines, *Look*, *Life*, *Click*, and others of the same type use more space for pictures than they do for printed material. Tabloid newspapers have long made extensive use of photographs, and the editorial staff of the average daily newspaper recognizes the essential truth of the old bromide, "one picture is worth a thousand words."

Allied with the still picture, in that it is a series of still photographs, the motion picture has been recognized as a powerful medium for changing attitudes and conveying information. Peter Odegard, well known political scientist, writes: ". . . the movies bid fair to exert a more profound influence on human behavior than the printing press."<sup>(1)</sup> This may or may not be an overstatement, but it is certainly true, as George Bernard Shaw once said, that "the number of people who can read is small, the number of those who can read to any purpose much smaller, and the number of those who are too tired after a hard day's work to read . . . enormous. But all except the blind and deaf can see and hear."

Advertisers make extensive use of the photograph to boost their products; and advertising photographs, like war propaganda pictures, may often be falsified. There is a distinct need for some type of training which will aid the consumer to evaluate magazine, newspaper, and advertising photographs, not only as regards their technical quality, but also as regards their truthfulness. Some basis for understanding and evaluating the motion picture also seems very necessary. One can see rather clearly

the role of the cinema in forming ready-made conceptions of the world in its stereotyped treatment of different peoples, different occupations, and different forms of life. Training in photography could easily be expanded to include picture appreciation and evaluation.

#### Objective 5. To Integrate Information Drawn from Related Fields

It is significant that the pioneers of photography came from several different professional fields. Niepce was a chemist, Daguerre an artist, and Fox Talbot a politician turned scientist.

Photography is at once an art and a science, requiring that the worker in this field have the ability to make the quantitative analyses of the chemist and the physicist, as well as the ability to determine the quality of the subject and the worth of the final product in terms of aesthetic principles.

A photography course can be of infinite value in bringing together in a working relationship, the basic principles of several areas of instruction. Even if no separate course were set up, instructors of chemistry, physics, fine arts, and industrial arts could doubtless do much to vitalize and functionalize their courses by demonstrating the relationship of photography to their respective fields.

For example, the student of physics could learn the principles of lenses in no more concrete and practical way than by finding out how the camera works. The chemistry instructor can easily demonstrate the effect of light on silver salts by using photographic paper or film, and could extend the principle of light action into a practical application by allowing the students to sensitize a piece of material and make a picture with it in a "pin-hole camera" of their own construction. In the art class, principles of composition can be taught by making photographs or photograms, and in the industrial arts laboratory, a darkroom could be constructed. Such a procedure would mean not only an integration of knowledge, but it would mean that the student would "learn by doing."

#### Objective 6. To Learn Photography as a Useful Tool

Recent developments in the methods of taking and processing photographs indicate that the possibilities for future development are as yet without limit. By the use of stroboscopic light, photographs have been taken at the almost unbelievable rate of 100,000 per second! Such pictures are used to study machinery in motion and to note where avoidable friction may be cutting down the efficiency of the machinery. Stop-motion photographs have great value in the photographing of human and animal subjects, and current advertising often makes use of high speed photography to secure life-like, unposed, but effective illustrations.

Other specialized uses of photographic processes are the X-ray, the photomicrograph, aerial photography, infra-red photography, and color photography. Engineers, criminal investigators, physi-

(1) Peter Odegard, *The American Public Mind*, p. 198

Below: Scenes from "Death Day," showing the celebration of the festival of Calaveras in Mexico.

Right: A still from "Wedding of Palo," filmed in Greenland with Eskimo cast.



## This Is Your World

Fine emphasis upon the cultural values  
of motion pictures in public education

**E. M. BENSON**

Chief, Division of Education  
Museum of Art, Philadelphia, Pa.

IT IS obvious to everyone, even to the most doctrinaire textbook-minded teacher, that the non-theatrical film industry is going places. Exactly what this objective is, is not always clear. Those of us who regard the film as an art, when it is an art, and who have high hopes for its steadily expanding use in every sphere of public education, often wonder whether it is being misused; we often have reason to suspect that, in the hands of men of small vision, it may become just another gadget: a new tool to do an old job.

All great inventions of the human mind—and certainly the film is one of the greatest—are a challenge; they are a challenge to our selfless sense of humanity and of beauty which is in a constant state of struggle with our self-interest. All of us have a stake in the way this struggle will be resolved within the 16mm film industry. Either it can go the way of Hollywood and create a confused pattern of opportunism, sometimes beneficent, but most often innocuous when not actually malevolent. (What happens in and to a film is never an accident.) Or it can take the rough road of democracy and make use of the film to share the world's knowledge and culture; to share it in such a way that the love of the good things of life will become the possession of all of us. Never before has democracy had a better opportunity to demonstrate that it means business.

Those of us who have undertaken the task of planning 16mm film programs for large lay audiences on broad topics of vital public interest, and who, in the process, have screened hundreds of films, conferred with many of the producers, distributors, and film authorities, and have had occasion to refer to and study

the literature on the subject—are convinced that despite the abysmal ignorance of most commercial distributors concerning the merit of their own merchandise and the educational use to which it can be put—the non-theatrical film groups throughout America can serve as a bulwark of practical idealism against the engulfing tide of Hollywood virtuosity.

As a matter of fact this is actually what is taking place today. I dare say that non-theatrical films have made a more substantial and more consistent contribution to the war effort than has Hollywood, not solely in terms of numbers reached, but in the effective sincerity of the message conveyed. And this is because individual film-makers and producers with talent and initiative and devotion to a progressive point of view, still have a fighting chance to succeed on their merit in the 16mm field. As yet 16mm film production is not so heavily capitalized, nor are the avenues of distribution so rigidly controlled, that powerful monopolies can drive a wedge between unstandardized film genius and standardized film production. The road to progress is still wide open, and it is wholesome and desirable that it remain open if the film as an art, and as a democratic medium of public education is to survive.

These are the conclusions I have reached over a period of about five years in the process of bringing together, within purposefully organized film programs prepared for the Philadelphia Museum of Art, the very best 16mm pictures available. I am persuaded that the



Left: Fisherfolk of Aran—from Robert Flaherty's film titled "Man of Aran."

Below: Scene from the French documentary film, "Carnival in Flanders."

(Photo courtesy Brandon Films)



film, carefully chosen for its quality and content, can be invaluable in preparing people to appreciate art; not art in the narrow scholastic sense, as signifying the work of an old master, but the art of civilized living. In other words, any form of creative order whether it is design in nature, city planning, the art of designing a shop window, a printed page or a painting by Picasso. The reason for this is that the visual, psychological and cultural patterns of the world we live in can be illustrated more forcefully and more memorably in such films as *Death Day* by Eisenstein, *The River* by Pare Lorentz, *China's 400 Million* and *Borinago* by Joris Ivens, *Art and Life in Belgium* by Charles Dekeukeliere and *The Mystic Lamb* by André Cauvin than by any other means.

It was logical, therefore, that our first thirty week film program should describe *The Development of the Documentary Film*, as it relates to industry, consumer education, housing, journalism, social welfare, health, politics, education, the arts. These fact films succeeded, we believe, in persuading a good number of the fifty thousand Philadelphians who saw them that the basic issues of human living were not being faced frankly and courageously by Hollywood. The British fact films were by far the best in that they combined sincerity of purpose with an unusually high degree of film quality. Although occasionally ineffectual for American audiences and although sometimes monotonously stereotyped in filmic concept, they were, nevertheless, a source of instructive satisfaction to most audiences and a rich source of stimulation to young American filmmakers who were beginning to strike out for themselves.

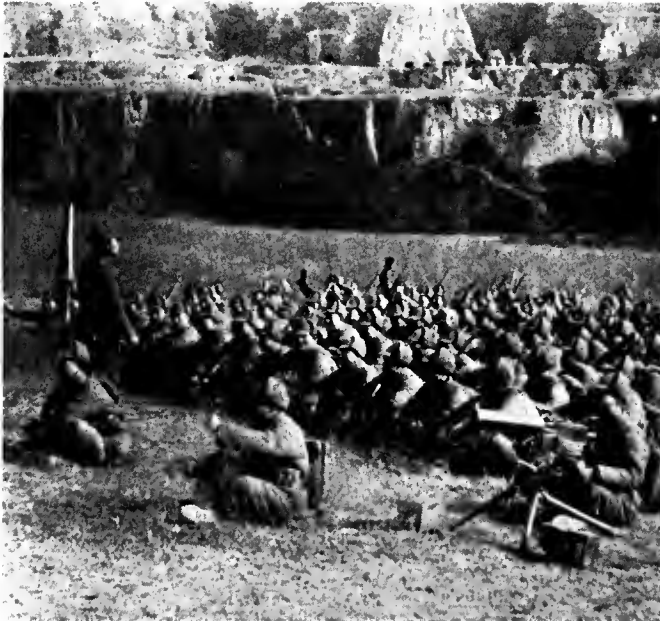
The few good 16mm films about art which we came across led us to explore the problem further, because we were now thoroughly convinced that the visual language of the film is ideally suited to the interpretation of the visual arts of painting, sculpture, architecture. We were fully aware also of the discouraging fact that most so-called art films were dull-as-dusters of no distinctive quality. But the need for bringing all of the best art films together for the first time to promote the wider

use of such films and to encourage the production of still finer films, seemed far more important than the unpleasant fact that most of the existing films were far from masterpieces.

This thirty week art appreciation film series was sequenced, as to film topics, in such a way that the films' limitations were far less obvious than their message. Beginning with *Design in Nature* the arts were covered in approximately the order in which they evolved historically—namely shelter, weaving, pottery, sculpture, painting, the graphic arts, etc. concluding with the abstract films of Man Ray, Fernand Leger and Oscar Fischinger.

We were prepared for a smaller audience because, certainly, these films about the arts were not particularly entertaining. To our amazement the program met with an unusual amount of intelligent enthusiasm and an attendance somewhat larger than the preceding year. This bolstered our belief in the public's insatiable hunger for facts of all kinds if the films used to explain these facts are clearly and purposefully related to a theme. Not just any theme, but one that embraces a large area of fresh relationships. People seem to prefer programs that give them a broad encompassing grasp of a large area of human activity, no matter how remote from their own lives this activity may be.

Events both national and global suggested the three film programs which followed in sequence during the next three years: *Rediscovering America*, *Our Fight For Freedom* and, our current film program, *This Is Your World*. Just how far we have progressed during the last three years in our understanding of ourselves and of our neighbors the world over—as well as in our awareness of the value of films to bring essential information to everyone so that we are better able to share



(Photo courtesy Brandon Films)

A shot from "China's Four Hundred Million".

the same democratic convictions and work toward the same objectives—is brought home to us in the type, quality and quantity of 16mm films now available which were nowhere to be found only three years ago.

Whatever confusion exists within the 16mm film industry, concerning the kind and quality of films needed today, is not so much the fault of the industry itself, but partly reflects the contradictory voice of the American people as expressed through their congressmen—the people's representatives who, out of political spleen, completely effaced one of the few film producing units and coordinating film agencies in this country, namely the OWI, which had a policy and a program worthy of the American spirit. This was a great American tragedy, with political opportunism victorious over an enlightened film program of public education.

Thanks to the OWI and other government film agencies—the Coordinator's Office of Inter-American Affairs, the Department of Agriculture, the Signal Corps, and similar film units of the British and Canadian governments—a substantial number of fine 16mm films now exist which can be used and are being used to very good purpose by millions of people throughout the world.

But fact films, even the best of them, can reach a saturation point, and we were beginning to suspect that that point had been reached with our audience. Having made use of the fact film to explore ourselves as a people and as a nation, (e.g. *Rediscovering America*) and then as a united community of nations determined to defeat our enemies, (e.g. *Our Fight For Freedom*) no moment seemed more timely than the present to plan for peace—a permanent peace securely built on a bedrock of human understanding (e.g. *This Is Your World*). This could now be best accomplished, we thought, by turning from the fifty minute program of fact films to feature-length masterpieces of the film, great classics of the screen of unquestioned quality like *Wedding of Palo*, *Carnival In Flanders*, *A Nous La Liberté*, *The Private Life of Henry VIII*, *Elephant Boy*, *Time In The Sun*, *Rembrandt*, *Alexander Nevsky* and *Ruggles of Red Gap* which inspiringly and faith-

fully reveal the culture and character of the country and the people they represent. Such a program, would, we felt, serve a double purpose: to help prepare our hearts and minds for the great decisions we must make after this war is won; and, incidentally, to enjoy and appreciate many of the finest films of our time.

A practical application of this film series is the formation of a *Film Critics Club For Young People* to explore the use of the film for the purpose of creating a better understanding among the peoples of the world, and to serve also as a forum for the discussion of topics relating to the film. This was organized jointly by the Division of Education of the Philadelphia Museum of Art and the Division of Visual Education of the Philadelphia Board of Public Education.

Comprising more than one hundred youngsters drawn from every senior high school in Philadelphia, the Film Critics Club will meet at the Art Museum on alternate Saturdays beginning February twenty-sixth through June third. Assisting in various capacities as leaders, co-leaders and advisers for the group meetings are the movie critics of Philadelphia's three leading dailies, leaders in many related fields, and representatives from several film producing companies including Brandon Films, through whose cooperation most of the films were secured, British Information Services, National Film Board of Canada, Harmon Foundation, CIAA and the OWI.

Every possible facility—the advice and encouragement of the most distinguished authorities in the field, conference quarters, projection facilities, a lending library of books on the film—will be placed at the disposal of the Film Critics Club in order to make it an adventure in the newest and most popular art of our time.



From "Alexander Nevsky," Russian film chronicle.

As we have seen, films are not just items of instruction or entertainment but food to feed our spirits, basically essential to our well-being. If we grow strong as a people and as a nation it is because the American educator has fulfilled his role of leadership in the spiritual destiny of his country.

Dr. John T. Garman, Director of the Division of Visual Education, School District of Philadelphia, examines the instantaneous recording equipment used by the division. The two turntables allow for the duplication of recordings circulated among the schools.



## Audio-Visual Aids -- A Survey

(Concluded from January issue)

MARY LOUISE MOLYNEAUX

Supervisor of Elementary Education  
Public Schools, Pittsburgh, Pa.

THE first installment of this survey attempted to give a picture of the organization and administration of audio-visual aid departments in twelve school systems, and to indicate how materials and equipment are utilized in the classroom. Practices characteristic of particular systems were cited. This concluding installment presents a summary of the facts as a basis for the implications that follow. No survey has value unless out of it come suggestions for improvement, or additional problems for further study.

The future of visual materials as an aid to learning lies in our ability to facilitate their availability to schools, to evaluate constantly their value in relation to the changing curriculum, and in the ability of the teacher to use them effectively in the classroom.

### Summary

In the twelve school systems visited the distribution of visual aids is well organized. Eleven systems have visual aid departments headed by a director who is responsible for the entire program. The other system because of its relatively small size has a committee of teachers responsible for the selection and use of materials. Without exception these school systems have made an effort to retain sufficient personnel and facilities during war time to operate without seriously curtailing service. In at least one third of the schools women and high school boys and girls now are filling positions as film inspectors, bookers, truck drivers, or assistant shippers.

The visual equipment used in the schools in most

systems has been purchased by the department, but in two cities a small number of motion picture projectors have been provided by the individual school or contributed by a community organization. The most widely used type of equipment is the  $3\frac{1}{4}$ " x 4" slide machine and the 16mm. silent projector. The use of the 16mm. sound projector was on the rapid increase until the war emergency stopped expansion temporarily.

All systems are encouraging teachers to learn to operate equipment, but principals, and itinerant and student projectionists are used when teachers cannot operate machines or do not wish to be responsible for running them. This is particularly true in the operation of sound equipment. The classroom is conceded to be the ideal setting for showing visual teaching materials, but the large number of inadequately equipped classrooms too often necessitates using the auditorium or a projection room for the showing of films, especially sound films.

Eight cities prefer to purchase all their visual aids with the exception of some long term lease material which is not available for purchase. Three of the smaller systems because of their size secure most or all of their films on a rental or loan basis. One large city rents most of its film material on the grounds that this prevents obsolescence and depreciation, and makes the newest always available.

As may be expected  $3\frac{1}{4}$ " x 4" slides and 16mm. silent films are the most numerous aids. With the increase in the number of sound machines and the availability of good instructional sound material the purchase of sound films is increasing rapidly. In-



terest is developing in the 2" x 2" slide and filmstrip and at present they are used to some extent in about two-thirds of the school systems visited.

Two-thirds of the school systems distribute natural history and social studies exhibits. In one city such exhibits are distributed by the public museum entirely independent of the school visual department. One system in particular is making a special effort to distribute good maps and charts. Two systems circulate science experiment cases.

Directors are encouraging the use of visual material for instructional purposes, but they feel that too many teachers are not using it effectively as a classroom aid to teaching. This is probably more the fault of the administrator than the teacher as there is little evidence of other than an incidental attempt at in-service training in the effective use of these materials. There is a noticeable effort, however, on the part of all visual directors and department heads to select cooperatively the materials that will fit the curriculum, but much remains to be done.

The public museums have an important place in visualizing the curriculum. Exhibits prepared for the schools are authentic and well made. Class visits to the museum seem most successful when they are for a specific purpose rather than a general visit. Present transportation difficulties have greatly restricted group visits, but the museums are meeting this emergency by taking exhibits to the schools, or by having frequent lessons at the museum with schools within walking distance.

The use of auditory aids in the classroom has expanded the visual department into an audio-visual department. About one half of the systems visited circulate musical and speech recordings purchased or made by the school. When equipment again becomes available after the war, directors feel that recordings will be more widely used.

Three cities have developed school radio programs on a large scale. Programs are prepared and presented by directors, staff, students, and occasionally laymen. One city has its own radio station which broadcasts throughout the school day. The other two have access to the local stations four or five times weekly. The principle upon which these programs are presented is that broadcasts by school people are prepared in the subject area desired, are written especially to fit the local school situation, are a good public relations feature, and may act as an in-service training device for teachers.

There was a consciousness in all other systems of the network educational radio programs, but their classroom use is left to the discretion of the teacher. Radios are not provided by the departments. One city broadcasts a series of public relations programs prepared by the various department heads and selected teachers.

The keen interest in audio-visual aids evidenced by these school systems, and the earnestness with which they evaluate their programs is stimulating. If their efforts are indicative of the efforts of other school systems, there is a bright future for audio-visual aids as effective learning aids.

## Implications

As war time restrictions upon equipment limit the expansion of visual departments for the duration, this is an excellent time to make an evaluation of the department and its services. The data from such a study will provide the basis upon which to build a long term program. This evaluation and planning should cover three areas: the department organization, equipment and material, and their effective use in the classroom.

**Department Organization**—Department organization should be evaluated in terms of the most effective service to the school. Filing, booking, maintenance, delivery, and other duties of the personnel are satisfactory only so far as they facilitate the availability of the material to the classroom. In relation to the size of the systems visited the personnel varies from relatively large to a relatively small number. A study of this problem may reveal the optimum number of personnel for efficient service.

**Utilization of Equipment**—The classroom is the ideal place for using instructional visual materials. School systems should plan to provide dark shades and electrical outlets in enough classrooms so that teachers will not have to move classes for film showings. This is time consuming, puts the film on the basis of a special event, sometimes puts another teacher out of her classroom, and limits the flexibility with which the film may be used. A permanent classroom screen is more desirable than a portable one as it eliminates the necessity of setting up the temporary screen, is usually larger, and is high enough for all to see well.

The sound machine is creating a very definite problem in the effective use of film material. Because of its size and cost it is usually housed in the auditorium and operated by the principal or one teacher. This immediately limits its operation too often to the entertainment type program with a large audience in attendance. At the present time most of the best classroom instructional films being produced are sound films, but when they are used in a recreational set-up, they lose their teaching value. They should be used as classroom aids. This involves the training of more teachers to use the equipment, and the problem of transporting it about the building, but it must be done eventually for the equipment and material are too costly for the present use made of them.

One solution to the problem of transportation is the use of a projection room. This, however, does not change the fact that more teachers must learn to operate the sound machine with ease and confidence. The projection room has not been used sufficiently to fully evaluate its usefulness, but it may be the answer to the problem of sound film projection and should be further experimented with.

It is desirable to use competent student projectionists in the high school if they work under careful supervision. This, however, is not practical in the elementary school.



Members of the projection staff at Weequahic High School, Newark, N. J.

(Photo courtesy Robert Gordon)



Newark Central Film Library

#### ***Integration Of Materials Into The Curriculum—***

Much remains to be done in giving the teacher aid in selecting materials. It is the first step in bringing about the improvement of their use in the classroom. No teacher can select the most suitable material from a general catalogue because titles and descriptions are often misleading. Therefore, it is desirable to allocate certain films to the best place in the curriculum, and to look for new materials in those areas that are neglected. If a film is restricted to a particular area, it will be more readily available to the teacher when needed. This should be a cooperative program between the visual and other departments, and the visual department should take the lead.

The visual aid catalogue should then be made up in terms of film title, description, and specific recommendations. In addition, each department may prepare its own catalogue in terms of only those materials that best suit that particular area. This will call for a careful evaluation of materials by directors other than the visual director, and make possible guidance in use of those materials in greater or more specific detail. A loose leaf catalogue will aid the teacher in inserting supplements in the proper order.

If certain films are allocated to the most suitable place in the curriculum, it will be a definite guide to the director in knowing the number of prints of each film to purchase or reorder.

There is need for more material to illustrate local history, industry, geography, and geology. This is difficult to purchase commercially. Therefore, each school system should build up such a library. For example, the public museum can prepare dioramas illustrating episodes in historical development, and specimen cases of resources and manufactured products. The school photographer or trained

teacher can make slides or motion pictures of a civic and geographic nature. If a teacher is used, he should be on only a part time teaching basis.

In selecting visual materials for the curriculum the aid that best conveys the idea should be recommended. There is a tendency to stress the purchasable type materials to the exclusion of those available without purchase, and the motion picture to the exclusion of still projection. If motion is desired, the film is the most effective when the real thing cannot be observed. If close observation of details is desired, then slides are excellent if a specimen or model is not available. Magazines and newspapers have excellent maps, charts, and pictures. Boys and girls can bring in many materials if they are stimulated to do so. Although such aids are not distributed by the visual department, they should be suggested to the teacher along with other materials.

A system that maintains a large purchase library should consider carefully the amount of money spent for film rentals. If films have been purchased to suit the existing curriculum, then the only areas where rentals should be needed are those of a temporary nature.

#### ***In-Service Training In The Use of Materials—***

The in-service training for the efficient use of materials is the weakest phase of the visual program. Administrators are not sufficiently aware that many teachers because of a lack of training are misusing these aids. There is little evidence of careful planning to show teachers how to make visual materials a functional part of a lesson. Many need help in selecting the best type of aid for the desired purpose. Some are not aware of the differences between instructional and entertainment films. Others are not conscious of a good physical

setup for the learning situation they wish to create.

The great amount of money involved in providing materials and equipment cannot be justified until some long term plan of teacher education is put into operation. It may be built around the following:

1. workshop meetings where common problems are discussed and worked out. They may be for teachers of a particular grade or subject throughout the city, in contiguous schools, or within a school. They may be both voluntary and required.
2. demonstration lessons illustrating uses of specific materials, or techniques for using materials under specific circumstances or with types of groups.
3. specially prepared teacher's guides suited to the use of selected films in certain curricula to be circulated with the film.
4. a competent teacher on call to work in the classroom with the teacher to assist her in fitting materials to her specific problems and helping her to overcome her particular difficulties.
5. group showings of newly acquired materials to teachers concerned indicating and discussing their classroom uses.
6. designated schools in different sections of the city to be used as centers for working out problems common to that section and as visiting centers for teachers who wish help.
7. director-principal-teacher conferences to survey the possibilities within a school to plan a program of improvement.
8. a series of discussion lessons on motion picture appreciation for the purpose of having a few interested teachers experiment with it.

**The School and the Public Museum**—Every effort should be made to strengthen the bond between the school and the public museum. Planning a museum program that integrates or supplements the school curriculum is highly desirable. The museum teacher in cooperation with the director of the school departments concerned should prepare a suggested list of lessons to be offered to the visiting classes during the current year. This narrows the range of selection to areas in which the museum has worthwhile material, and at the same time gives the teacher an opportunity to select that subject in which her class is most interested.

Schools should be given the privilege of choosing the time they wish to make their visit. Authorities are agreed that children get more from the trip if they come for a specific purpose. Therefore if a class is working on a unit that lends itself well to the museum offerings, it should apply for an appointment at that time rather than being required to visit during a unit of work to which the museum cannot contribute. Another advantage to allowing the school to choose its own time is that it will not conflict with other school activities. To illustrate, children get little from a visit if it is the day before a school play or the day after a track meet.

The persons who work with the children at the museum should be skilled teachers, or those having a teacher's viewpoint and a knowledge of the classroom and the child. A knowledge of the subject field is essential, but to know children is equally important.

Materials prepared for school use should cover as wide a range of school subjects as possible. For example, there are as many possibilities for interesting exhibits in the field of social studies as in natural history. Children should be allowed to handle certain types of material for they learn through touch as well as sight.

As a wartime measure, having the museum teacher go to the school is desirable though obviously it is more satisfactory for the children to go to the museum. An experiment with a few classes within walking distance, who come quite often, should reveal interesting results to both school and museum workers.

**Auditory Aids To Learning**—Schools cannot ignore the possibilities in the use of auditory aids: the recording and the radio.

Some departments circulate recordings for music appreciation in the same manner as visual aids are distributed. Visual departments not making use of this aid should confer with the heads of their music departments concerning its advisability. A survey of the schools would probably show that some now have satisfactory equipment. The cost of records, packing cases, and breakage is comparatively low.

School made recordings have many possibilities. Records made of worthwhile radio speeches or programs may be circulated through the regular channels. Recordings may be made of school activities to be broadcast or presented for public relations purposes. Musical or dramatic programs or speeches in the preparation stages may be recorded and played back to the participants for self-criticism and improvement.

A school system should consider carefully the expansion of its radio activities. As a beginning it is more advisable to survey the present use of network broadcasts in the schools, attempt by workshop meetings or demonstration lessons to train teachers to use radio more effectively, and to consider some type of appreciation lessons to guide children in the home use of radio. A further survey to discover certain areas in which teachers feel broadcasts would be helpful may be followed by a series of programs in those areas broadcast at the time and in the place of the regular public relations program. It is agreed by those who use radio extensively that broadcasts to the schools are followed carefully by the public and are received with great enthusiasm. An evaluation of such activities will determine to what extent the school system may wish to expand its radio programs.

War time developments bring the possibilities of television closer to a practical reality. School people should be thinking in terms of its usefulness to the schools.

# MOTION PICTURES— NOT FOR THEATRES

By ARTHUR EDWIN KROWS

AMBITION alone had not been responsible for the great changes in the Carpenter-Goldman business. In 1926 had come the concluding phase of Wallace Kincaid's Pictorial Clubs, where both Carpenter and Goldman had belonged to the board of directors. Urban had a casual interest in the Clubs, with a few of his pictures on their releasing schedules. The outlet for his famous library had had a much graver turn, though, in the coming of sound pictures and the collapse of Vitagraph which the Warners had purchased early in 1925, because in the later years the Vitagraph exchanges had distributed most of the Urban subjects. Urban seems to have become first interested in the Spirograph about 1916, largely because it afforded a way of utilizing the very short scenes of early picture-making, so plentiful in early numbers of his collection, as well as for those brief items produced for his newsreels. The idea of presenting motion picture photographs spirally on a disk seems to have occurred to many experimenters; but apparently its rights were held most clearly by Alexander Victor, who had used the principle in his first Animatograph in 1909. But Victor, in his characteristic dislike of monopolistic control of patents, had readily consented to Urban's project. In return, the Urban Spirographs were manufactured at Victor's plant in Davenport, Iowa. The completed machine was first demonstrated about 1923.

Urban believed that there was also place for the Spirograph in the undeveloped field of home movies, and Joe Coffman felt the same way about that. While Coffman was in the mood he told me one day that, as the time of the small non-theatrical producer was definitely over (now that Big Business was appropriating his work), it was vital to all of us to turn to new fields such as that of home movies. The Carpenter-Goldman opportunity to enter there with the Spirograph had come when a high-pressure sales organization, to which Urban had entrusted the exploitation of the Spirograph and also of a folding bed of his invention, was called for a district attorney's investigation, and the existing stock of machinery and pictures was left for acquisition by anyone having sufficient vision to see the possibilities. Money was scarcely necessary, as the materials could be had on consignment. Coffman believed that the Spirograph was admirable for schools, too, and privately envisioned a phonograph attachment which would make its projection a talking picture. He might even have proved his point, but apparently his horoscope had specified other directions for his energy.

George Lane, who bought Arthur Carpenter's interest in January, 1927, was a gentleman of that *Joshua Whitcomb* type, with kindly face and white hair, which we like to think of as "real American." He struck me, when I first met him, as being decidedly out of place in this dizzy profession of ours, but he actually had a better right to be there than most others who expected to profit from non-theatrical investments. Several years later I came to know him fairly well, and then he told me some of the circumstances of his coming in.

He had been trained as a mechanical engineer. He had prospered, and with a brother owned a factory at Poughkeepsie, New York. It stood directly across from Vassar Hospital, and, one way and another, he became a trustee, and a valued friend of the doctors in charge. Surgeons as a class are frequently working out hobby gadgets in their spare time, and when these Vassar doctors had mechanical problems they came to George Lane. He found helping them a pleasant relaxation. One of the staff, Dr. John E. Patterson, a dentist, was a camera enthusiast, with

**Installment 54.—Those were days crowded with high adventure when the promoters of modern talking pictures discovered the fascinating new world of films in churches and schools**

an idea for a stereoscopic motion picture. Lane thought well enough of both man and idea to join Patterson in developing the machine. They worked it out with sufficient success for the Eastman Kodak Company to become interested—but that, again, is another story.

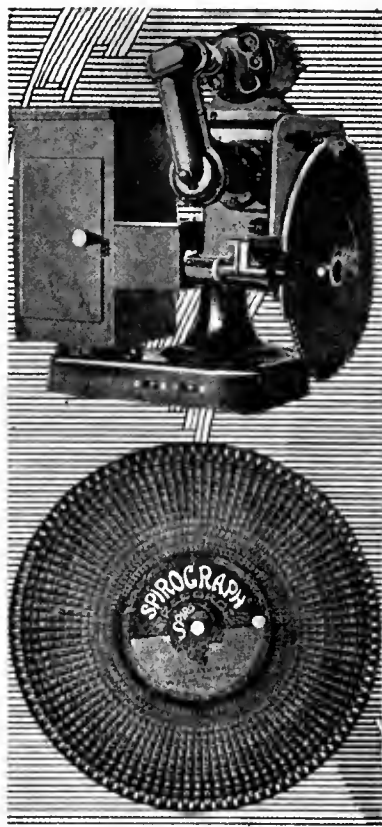
One evening Lane and Patterson were present at a hospital lecture delivered by a speaker from the American College of Surgeons. The lecturer mentioned the great value there would be in having stereoscopic pictures of operations, and, when the talk was at an end, Lane and Patterson showed him their apparatus. It had color possibilities, too, and that naturally would interest any surgeon. The lecturer was definitely impressed. They asked him how they might go about making the device useful in the way he had indicated. He advised them to see Carpenter-Goldman. Lane followed the suggestion, discovered the inventor's fairyland which is to be found in any busy animation studio, purchased Carpenter's interest and became a member of the firm. After that he took a hand in numerous experiments in surgical photography, using not only his own machine, but cameras built for the Kinemacolor process, made available to the firm through its association with Charles Urban.

There was much cautious parleying before Erpi and Carpenter-Goldman came to terms, but the direction of the tide was sufficiently clear to Goldman, Coffman and Lane for them to see that they would profit by fostering the connection. They knew, moreover, that the first commitment would have to come from Erpi because Erpi would need pictures and had no complete facilities of its own for making them.

## Sauce for the Gander

WITH life mounting and pulsating in all its members, development appeared without warning to Erpi in many places, and, as it happened, production began in the sales division. In that quarter there inevitably had arisen a reproachful criticism to the effect that, "Here we are, recommending the use of talking pictures to everybody else and haven't one of our own." So it was decided to produce a reel to answer the burning popular question of the hour, "How do they put the sound on the film?"

P. L. Thomson, of Western Electric, was much in evidence at Erpi then, because all of the precious Erpi equipment was being manufactured by his division of the Bell System, and, of course, Western Electric was the parent company. Naturally, this irregular but insistent question of production focussed presently upon the Western Electric Motion Picture Bureau, where Charles Bar-



Urban's Spirograph embodied one of the most intriguing principles ever applied to short movie exhibition—its pictures on a disk.

rell was doing so splendid a job. Barrell, with Walter Pritchard as cameraman, had lately produced an effective two-reeler on laying the new Western Union cable from Newfoundland to the Azores, "Business in Great Waters," scored it with a lecture, music and effects and booked it readily in a long list of first-class theatres.

But what should the new picture be? Many, myself included, tried their hands at it under Barrell's supervision, and eventually all the suggestions were combed and combined to make the scenario of an animated cartoon. This, of course, was playing directly, naturally and I am sure properly, into the hands of Goldman. The theme was the pitiable situation of the silent motion picture, symbolized by a caricature figure, and the plot consisted of its adventures in trying to become articulate. It was called "Finding His Voice." When completed it became one of the most popular short subjects of the time, and was screened in virtually every important theatre in the country. Today a print of it is kept at the Museum of Modern Art in New York as a milestone of progress in motion picture development. As Barrell did not personally produce cartoon animation, the work was referred to Carpenter-Goldman and by them to Max Fleischer and his gifted "gag-man" brother, Dave. The sound—voices, music and "effects"—were added in the small but highly practical New York studio of the Paramount newsreel. The voice of "Dr. Western," to whom the silent picture was taken for diagnosis and who explained the essential facts about how they put the sound on the film, belonged to Carlyle Ellis.

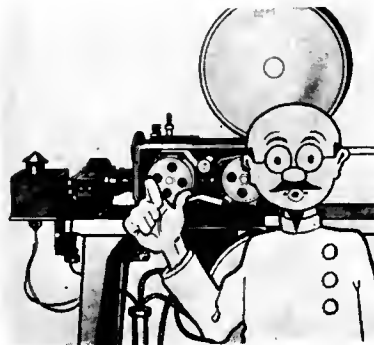
Herbert M. Wilcox, engineer in charge of theatrical installations for Erpi, then found need of further subjects to educate the customers, and it was decided to produce two single-reelers covering, respectively, the manufacture of the sound equipment in the great Hawthorne Works of the Western Electric Company at Chicago, and the scientific aspects as shown in the daily routine of the Bell Telephone Laboratories in New York. I assisted Barrell to make the Chicago subject, and was left alone to produce the second. At the suggestion of Wilcox on the first and of P. L. Thomson on the other the narrative voice in both cases was my own, a fact which was to lead to some embarrassment later, when some experimenting, amateur psychologist insisted that it was very disturbing to an audience to hear a voice without seeing the source, and I was obliged to don the makeup of a clothing-store dummy and appear in person for a space after one main title, thereafter being permitted mercifully to fade out and, like that legendary Greek, be a voice only.

Education of exhibitors through this great new vehicle of the talking film was not to stop with the laboratory and factory revelations, but was to go on into the placement of projectors, monitor horns and all the other features of installation. In such explanation previously a kind of

corporation celebrity had been gained by W. W. Symons, one of the regional managers; and he was assigned to see the matter through.

Symons did very creditable work considering his inexperience as a scenarist, but, by appearing personally in the films as the Bell System engineer who answered all and sundry questions put by a hypothetical theatre manager, when neither questions nor answers could then be fully practical, he exposed himself to later derision, and the subjects were soon discarded as obsolete. Direct supervision of these particular productions was given to Joseph Coffman, and the making was first in the Fox Studio, on Tenth Avenue, not far from the Fisk Building, and then, as Carpenter-Goldman became more settled in their quarters over the river, in the monk's-cloth-draped studio in Astoria. Coffman was also heavily engaged in producing subjects on the acoustics of the sound film featuring formal lectures by Bell scientists notably Dr. Harvey Fletcher who had been conspicuous in perfecting the talkie system, with pointers, charts and other illustrative apparatus. The technique was of the true lyceum variety, with table, water-pitcher and glass, and the speaker in full dress.

One speaker who became a veritable martyr, was amiable Howard Santee, protégé of John Ling, executive vice-president of Erpi, one of the liaison officers between the Bell Laboratories and Erpi. Santee was surprisingly young for one of so much authority and, being small in stature beside, invariably brought chuckles from the audience when he began one of his reels with a speech written, I believe, by Coffman, starting, "When I was a small boy, little did I dream that the



**"Finding His Voice" was Western Electric's way of initiating playgoers into secrets of modern talkies. Max Fleischer did the cartoon; Carlyle Ellis spoke for the doctor.**

time would come when I would be drawing acoustical rabbits from the hat of science." When Santee was trying to memorize this imposing speech, which had to be recited all in a single "take," he spent most of one afternoon kicking around the studio damning the rabbits.

In these days of complete flexibility of the sound equipment, it is difficult to realize how rigid the requirements were then. Cameras were locked in ponderous, sound-proof "ice-boxes" which were nailed to the floor, and supplemental cameras,



(c) Baehraeh

**Col. Frederick L. Devereux's whole-hearted enthusiasm for talking pictures in education was undeniable. Under him Erpi made school films.**

sufficiently difficult to procure for any purpose, were anchored in fixed positions for additional "angles." It took about twenty-five feet of 35mm film to bring the cameras up to speed, with synchronization marks and other identifications, and twenty-five feet more to bring it down with more marks; and, once started, the technicians preferred not to stop until a full thousand feet had been shot by each camera. "Playback" records were made for alleged tests of sound quality, the slightest cough, hesitancy or corrected slip of enunciation, now hailed as proof of naturalness, occasioned a retake, and "dubbing" separate sound-tracks or phonograph records together was frowned down as utterly destructive to sound quality, which, in the province of the Bell System, especially, must never be permitted to fall below standard.

Consequently, in a picture requiring speaker, orchestra and other sound effects, all were staged at the same time, and a mistake anywhere, even a trivial one, meant that the whole thing had to be done over again. Over and over again, to eliminate the sounds of passing trains, noon whistles, droning airplanes and children on roller skates bribed to keep out of the alley. This cost plenty of money, too; but when they speak slightly today about how expensively the first talkie directors worked as compared with present ones, remember that the short cuts fully approved in this late year, were not countenanced then.

A modern talking picture has its sound-track, as the sound record is called, printed photographically down the side of the film beside the successive images. For separate attention in development, and convenience in editing, the sound-track is recorded, wherever practicable, on a separate film, the negative image and negative sound-track being combined in the printing stage on the single positive used in projection. Obviously, the relationship of sound and image must be maintained, or synchronization is lost.

Nowadays, when careless cutting has caused loss of synchronization, it is easily restored by running prints of the separate negatives side by side on a handy test machine called a double moviola, which permits them to be moved individually backward or forward until they are properly juxtaposed. The usual method of restoring synchronization in the early days was to try visually to "read" the sound track, then to make a combined trial print for projection on a regular theatrical machine, and next to hold projection-room conferences in which informal votes would be taken on whether the sound was three frames too early or four frames too late. Sometimes there were nearly a dozen combined prints before the approved junction was obtained. I have a clear picture, on the tables of my memory, of Joe Coffman seated in the laboratory before one of the measuring contraptions which he was forever inventing then, triumphantly identifying middle C on a sound-track as corresponding with the image where a musician at a viola brought his bow in contact with his instrument.

Coffman's conscientious application to all of these problems, his inventions (I believe that he had much to do with invention of the desitometer) and his authoritative manner as director on set, all combined to give him an appreciable fame; and when the heads of the Bell Telephone Laboratories, convinced that this talking picture by-product really was important and far-reaching, decided to build an adjoining, complete experimental motion picture studio and laboratory, Coffman's advice was sought on the entire construction. This was about the time "Finding His Voice" was going into production, and I chanced one day to be visiting the Carpenter-Goldman Laboratories to discuss my tentative script for it. Our conversation led to the subject of the proposed new studio, and I told Coffman about a pet notion of my own for an economical stage construction in which the usual rectangular space would be divided by a diagonal wall to make two stages, instead of one. Coffman incorporated it in his plan and, although the Bell engineers lost heart and modified it, one of the two stages in the structure which ultimately arose on Bank Street was built in triangular form. For the benefit of visitors who have wondered why, this is the probable reason.

With the completion of the studio, the sound tests of the experimenting engineers became more elaborate, and they decided that they should work with conditions more closely approximating those of the professional producers. So Walter Pritchard, who had photographed telephone films for Carlyle Ellis and for C. W. Barrell, was taken on by the Laboratories as official, resident cameraman.

For a time nearly all talking pictures were made indoors on the allegation that sound could not be controlled properly outside, and the background was monotonously a set of monk's cloth curtains rated to be without reverberation or echo. But heretic professional producers in Hollywood insisted that they had to have

built scenery, actually using some of it in their theatrical talkies, so the Bell engineers reluctantly decided to yield on that point, too. The Fox-made Hollywood feature, "In Old Arizona," starring Warner Baxter, was a nine days' wonder because most of its scenes had been photographed with "original sound" out-of-doors.

### The Colonel and His Men

OF COURSE, the Erpi non-theatrical plans threw heaviest stress on educational films. Schools were to constitute the large market there. So, when the non-theatrical offshoot of Erpi was formed, in January, 1929, it was known as the Educational Department. Placed in charge of it was Frederick L. Devereux, for many years an officer in the American Telephone & Telegraph Company. He came as a stranger to the non-theatrical field, and with no previous acquaintance with motion production or distribution of any sort; but he had a deep personal interest in education. He had won an A.B. at



Blackstone

**Dr. N. L. Engelhardt came to Erpi's educational committee as one of the country's best known authorities on how schools are organized.**

Gonzaga College in 1902, when he was twenty years of age, an LL.B. at Georgetown University in 1906, and a Ph.D. from the latter institution in 1917. And he had had an even stronger reason for keeping abreast of new trends in pedagogy as the widowed father of a growing son and daughter. His business training had been in financial divisions of telephone work, culminating in his place as vice-president of the Bell Telephone Securities Company. Shortly after Erpi began, Walter S. Gifford, president of the A. T. & T., presented him with the 35-year medal of service to the System. In World War Number I he was a lieutenant-colonel on the General Staff of the U. S. Army, and subsequently ranked as a colonel in the Officers' Reserve.

To assist Col. Devereux in the new Erpi organization was chosen Howard Gale Stokes, of the motion picture de-

partment of the A. T. & T., a man familiar with both the film industry and the Bell policies. Moreover, Stokes, it will be remembered, had produced the first talking picture made by the System. Stokes was happy in his place and was not anxious to come to Erpi, but he consented under pressure and with the understanding that he should have time out to attend the international advertising convention that summer at Berlin.

Knowing how tentative everything necessarily was at the time, he persistently declined a title until some designation became important to promotional literature, and then he chose the sufficient but wholly ambiguous one, "Development Manager." Under this his duties and position might change indefinitely, and, to be sure, as later events soon proved, his work really was developmental. He was succeeded in his film work at the A. T. & T. by his former assistant, Jerome M. Hamilton, with Carlyle Ellis in charge of actual production. Ellis had given up his business and had gone to work exclusively for the A. T. & T. nearly a year before.

Quick preliminary surveys and presumably authoritative advice had given Col. Devereux the usual assurance that there were no real school pictures in existence, and, of course, there were no talking pictures of this type. So he realized (and was a little grateful for the opportunity, too) that it was necessary to start in this department virtually from the bottom. Among educators, by now, the custom had grown to approach matters of this sort in committees, each composed of representatives of the different educational branches. There especially had to be an expert on elementary schools and one on teacher training. Educational pictures aim principally at the range from the fourth or fifth elementary grade through junior high, and are rather neglectful, perhaps, of primary and college levels save in "normal" schools. This range was and probably still is commonly accepted as representing the great mass audience in this phase of non-theatricals.

The Colonel lived in the pleasant Westchester suburb of Bronxville, where he was a village trustee and a deservedly respected citizen. In later years he was to be the mayor. Bronxville schools had a high rating among educators for employment of advanced techniques, the applications of which were usually "in co-operation with" Teachers College of Columbia University. So, when the Colonel discussed some of his problems with friends among the Bronxville schoolmen, he was referred to Columbia as a proper, authoritative source of good advice. At Columbia his first profitable contact seems to have been with Dr. Nicolaus Engelhardt, professor of education at Teachers College. Engelhardt dissuaded the Colonel from his first, tentative idea of establishing a committee of five or six prominent educators as probably too difficult to bring together when needed and subject to too many varieties of individual opinion, and the number was presently limited to three.

(To be continued)



## Two Important Audio-Visual Education Meetings

### Northern Ohio Visual Aids Conference

THE first Visual Aids Conference ever held in northern Ohio will include addresses by Frank J. Lausehe, Mayor of Cleveland, School Superintendent Charles H. Lake, and experts from the Ohio area and elsewhere in the country. The conference will meet April 3 and 4 in Hotel Hollenden, Cleveland, for a series of practical demonstrations of the latest methods of teaching with modern visual aids. The notably fine program, nearly completed, is printed below.

Director M. R. Klein, of the Educational Museum of the Cleveland Public Schools, is general chairman of the Conference. He has arranged also an exhibit of new equipment and supplies. The committee on arrangements hopes to make the conference an annual affair, in cooperation with Zones III and IV of the Department of Visual Instruction of the National Education Association. Attendance is cordially invited from all States within war-time travel radius.

#### THE FIRST NORTHERN OHIO VISUAL AIDS CONFERENCE

In Co-operation with

The Department of Visual Instruction (Zones III & IV)  
National Education Association

Monday and Tuesday, April 3rd and 4th, 1944  
Hotel Hollenden Ballroom, Cleveland, Ohio

#### PROGRAM

FIRST SESSION, Monday Afternoon 2:00 P.M.

Max R. Klein, General Chairman

- Visual Aids in a Children's Museum (Illustrated)  
Margaret M. Brayton, Curator, Children's Museum, Detroit, Michigan
- Pupil-made Slides as an Aid to Integrating Activities in Elementary Education (Illustrated)  
Mrs. Edna Moore Skelly, Principal, Standard School, Cleveland
- Silent Films as an Aid in Teaching Elementary School Pupils  
Agnes McFadden, Principal, Union and Tod Schools, Cleveland
- The Art Museum Comes to the School (Illustrated)  
Dr. Thomas Munro, Curator of Education, Cleveland Museum of Art
- Visual Aids of a Progressive Zoo, (Illustrated)  
Fletcher A. Reynolds, Director, Cleveland Zoo

SECOND SESSION, Monday 8:00 P. M.

- Greetings—Hon. Frank M. Lausehe, Mayor, City of Cleveland; Charles H. Lake, Superintendent, Cleveland Public Schools; Mrs. Camilla Best, President, Department of Visual Instruction, N.E.A.; Joseph F. Landis, President, American Federation of Teachers.
- Address—(By a Representative of the Motion Picture Producers and Distributors of America, New York)
- Your Film and Slide Exchange in Ohio  
B. A. Aughinbaugh, Supervisor, Film and Slide Exchange, Department of Education, Columbus, Ohio
- New Techniques of Visual Training in the Armed Forces  
Commander Patrick Murphy, Chief, Training Aids Section, United States Coast Guard, Washington, D.C.
- Teacher Training in Visual Education—When Do We Start?  
Dr. Edgar Dale, College of Education, The Ohio State University, Columbus

THIRD SESSION, Tuesday 9:30 A. M.

- Visual Aids in Art Activities (Illustrated)  
Alfred Howell, Directing Supervisor of Art, Cleveland Public Schools

Through the Window Pane—A Robin's Spring Story (Colored Film with Music on Disc)

Mrs. Warner Seely, Cleveland Heights

Classroom Methods of Using Sound Films—A Demonstration Motion Picture Project Report

Miss Helen Hardt Seaton, Executive Secretary, Motion Picture Project, American Council on Education.

Motion Pictures in a Modern High School

L. K. Meola, Coordinator of Visual Aids, John Hay High School, Cleveland

Luncheon, Tuesday Noon, Coordinators of Visual Aids in Schools and Guests

FOURTH SESSION, Tuesday 2:00 P. M.

Visual Aids in Teaching Music Appreciation (Illustrated)

Lillian L. Baldwin, Supervisor Music Appreciation, Cleveland Public Schools

Practical Suggestions of Visual Aids in an Elementary School (Illustrated)

Adela M. Losch, Principal Miles and Cranwood Schools, Cleveland

Visual Aids for Industrial Arts Education (Illustrated)

Carl H. Hamburger, Supervisor Industrial Arts, Cleveland Public Schools

A School Produced Colored Film with Sound on Disc—A Guidance Project

Anthony L. Cope, John Hay High School, Cleveland

FIFTH SESSION, Tuesday 8:00 P.M.

A Filmstrip and Follow-up for a War Training Class

Joseph A. Roenigk, Cleveland Trade School

Microprojection for Biology

Sterling O. Wilson, Collinwood High School, Cleveland

The Use of Pictorial Material in a Progressive Church School

Robert J. Holden, Director, First Unitarian Church School, Cleveland

### A Letter from the President of Zone II

Dear Members and Friends of Zone II:

Visual education is being utilized in all branches of our armed forces and in pre-induction courses. Many of the films and other aids of the government and much of the recent visual education material of other organizations are needed in our schools at this time. Therefore Zone II Department of Visual Instruction has planned this meeting in *Visual Education Today and Tomorrow*, to be held concurrently with the Association of School Administrators in the Hotel New Yorker, February 23, at three thirty o'clock. At that time some of the latest phases and materials in visual education for the schools will be discussed and shown.

Plan to attend this meeting and invite your friends also. Come and renew friendships, meet other folks interested in visual education in the schools, and enjoy an interchange of ideas.

(Signed) E. WINIFRED CRAWFORD

#### Officers of Zone II—D. V. I.

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## P R O G R A M

**Zone II Department of Visual Instruction  
National Education Association  
held concurrently with**

**The American Association of School Administrators  
in New York City**

**Wednesday, February 23**

Hotel New Yorker, Parlors F and G

Mrs. Esther L. Berg, Chairman

Theme—*Visual Education Today and Tomorrow*

Dr. E. Winifred Crawford, President Zone II, Presiding

Greetings from Dr. A. L. Threkeld, Superintendent of Public Schools, Montclair, New Jersey

Visual Aids in the Armed Forces (with film showing)

Lieutenant Lyle Stewart, Senior Utilization Officer, Audio-Visual Training, United States Navy

School Opportunities in the War Time Situation (with film)

Mr. Floyd E. Brooker, Director, Visual Aids for War Training, United States Office of Education

Report of National 16mm Advisory and Policy Committee of the Office of War Information

Mr. L. C. Larson, Chairman

Production of Motion Pictures for Inter-American Understanding with showing of films "Montevideo Family" and "High Plane"

Mr. Julien Bryan, Lecturer and Documentary Film Producer

Concluding Remarks—Outlook for Tomorrow

Dr. Lucile Allard, President, Metropolitan New York Branch, Department of Visual Instruction

### EVENING SESSION

Informal Dinner—6:30 P. M. Price \$2.50

Town Hall Club, 123 West 43rd Street

Miss Rita Hochheimer, Presiding

Preview of "Adventures of Mark Twain"—8:45 P. M.

Warner Bros. Studio, 10th floor, 325 West 44th Street. Admission by ticket only. Tickets up to capacity of studio will be sent free to members and guests on application.

(Reservations for dinner and film preview should be made with Mr. Don Carlos Ellis, 21 W. 46th Street, New York, 19)

## Photography in the High School

(Concluded from page 61)

cists, astronomers, medical men, zoologists, botanists, teachers, and others have found photography to be a useful, and in some cases, an indispensable tool in their respective fields.

It is not expected that the more specialized uses of photography will be of great value to the high school pupil, but even the more simple photographic skills may serve as tools in many secondary school areas.

In the natural sciences, for example, pictures of plants and animals are always useful in the study of these subjects. A simple photomicrographic outfit might be made with an ordinary box camera, a microscope, and a few accessories. The social science classes may plan a project of social documentation in the community, picturing with cameras, some phase of community life such as housing, sanitation, traffic safety, or the functions of civic departments. The physics student could study spectroscopy using the camera and the sensitive plate. Language classes could illustrate themes with pictures or write compositions from a picture or a set of pictures.

As an educational tool, photography is the very heart of the school visual aids program. From the photograph made by student or teacher, lantern slides or film strips may be made and added to the library of materials. Furthermore, school plays, P.T.A., and class activities may be advertised by means of the photograph. Dramatics teachers have found it profitable and time-saving to photograph the sets of school plays so that these sets may be quickly reconstructed at a later date. Many school magazines make use of pictures taken by students, and some photography clubs make the putting out of the school annual one of their major functions. Industrial arts students may make photographs to accompany blueprints of projects they have completed and place these on file for the use of other students.

In short, while we need not teach high school students how to handle the highly technical processes of photography, we can make photography useful in the classroom in almost every subject, and at the same time show how this tool has contributed to the development of modern civilization as a whole.

### Objective 7. To Encourage Desirable Habits of Work

Success in photography is not ordinarily achieved by random picture making and careless laboratory practice. Certain traits and work habits which are necessary for the best quality of work in photography are listed below. Most of these traits and abilities are important in all fields of endeavor. The teacher should make this clear, and should teach for transfer.

- a) Observation. The ability to see pictorial possibilities.
- b) Cleanliness; essential from loading the camera to presenting the print.
- c) Accuracy; in making measurements, focusing, timing, and the like.
- d) Neatness; especially important in preparing work for exhibition.
- e) Ability to meet people and to deal with human subjects.
- f) Originality. The ability to present ordinary subjects from a fresh point of view.
- g) Pride in craftsmanship.
- h) An active, inquiring mind.

Whenever the worker in photography grows careless or hasty in his work, the results are immediately evident in the product of his labor. No preaching on the part of the teacher is necessary to make the student see that his work is poor, for concrete evidences of faulty craftsmanship appear for all to see. On the other hand, a well-mounted, properly exposed and developed print is material evidence of a good piece of work, and the student immediately enjoys the reward of careful craftsmanship.

In view of the above objectives, it should be evident that a photography program can contribute richly to the aims of general education. Certainly, the possibilities of instruction in this subject merit the consideration of all educators interested in the visual education field.

# THE NEW ENGLAND PAGE

## Conducted by

The New England Section (Zone 1) of the  
Department of Visual Instruction of the  
National Education Association of the U.S.

Editor, JOHN H. LYONS

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### A Message from Our President

WE of the New England Section, Zone 1 of the Department of Visual Instruction, are pleased at the opportunities provided by this space in Educational Screen. At the present time, when many meetings are being cancelled due to problems of transportation, and when the majority of us are over-worked, due to the pressure of war duties added to normal responsibilities, it would seem that an efficient method of exchanging ideas is of tremendous value. Both now, and in the future, truly effective teaching is going to be more essential than ever before. Such teaching can be attained, in many cases, only by intelligent use of audio-visual aids. It would seem, then, that all our efforts should be directed towards developing this field as rapidly and as thoroughly as possible.

As an aid to such development, this page is of extreme value. May I urge, therefore, that each and every New England educator who is actively interested in the field of audio-visual education, contribute at least a small part of his experience to this page for the common good of the field. **You will be doing a real service by sending the editor of this page a short account of your experiences, regarding profitable use of audio-visual aids.**

Edward F. Wheeler

### Connecticut Schools Active in Radio

The use of radio as an educative medium has reached a new high in Connecticut this past year. At the present time there are over fifty-two schools taking an active part in the C.B.S. American School of the Air broadcasts that emanate from Hartford's WDRC.

This program started over six years ago when Sterling V. Couch, Educational Director at WDRC, asked some of the neighboring schools to carry on a student discussion following the program entitled "This Living World" rather than to listen to the student discussion that came from New York. This program called for our station to have its own student group representing a Connecticut High School. At first a group of from four to six students representing one school would carry on the discussion. It was later decided to change this to two groups of four each from two different schools. This idea resulted in a lively and interesting clash of opinion. Since none of the students is allowed to use notes or a script the entire program is unrehearsed and extemporaneous. This provides excellent training for the more than 208 students who take part in this program. Each school usually takes part in two programs each year. In most cases only one pupil of a group has previously broadcast and very often an entirely different group represents a school at each broadcast.

This broadcast has now become so popular that its audience rating is higher than many of the regular evening programs. At the present time there are about thirty stations on the network who have this type of local program. There are only four or five in New England.

**An innovation by New England—a page of its own for telling its own story.  
Let the nine other DVI Zones read, weigh, and act accordingly.—N.L.G.**

### Bangor Projectors Club Solves Many Problems

Principal Russell I. Mograge of the Fifth Street Junior High at Bangor, Maine, gives us the following report on his "Projectors Club".

"Operators for Audio-Visual apparatus are trained by our Projectors Club. There are thirty-four students from grades seven, eight and nine enrolled as members. This club is included in the Activity program with meetings held during the school day.

"Mr. Walter Witham, instructor in metal work and a projectionist of professional experience, acts as sponsor. Members of this club receive instruction in the details of construction for each type of machine. They arrange programs and act as helpers or operators. Thus we have the services of reliable operators at any period with a minimum of interference with individual programs.

"In addition to solving the operator problem there are many incidental outcomes that have been outstanding:

1. Teachers are using visual aids more frequently and to better purpose when relieved of the responsibility of operating the machine.

2. 'Running the Picture Machine' is a highly coveted privilege. In several cases it has served as the means for the happy solution of a so called 'problem case'.

3. Student response to programs operated by members of their own groups has promoted a more wholesome attitude toward the entire plan."

### Springfield Schools Plan to Build Kodachrome Units

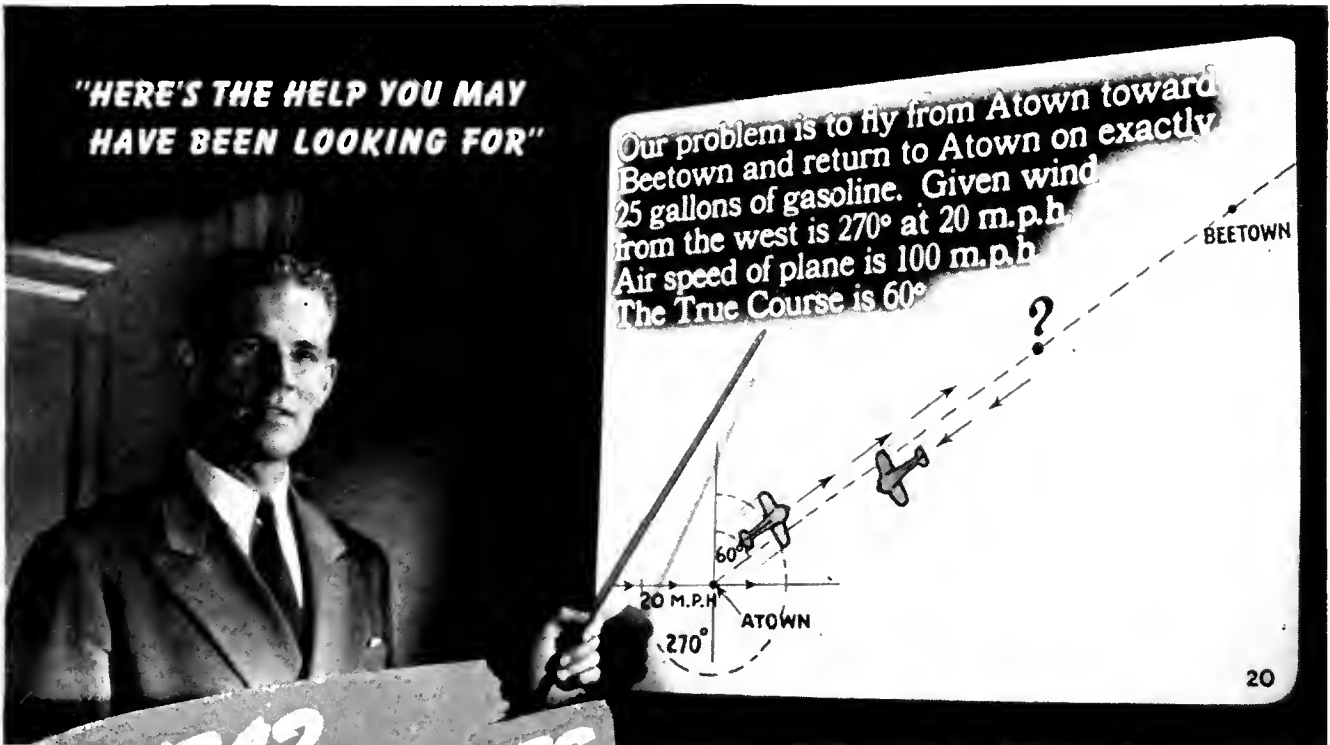
Under the direction of Ralph A. Stout, Supervisor of Audio-Visual Aids for the Springfield schools, plans are being made to develop a library of 2x2 kodachrome slides.

With this idea in mind a teacher's committee was organized to develop a unit on the Springfield police force. This committee met with the police officials, had a tour through their departments, and then came back and submitted a series of shots which they considered important in presenting this unit. The unit has been broken down into two sections, one for the kindergarten and first grade pupils and the other for the sixth grade level and adult education groups. The committee is taking its own pictures and when the collection is completed the same committee will write a teachers manual to accompany these slides.

Springfield does not intend to discard its 3¼x4 slides. They have just completed the task of checking over their entire collection. All antiquated slides have been discarded with all those that remained being collected and formed into teaching units.

### Fitchburg High Dramatic Club Sponsors Visual Aids

The Dramatic Club of Fitchburg High School under the direction of Miss Anna E. Dunn has been playing a major role in developing the Audio-Visual Aids program in that school. This club has made it possible for the school to present feature films of educational value. They have presented outstanding speakers, actors, and exhibits. This one club has become so popular in the school that its membership has reached the grand total of 450 during this school year.



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# The Film and International Understanding

## An Operating Film Program for International Understanding of America

THE Overseas Branch of the Non-Theatrical Section of the Motion Picture Bureau of the Office of War Information is actively engaged in an international film program which aims to present a more favorable picture and to bring about a better understanding of the United States in the various areas of the world which it serves.

The audience for this film program is the civilian audience in all countries outside of the western hemisphere in which the enemy does not have control. This includes the civilians in Allied and neutral countries, as well as in occupied and liberated territory. In view of current military developments, these areas and audiences are increasing rapidly.

Although the program is strictly a war activity, the fact that it actually is operating in this field over such a wide area gives it even greater significance. Some consideration of its functioning may teach us something about the problem of increasing international understanding through the use of films, both now and after the war.

The program covers a wide range of territory and activities. It has control over the distribution of civilian films in occupied areas. For this purpose, it has a program for the training of operators and distribution promoters for this type of work, although as soon as it seems wise and possible, local civilian operators and distributors are encouraged to resume functioning.

Some educational and governmental agencies have films, all or parts of which are useful for the program. Arrangements are made for the utilization of as much as possible of this material. The Branch also issues a news reel of its own which is used in its program. Not the least of its activities is the production of films of its own.

Such a wide program involves the use of many different languages—twenty-two at the time of this report, including English. In order to overcome the barrier of illiteracy in any language, spoken comment is generally used in preference to printed sub-titles. Since dubbing in dialogue to coordinate with the lip movements in so many languages would be an impossible task, the foreign-language sound tracks in general carry comment rather than dialogue.

The twenty-two languages referred to above as in use in this program are: Afrikaans, Arabic, Bulgarian, Chinese, Czechoslovakian, Danish, Dutch, English, Flemish, French, German, Greek, Hungarian, Italian, Norwegian, Polish, Portuguese, Roumanian, Serbo-Croatian (Yugoslavia), Spanish, Swedish, Turkish.

### Films From Home for American Prisoners

American boys in war prison camps in Germany already have received the first shipment of 26 American motion pictures sent to them through the good offices of the War Prisoners Aid Committee

DR. JOHN E. DUGAN, Editor  
Haddon Heights, New Jersey, Schools

of the Young Men's Christian Association. The films will be distributed from the international headquarters of the World Committee of the Y.M.C.A., a neutral organization, in Geneva, Switzerland, in accordance with a procedure agreed to by Germany which will permit the showing of American motion pictures to Allied prisoners in German prison camps and German-made films to Germans imprisoned in the United States.

Final arrangements for the shipment of the American films were completed in December by Tracy Strong, executive director of the War Prisoners Aid of the Y.M.C.A., with the War Activities Committee of the Motion Picture Industry, the Army Overseas Film Service and the Office of Censorship.

Regarding facilities for showing the films, Mr. Strong said: "We have checked most of the prison camps and find that they have 16mm. projection equipment ready to project the films. . . . Between the International Red Cross, which looks after the supplementary food and clothing for war prisoners, and the War Prisoners Aid of the Y.M.C.A., which provides for the educational, recreational and religious needs, our boys are not forgotten when they become prisoners of war."

### Foreign Films for Language Study

An experiment in the use of French, German and Russian feature films to accustom language students to a wide variety of different accents and dialects is now under way in a group of Eastern universities where training in foreign languages is being given to service men under the Army Specialized Training Program.

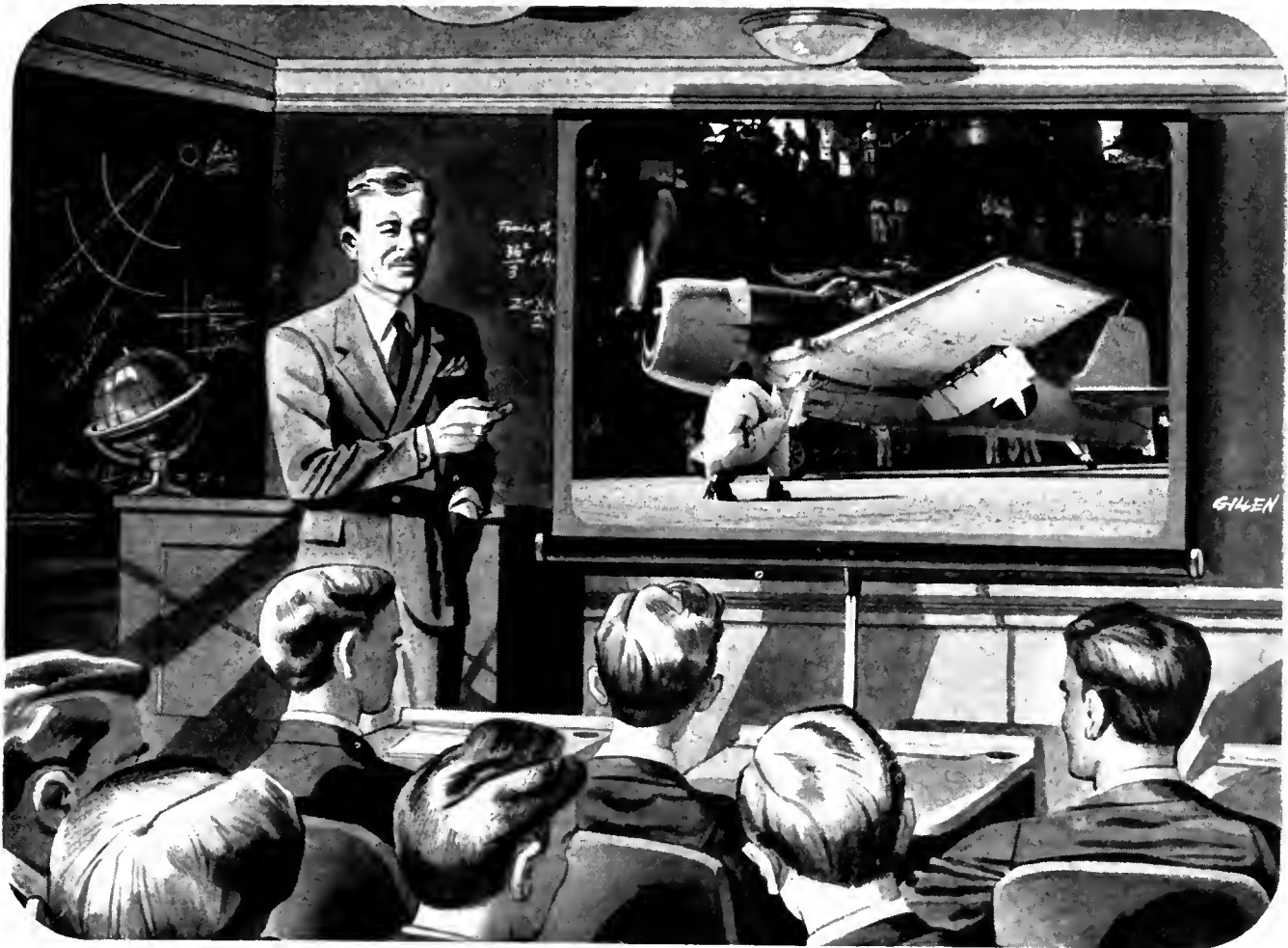
The chief value of the foreign-language feature film, according to Prof. Ernest L. Hettich of New York University, coordinator of the Army Specialized Training foreign area and language programs, is that it offers the only available means of allowing the student to judge whether his knowledge of the language he is studying is sufficiently good to enable him to understand rapid dialogue.

Foreign-language instructors in the N.Y.U. language program follow up the use of these films by directing the conversation at the next class session to bring out whether the student caught and understood parts of the dialogue which were not given in English sub-titles.

The results of the use of these films may have a tremendous effect upon the methods and materials of foreign-language instruction in our schools and colleges after the war.

**Editor's Note:** The following motion pictures mentioned in our December issue in this section on "The Film and International Understanding", are released in 16mm. by the firms indicated: *April Romance*, *Beethoven*, *Gunga Din* and *Moonlight Sonata*, by Walter O. Gutlöhn, Inc., New York City; *Little Lord Fauntleroy* by Ideal Pictures Corporation, Chicago; *Nine Days a Queen* by Brandon Films, New York City.





*(The projected picture is an official U. S. Navy photo)*

# Visual Training Programs "GET AWAY" Fast

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# SCHOOL MADE MOTION PICTURES

**HARDY R. FINCH, Editor**  
Head of the English Department  
Greenwich High School, Greenwich, Conn.

**EDITOR'S NOTE:** Mr. David Schneider, acting head of the Biology Department of Evander Childs High School in New York City and an active worker in the field of motion pictures and still photography, will conduct the Question Box in succeeding issues of this department.

Mr. Schneider was graduated from the College of the City of New York in 1923 and received a Master of Arts degree from Columbia University in 1928. He has taught in the elementary and junior high schools of New York City. From 1938 to 1943 he was chairman of the high school Visual Aid Committee. He has produced two well-known films: "Evander's Chicks," for New York City high schools; and "They All Go to Evander," which is being circulated in Central America for the State Department. He assisted the Coordinator of Inter-American Affairs in producing "La Segunda Ensenanza En Los Estados Unidos," based on his scenario.

Readers of EDUCATIONAL SCREEN are invited to send questions on their film production problems to this department. Mr. Schneider will be glad to answer them in future issues.

## QUESTION BOX ON SCHOOL FILM PRODUCTION

**Question:** We have several hundred feet of film containing many excellent shots taken in the last few years during trips across the country. I know that these films could be useful in some of the geography classes of our school. I am told that the average title printed and made in the laboratory costs anywhere from twenty-five cents to a dollar. At that rate the sixty or more titles that we need would amount to about thirty dollars. Please tell us how we can make and develop our own titles, giving approximate costs.

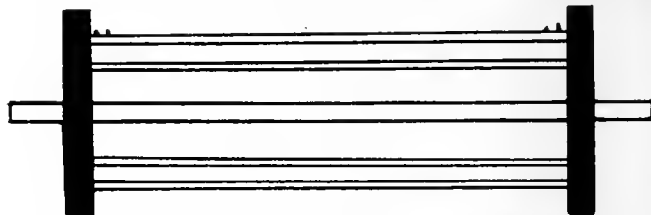
**Answer:** The simplest and least expensive method of making your own titles is to photograph them on positive film, remembering that the finished film is no different from any negative, meaning that the original lights and darks are reversed. Black lettering against light background may be had with the regular titling outfits. If you like your titles white against a dark background—a combination easy on the eye—it is best to hand-print them in India ink on white cards. If your lettering is the kind that is not photogenic, you might resort to the typewriter, being doubly careful about the condition of your ribbon and the cleanliness of your letters.

As to the nature of each title, keep in mind the audience for which it is intended. In general the fewer the titles the fewer will be the breaks (both literally and psychologically) in the continuity of the film. In a good travel film the natural settings of road signs, railroad stations, entrances to national parks, or historical landmarks will serve, better than any manufactured title, as a continuity in its appropriate place in the film. Of course there will be need of explanations of important activities that may be going on in the film. In that case, if you intend to make it a teaching film, may I suggest that many of your titles be worded in the nature of thought challenging questions? For example, if you have scenes portraying logging activities, your questions might be on the identification of trees—the reasons why that particular area is best suited for logging—why this activity must be carried on only during certain parts of the year—or how the techniques used by the men are more efficient than others.

Another thing to keep in mind about titles is the language comprehensibility of your students. Here too economy of words, coupled with simplicity, should be the guiding rule.

As far as footage is concerned, it is best to keep in mind the speed of the slowest reader of your audience. A good criterion would be to read each title twice at your own normal reading rate, while the camera is photographing your title. It's better to have an extra foot or two of a title than be that much short.

To develop my own titles, I had a spool built in the school shop. The spool consists of two disks about ten inches in diameter, made of pine or any other wood available. This wood should be about one-half inch thick. About one-half inch in from the periphery of each disk, drill holes about  $\frac{3}{16}$  of an inch in diameter. These holes should be spaced about one and one-half inches apart on a circle concentric with the periphery of the disks. By means of dowel sticks to fit these holes the disks are now joined. The length of these dowels will vary with the amount of titling one may expect to do, and also with the length of the developing trays. In my own case 12 inch dowels cover both requirements. Through the centers of both disks runs a dowel about 22 inches long and about  $\frac{3}{8}$  or  $\frac{1}{2}$  inch in diameter. This gives the spool a handle on each side for rotation in the tray. Make sure that all joints are properly sealed, all rough areas thoroughly sanded, and the entire spool waterproofed with several coats of shellac or other agent.



Sectional view of drum for developing titles

Two small, thin nails (brads), spaced exactly the distance between the width of two sprocket holes of a single 16mm frame, are now placed on one of the dowels near each of the two disks. These nails will anchor the films at each end and also maintain proper tension while the spool is being rotated in the developer and hypo. Scotch tape may be used instead of the nails. Under a safelight in the dark room thread the exposed film spirally on the spool, emulsion side up, away from the wood. The important thing is to practice threading some old film in daylight to learn to control the spacing of the spiral and avoid overlapping of the film.

After experimenting with many developers I found that Kodak D-11 gives best results. If the film is properly exposed (positive film has very low emulsion speed) five minutes of development in D-11, followed by proper fixing should give excellent, clear titles. After the film has been fixed in hypo and washed in running water it may be left to dry right on the reel, or, if one prefers, each title may be separately cut and hung to dry in the usual manner.

<i>Estimated costs</i>	
2 rolls of positive film (200 ft.)	\$2.00
1 gallon D-11	.50
1 gallon Hypo	.50

<b>Total</b>	<b>\$3.00</b>
--------------	---------------

Since the average title runs to about three feet, the two rolls of film should yield at least sixty titles. The developer and hypo, if returned to their proper bottles after using, could be made to work for another two hundred feet of film. This would bring the original cost down to \$2.50 per sixty titles. D.S.



## Will Stokowski "swing it"?

BOOGIE WOOGIE and Barrel House are pretty tough competition for the average serious music course in high school. Unless boys and girls can "swing it," their minds won't reach out, as a rule, toward the finer music they could enjoy just as richly.

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Schools all over America—some very large, some very small\*—are finding out that 16mm feature-

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# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor  
New York University Film Library

### TRENDS

**MacLeish Asks Film Library for Nation**—*Motion Picture Herald*, 154: no. 4, January 22, 1944.

A project already under way by the Library of Congress, in cooperation with the Museum of Modern Art Film Library is that of selecting films that are to be preserved for historic value. The project is now operating under a three-year Rockefeller Foundation grant. Mr. MacLeish hopes to get financial support from Congress and from the film industry in continuing this work.

### UTILIZATION

**Measuring Film Usefulness**—Dr. Abram Vandermeer—*Business Screen*, No. 4, 1943-4.

Two major problems were studied in this experiment: whether or not a careful use of motion pictures would reduce the training time for lathe operators; and whether the learner is thereby given some technical information as a background for his work. It is noted that from 19% to 53% of their practice time was saved, or "with careful use . . . untrained workers can be expected to average from 22 to 104% higher output of acceptable product per working hour on the engine lathe at the outset if they are first prepared by educationally sound use of motion pictures."

Seven classes of lathe trainees were divided into two groups. One group was taught with sound films, and the other group without. Painstaking records were kept of the amount of time each student spent on each practice lathe job. The course was given at the Morton High School in Cicero, Illinois for new war workers at a naval ordnance plant. The course lasted six weeks, and was divided into the beginners' shop, the intermediate shop and the advanced shop. It is strongly emphasized that the films were effective because they were properly planned and timed to be used when the learner was ready for them.

**Free Movies in Harlem: An Experiment**—L. D. Reddick. Curator Schomburg Collection, 135th St. Branch, N. Y. Public Library—*Library Journal*, 68:981 December 1, 1943.

In an effort to attract the young people of the neighborhood to the library for wholesome entertainment and reading, a pioneer effort was undertaken in using motion pictures. The article describes the plans and some of the disappointments en route. One of the outcomes, for example, was that children of elementary school age came in great numbers, but the adolescents for whom the showings had been planned were very few. The author offers some advice to others who may want to undertake library film showings: have adequate funds, preview all films, provide free time for a staff member to plan and direct the program, seek active support from other community agencies, and explore further the possibilities of films and reading.

### FILMSTRIPS

**Filmstrips Today and Tomorrow**—J. Raymond Hutchinson, chairman, Committee on Television, Department of Secondary Teachers, N. E. A.—*School Executive*, 33:60, January, 1944.

This report on the present status and future possibilities of the filmstrip in education lists the following facts as evidence of future growth: 1) more than 5,000 high schools use preflight aeronautics kits; 2) titles are available for almost every aspect of basic training; 70% of aircraft manufacturing plants, large and small, use them; 60% of the training of the armed forces is visual, much of which is the filmstrip medium; 5) plans for new schools include

darkening facilities, outlets in each room, and so on; 6) boards of education are buying the strips and projectors requisitioned by teachers; and 7) it is recognized that filmstrips will aid in rehabilitation and re-training at the end of the war.

### FIELD TRIPS

**Field Trips in Government Courses**—Edna M. McGlynn, Salem Teachers College, Mass.—*Social Education*, 8:19, January, 1944.

A course based on Beard's "American Government and Politics" at this teachers college is very largely dependent upon first-hand experience for its content. The class meets for three periods a week, with one session devoted to the textbook and current events discussion; one for the field trip, and the third for follow-up discussion and tests.

Places to visit are classified according to local, federal or state agencies. The Boston Post Office, Customs House, Social Security Office, Coast Guard, etc. are some of the national offices visited; the state house, state prison, state employment agency, and other similar institutions represent state services; for local government, the class visits the court house, city hall, town meetings. The instructor has found that required readings are more enthusiastically carried on after a field trip, and long after the students are out of school—and in the Army—there are personal anecdotes about experiences that have greater meaning because of the field trips. Similar trips are recommended, with adaptations, for secondary-school students.

### PRODUCTION

**Film News Survey of Film Demand**—Etta Schneider Ress—*Film News*, January, 1944, p.6-7.

The results of a letter sent out to 21 representative educational film library directors, requesting the following information: 1) In which subject matter areas are you receiving the greatest number of requests for films which are not as yet available?, and 2) Within this area, what are the general topics for which you are receiving most requests for films from your teachers and adult leaders?

Eleven replies were used in the consensus of topics listed. It is pointed out that several persons replied with the general appeal that many films are needed for special audiences—as adult groups; handicapped boys and girls; discussion-type films and so on. Subject matter areas mentioned most frequently were: health, nutrition and hygiene; home economics; citizenship education; history; science; mathematics and so on.

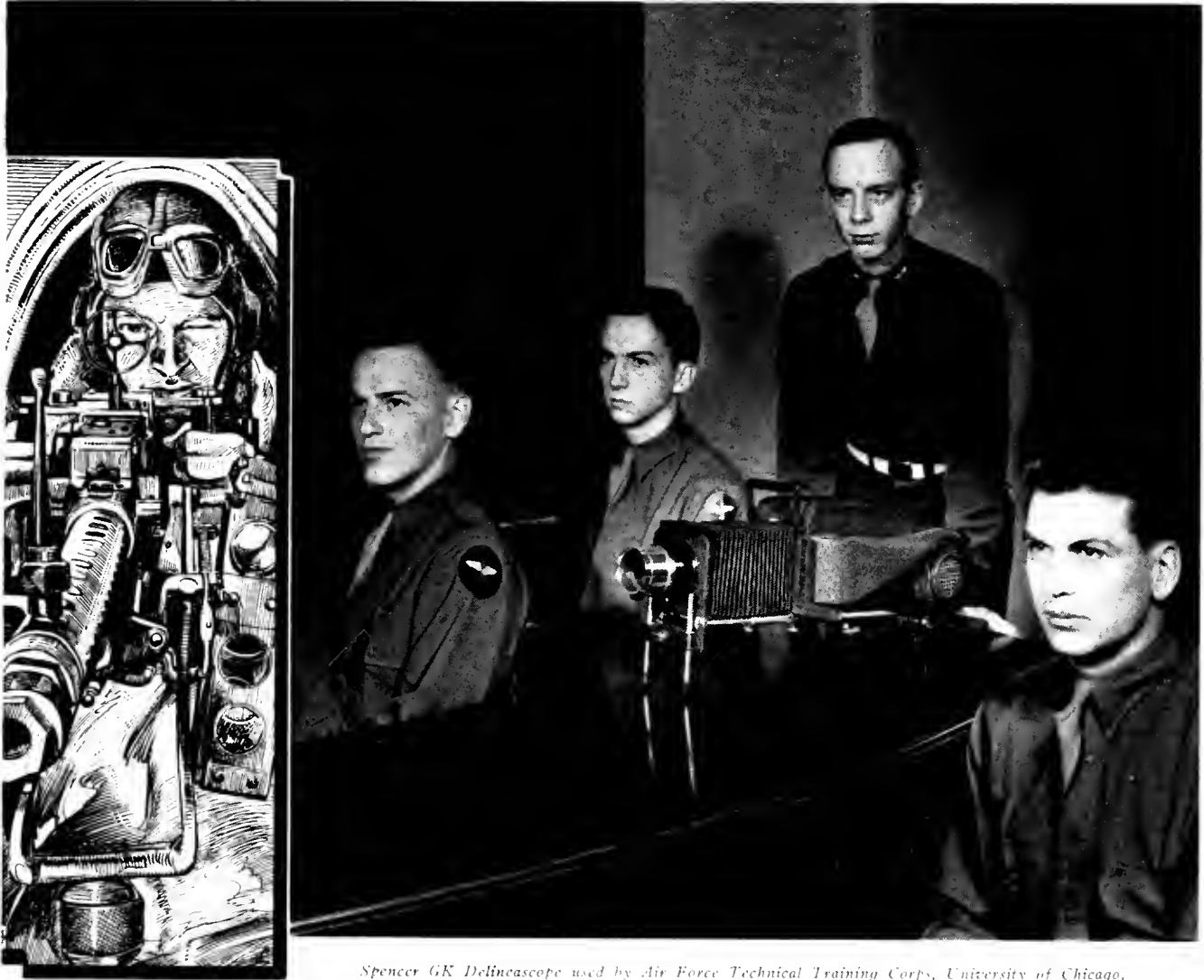
### RECORDINGS

**Radio Transcriptions in the Classroom**—William N. Steinberg, Benjamin Franklin High School, New York City—*High Points*, 25 no.10: 61, December, 1943.

A weekly feature of the English Department of the modern Benjamin Franklin High School in New York City's east side is the broadcast of a transcription over the public address system for 15 minutes each week. The program is announced throughout the day when the program is given.

Transcriptions are selected from the Federal Radio Education Committee's catalog and from a bulletin on War and the Curriculum Workshop on Radio Broadcasting distributed by the Board of Education. The programs are chosen for their value as a basis for discussion. Several episodes from Douglas Miller's "You Can't Do Business with Hitler" were chosen (available free from the U. S. Office of Education). Teachers can come and hear the recording the day before. The technique for presenting the

(Concluded on page 82)



*Spencer GK Delineascope used by Air Force Technical Training Corps, University of Chicago.*

## Seeing and Learning *Quickly*

In the first 28 months of its existence since March 1941, the Army Air Force Technical Training Command turned out more than 500,000 ground and combat crew technicians. An amazing total contrasted with the record of the preceding 20 years during which the Army Air Corps had graduated only 14,803 such technicians.

One factor which is helping to instruct such unprecedented numbers in so short a period is the use of visual

methods. Spencer Delineascopes are in daily service in this vital work.



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broadcast is as follows: The teacher in charge broadcasts an introductory statement and directs attention to important aspects of the program. The classroom teacher conducts follow-up discussion after the broadcast.

It is found that the boys of the school look forward to the programs, and that teachers of other departments report much carry-over of interest. In any case, the purposes of the English teacher in providing practice in attentive listening and in free discussion, are satisfactorily served.

**Let's Help You Find it: recordings for classroom use—**  
Emilie Haley—*Progressive Education*, 20:263, December, 1943.

A classified listing of recordings for sale and rental in both 33  $\frac{1}{3}$  r.p.m. size and 78 r.p.m. for use in high school social studies, English and drama.

#### SOURCES OF INFORMATION

##### Biological and Physical Sciences in Schools of Nursing:

**Selected Films**—Loretta Heidgerken, Catholic University, Washington, D. C. Educational Film Library Association, 45 Rockefeller Plaza, N. Y. 20, N. Y. 50c 37p. 1944.

An evaluated listing of films which met the standards of the author as suitable aids to instructors in nursing, and especially in biological and physical sciences for nursing students. The twenty-eight subjects included are the products of standard classroom film producers. Suggested ways of using each film are included in the evaluations.

**New Health Films**—Section on Health and Medical Films, American Film Center, 45 Rockefeller Plaza, N. Y. 20, N. Y. 6p. mimeo. January, 1944. 10c.

This is a supplement to the helpful bulletin published last year under the direction of Dr. Adolf Nichtenhauser.

**Let's help you find it: Science Helps**—Etta Schneider Ress—*Progressive Education*, 21:7 January, 1944.

A listing of some of the titles included in the recent "Bibliography of Visual Aids for Pre-Induction Training", published by the U. S. Office of Education, Washington, D. C. These represent some of the subjects in applied science that are available for science teachers and those concerned with pre-induction training.

**Aircraft Identification Classes in High Schools**—Lt. James E. Knauer, A.C., Ellington Field, Texas—*Sierra Educational News*—December, 1943. p.16.

A review of some of the materials available to instructors in the Air Forces who are concerned with teaching identification. Among the aids that are available are airplane models, filmstrips, slides, illustrated periodicals, training films.

**Films for Schools**—William J. Davies, Albuquerque, High School—*New Mexico School Review*, 23:4 November, 1943.

Sources of films within the state and some from outside found useful in this school.

#### PERIODICALS

**Our Minority Groups: Italian-Americans**, *Building America*, vol 9 no. 2.

A rare source of information on one of the fundamental problems with which every community is faced at present and will inevitably be faced in the future is the current issue of *Building America*. With photographs not usually available, the bulletin traces the story of Italian immigrants and their contribution to our culture, including the important part their sons and grandsons are playing in the war.

Several pages treat of the history of the Italian people and some of their folkways, revealing the background against which we should understand these people when they have migrated and settled in the newer, richer America. The conditions which faced them in the New World at the height of the immigration movement were appalling—sweat shops, low wages, crowded and unsanitary slum dwellings. The scene has changed considerably for the better among the present generation of Italian-Americans as they have broadened their outlook, acquired training and professional education and have taken their places in American life.

## Release More Visual Aids to Speed Up War Training

ONE hundred fifty U. S. Office of Education visual units for war training are now nearing completion, and as they are completed, are being released for purchase through Castle Films, Inc., New York City, the contract distributor for all Office of Education visual aids.

These visual aids which are making educational history by teaching workers essential skills motion by motion, supplement the original 48 U. S. O. E. motion pictures which have been in daily use throughout the United States, in schools, factories, and by the Army and Navy. Each unit includes a 16mm sound motion picture, a silent filmstrip, and an instructor's manual planned and produced to meet today's instructional needs.

Areas covered by these 198 war training films include machine shop work, shipbuilding skills, aircraft manufacturing skills, supervisory training, engineering, optical craftsmanship, welding, farm work, and forging.

The first subjects to be made available cover occupations approved by the War Manpower Commission as requiring first attention, namely Machine Shop Work (9 films), Shipbuilding Skills (10 films), Aircraft Work (6 films), and Farm Work (4 films).

Until recently, the films were sold for the cost of film stock. Now, at the request of Congress, they are being sold at a rate expected to return to the Federal Government the full cost of production. Congress first appropriated \$1,000,000 to the U. S. Office of Education for war training films. For this fiscal year, Congress increased the appropriation to \$2,000,000.

These war training films are not Hollywood productions. They have been made locally by 23 different film producers in 8 States.

At the premier demonstration of the films in Washington recently, Administrator Paul V. McNutt of the Federal Security Agency, declared:

"Every film is outlined by a technical expert and a visual-aids expert. Production is supervised by a committee named by the director of vocational education for the State where the picture is made. This committee usually includes industrial experts, shop teachers and union workers, and, since it is a local group, its advice and guidance is readily accessible to safeguard the accuracy and effectiveness of the training film. To many industries and vocational schools, the Federal Government owes a debt of gratitude for generous help in creating the films.

"America's new training weapon is also being released to our Allies. Canada and South Africa have each purchased over 1,000 prints. Twenty films were recently flown to Soviet Russia. Audiences for these war training films are already estimated to exceed 15,000,000."

The Office of Education points out that this is the first time films have been produced in an integrated series, graduated in difficulty, and intended to form basic curricular material designed to fit into organized courses of instruction. It is also the first time in history of the film industry that filmstrips have been developed deliberately geared into and coordinated with the sound motion picture for the most effective teaching utilization.

## A LAUGHING NATION IS A HAPPY NATION!

*Can We Be Happy in the Midst of War?*

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| 2—Brownie's Victory Garden         | 2—Hey Hey Fever                     | 2—The Old Plantation            |
| 3—Football Thrills of 1943         | 3—Your Horiscope                    | 3—The Trap                      |
| 4—Danger on Ice                    | 4—Ostrich Trouble                   | 4—A Big Fight                   |
| 5—Clyde Beatty's<br>Animal Thrills | 5—Variety Reel No. 7                | 5—Personality and Pep           |
| 6—You're A Grand Old Flag          | 6—Comin' Thru the Rye               | 6—Trolley Trouble               |
|                                    |                                     | 7—Hawaii—Song of the Islands    |

Each Program is mounted on a 1600 ft. reel, with a running time of approximately 45 minutes. Hundreds of similar programs in this series. Each program contains at least 2 musical numbers, and at least 2 reels of comedy or cartoon. The balance are novelty reels.

### VICTORY PROGRAMS

A series of 1600 ft. reels similar to the Fun-Music series. However, the emphasis is on the war effort, at home and abroad—the United Nations—in fact, these are WIN THE WAR Programs. See Pages 48 and 49 of our general catalogue (23rd Edition) for typical programs. Send for this catalog NOW if you do not yet have it.

### RECESS PROGRAMS

Another series of 1600 ft. reel programs, designed for recreational periods. See Pages 49 and 50 of our general catalogue (23rd Edition) for suggestions of subject-combinations for Recess Programs.

### LOW RENTAL RATES

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**DEANNA DURBIN**

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MRS. HOLLIDAY  
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## OWI 16mm Fighting Films Conference Held in Washington

NATIONAL civic organization leaders and regional war film coordinators and distributors were invited to join the national OWI 16mm Advisory and Policy Committee and government officials in a two-day conference in Washington January 19 and 20 to discuss additional ways of mobilizing local groups for film showings.

Four resolutions aimed "to accelerate the civilian war effort through the use of 16mm (non-theatrical) motion pictures" were adopted following the conferences and various committee meetings. L. C. Larson, Chairman of the Advisory and Policy Committee announced these resolutions as follows:

(1) The Secretary of War and other leaders of our armed forces have pleaded for bringing the total civilian war effort up to the effectiveness of the armed forces, now poised for an "all-out" attack upon Germany and Japan. Many government agencies are providing the leadership in alleviating the problems caused or intensified by the impact of the war upon the local communities, such as absenteeism, inflation, juvenile delinquency, conservation of health and materials, and food production, distribution and consumption. Many of these agencies have, in addition to the press and radio, relied upon 16mm factual films to vivify the civilian war problems and suggestions for their solution or amelioration.

We therefore recommend that Federal agencies allocate funds to produce additional information films and to provide sufficient prints for their effective and speedy presentation before the adult American public.

(2) The Non-Theatrical Division of the Bureau of Motion Picture of the Office of War Information has harnessed the facilities of the distributors of war films to aid the American war effort. The OWI effectively and speedily circulates 16mm government films to the adult—and to the young adults—of all communities through 241 regional film libraries that serve the 25,000 non-theatrical sound film projectors in the country.

We therefore recommend that the government agencies desiring to reach the industrial and labor organizations, churches, schools and colleges, men's and women's organizations, and other groups owning these projectors, utilize the OWI central 16mm war film distribution system to achieve the speediest presentation of their war films.

(3) There is a great demand by the general public for more films depicting our own armed forces in action. It is recognized by leaders of our armed forces as well as by civilians that the inter-dependence between the armed forces and civilian production compels the development of civilian morale to as high degree as possible. Excellent combat, orientation and industrial incentive films have already been produced by branches of the U. S. Army and Navy for their specialized purposes. But thus far those powerful morale-building films of our armed forces are not yet available to the majority of civilian groups.

To fulfill the needs of the civilian population to achieve its maximum war effort which will help end the war sooner, we recommend that the U. S. War and Navy

Departments, as well as other government agencies, make full use of the national war film distribution system of the Non-Theatrical Division of the Bureau of Motion Pictures of the Office of War Information.

(4) Because the 16mm film medium reaches the American public at a point which expedites immediate action, we strongly urge that the Treasury Department use non-theatrical prints to complement its commercial theatre (35mm) program. The 16mm films can best be employed "at the point of sale" during pay-roll deduction war bond drives and other war finance campaigns.

We therefore recommend that:

(a) The Treasury Department produce films dealing with inflation and financing the war, and provide sufficient prints for national distribution through 16mm war film distributors as well as through commercial theatres.

(b) The Treasury Department provide 16mm prints of dynamic films that will induce attitudes favorable to investing earnings in war bonds; and that the Department's messages during its periodic war bond campaigns also be issued in 16mm trailers that can be attached to these morale-building films for special presentation at the actual fund raising drives in the local community group meetings.

At the first day's session, presided over by Mr. C. R. Reagan, head of the Non-Theatrical Division of the OWI Bureau of Motion Pictures, reports on film services and facilities of War Film Agencies were made by the following representatives: Joe Weil, Red Cross; J. R. Williams, British Information Service; R. C. Maroney and Oscar Sams, CIAA; Wesley Greene, National Film Board of Canada; Lt. Douglas George, U. S. Navy; R. W. Coyne, U. S. Treasury; George J. Janeczek, United Nations Information Center; C. A. Lindstrom, U. S. Department of Agriculture, and Lient. R. W. White and Major John W. Hubbell, U. S. Army.

On the second day addresses were given by George H. Healy, Director OWI Domestic Branch, and Stanton Griffis, Chief of the Motion Picture Bureau. At the luncheon meeting Col. Kirk B. Lawton, chief of the Army Pictorial Service, told the group that although the volume of training films being turned out by the Army Pictorial Service is falling off sharply, the same organization will be kept fully occupied in production of an extensive series of educational films for the Army.

Elementary subjects will be covered mostly. There will be several series devoted to instruction in foreign languages, literature, the arts, music, etc.

This program is getting under way at once, and it is expected that several productions will be completed before long and stored away pending the armistice. It is not unlikely that troops in isolated posts where there is little action—Iceland, Greenland, Alaska, for instance—will be sent some of these prior to the armistice.

Various Sub-Committees of the National 16mm Advisory and Policy Committee also met during the Conference, such as the Committee on State and Local War Film Utilization, the Committee on War Incentive Films, the Committee on Service Charges and Attendance, and the Committee on Assistance to U. S. Treasury Department.

(Concluded on page 89)

# DESERT VICTORY

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**DESERT VICTORY**—"unquestionably the best film of the year" according to film critic James Agee in "The Nation".

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# NEW FILMS OF THE MONTH

## As They Look to A Teacher Committee

L. C. LARSON, Editor

Instructor in School of Education  
Consultant in Audio-Visual Aids  
Indiana University, Bloomington

### **Eighteenth Century Life in Williamsburg, Virginia**

(Eastman Kodak Company, Informational Films Division, Rochester 4, New York) 44 minutes, 16 mm. sound, Kodachrome, price complete, \$240; Unit I (Reels 1 and 2), \$120; Units II and III, \$60 each. Produced by Eastman Kodak Company in cooperation with Eighteenth Century Williamsburg, Inc. Apply to distributor for free rental.

Through the medium of color-photography a day in the lives of a few Williamsburg colonists is re-created. As the lamp-lighter at sun-up extinguishes one of the village lamps, the slaves belonging to the Christopher Kendall household perform their daily morning tasks. Dina, the kitchen slave, and her two children—Polly and Cutty—through practiced division of labor, produce a most appetizing breakfast. This town house, as others in Williamsburg, was practically self-supporting. Polly gathers the eggs, Cutty fetches the bacon from the smoke house and the butter from the dairy house. He draws water, carries in wood, takes embers in a pan to the master's bedroom, there starts a fire in the fireplace, and pours hot water. The master emerges from his curtained bed, enjoys the warmth of the open fire, washes himself with home-made soap, shaves with a razor imported from England, and cleans his teeth with a frayed sassafras root. While he clothes himself and adjusts his wig, preparations for breakfast proceed in the kitchen which is separate from the house. Coffee is roasted in the fireplace and ground with a manually operated mill. All cooking is done in the fireplace. When the family assemble in the dining room, they are served the products of Dina's culinary arts—bacon, eggs, porridge, coffee, waffles, and toast. Thus ends the first part which deals with family life.

The second part dealing with cabinet-making takes place in the shop of Christopher Kendall, whose son, Tom, is beginning his apprenticeship under the instruction of the journeymen. Apprentices usually served an apprenticeship for seven years during which time they were fed, clothed, and housed at the master's expense. Journeymen were those cabinet-makers who had completed their apprenticeship but had not yet assumed control of a shop. Upon this particular day the royal governor of Virginia and his lady visit the shop to inspect a desk which was being made for them. Kendall and all his helpers are pleased by their customers' satisfaction. In privacy Kendall shows the governor a secret drawer where he might cache valuable papers

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

Assisted by CAROLYN GUSS  
and VIOLET COTTINGHAM  
Extension Division  
Indiana University, Bloomington

or possessions. This part of the film ends as five men and an oxen-drawn cart deliver the desk to the governor's mansion.

The film concludes with scenes of community life in which are shown the blacksmith's shop, the Raleigh Tavern, the post-rider, the jail, and the evening activities in the Kendall home. In each of these centers of community life the simple unrehearsed activities of the colonists are portrayed and one has the feeling that the film has been produced so "that the future may learn from the past."

**Committee Appraisal:** This film is an outstanding example of the creative use of the potentialities of cinematography in Kodachrome and the facilities of a cultural shrine to present a vivid and accurate account of the everyday life of Americans who lived and worked two centuries ago. It will be of particular interest to either the specialists interested in ways and means of the diffusion of knowledge or the teacher charged with the responsibility of providing students or adults with an understanding of American life during the Colonial Period.

### **ABCA**

(British Information Services, 30 Rockefeller Plaza, New York 20, New York) 16 minutes, 16mm. sound, \$12. Produced by the Army Film Unit for the Ministry of Information. Apply to distributor for free rental or rental sources.

The film begins with the statement made by Oliver Cromwell three hundred years ago, "The citizen soldier must know what he is fighting for and love what he knows." Based upon this theory, the British in 1941 set up ABCA—the Army Bureau of Current Affairs—to equip each British soldier with a weapon of the mind built upon a knowledge of current events and a confidence in his military science against which enemy propaganda would be valueless.

Scenes of fighting in this war are shown as the commentator explains that while the British are tough physically, they must be provided with a mental ammunition. The need for such training is apparent as there are shown scenes of men in barracks discussing the fall of Dunkirk, Britain's weaknesses, and Germany's secret weapons. The mental ammunition must be impervious to rumor as well as to propaganda. The Adjutant General discusses the new bureau and emphasizes that its function would be to inform rather than to propagandize.

Skepticism and derision are the reactions of the men as they meet for the first time with their leaders. To illustrate the purpose of ABCA, the leader poses the question of Britain's being at Tobruk. To the leader's extreme satisfaction, the men responded eagerly and spontaneously. A further explanation brings out the fact that the discussion will treat two topics; war and its active operation and current events dealing with immediate and long time problems.

Short scenes show various groups actively discussing the topic of the week. The men contribute shyly at first, then eagerly. The men discuss their enemy as a nation and as individual opponents. Leaders attend sessions and are taught how to lead group discussions. Two types of

(Concluded on page 88)



# Keep Up the Fight!



FOR EDUCATION



FOR INDUSTRY



FOR OUR ARMED FORCES

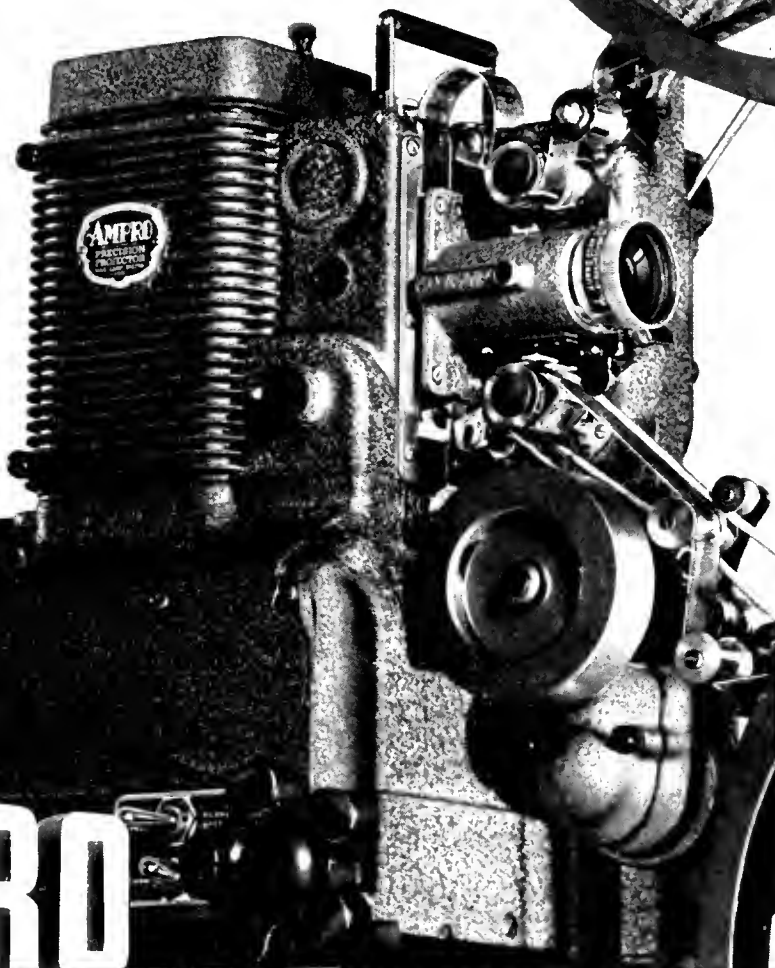
## MOTION PICTURES ARE SERVING ON EVERY FRONT

Today our armed forces are depending more than ever on motion pictures to help train men and women for the complex tasks of modern warfare.

Now that the world's largest library of special educational and industrial training films is available, with new films being added almost daily, our schools are urged to make full use of these effective visual aids.

These "show how" motion pictures will help speed the day when Ampro Projectors—now going 100% into the war effort—can be again used for peace time education. Write for the latest Ampro catalog of 8 mm. silent and 16 mm. sound and silent projectors.

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doing yeoman service for our armed forces in every area of activity as a visual aid in facilitating education and training, and entertaining our boys.

- Announcement will be made as soon as Holmes Sound-on-Film Projectors again become available for civilian use. In the meantime, we will endeavor to furnish replacements or parts for existing Holmes equipment.

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<b>'SAPS AT SEA</b>	<b>THE HOUSEKEEPER'S DAUGHTER</b>
<b>ZENOBIA (An Elephant Never Forgets)</b>	<b>A CHUMP AT OXFORD</b>
<b>THERE GOES MY HEART</b>	<b>OF MICE AND MEN</b>
<b>TOPPER TAKES A TRIP</b>	<b>ONE MILLION B.C.</b>
	<b>TURNABOUT</b>

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leaders are shown and warned against: the one who does all the talking and the one who takes no part and permits the discussions to develop into pointless argument.

Since the initial experiment proved a success, ABCA has gone beyond the current affairs stage. Other media of communication are brought into use—wall maps, pictures, pamphlets, radio broadcasts, and records of personal experiences. To show the general interest in ABCA, a type of "Information, Please" program is conducted between American and British officers with the enlisted men as the audience.

The film ends with close-ups of soldiers as the commentator reiterates that ABCA stresses the importance of making each soldier an individual fighting unit to strengthen his defense against the enemy, to initiate a counter offensive, and to make a positive contribution toward peace.

**Committee Appraisal:** An illuminating overview of a plan under which free discussion of current problems have become part of the training of every British soldier. The major portion of the film deals with techniques of group discussion and the role of the discussion leader. Highly recommended for professional courses in teacher-training institutions, staff meetings of secondary and college faculties and groups interested in either civilian or military programs of general adult education.

**The Main Dish**

(National Film Board of Canada, 84 East Randolph, Chicago) 18 minutes, 16mm. sound, black and white, \$30. Produced by National Film Board of Canada, Ottawa, Ontario, Canada. Apply to distributor for rental sources.

The film opens with a series of shots showing Canada's vast cattle herds while the commentator explains that half of their meat production must go directly or indirectly to serve the needs of war.

The action then shifts to a butcher's shop with the butcher giving a practical demonstration in cutting up and quartering meat. By means of a diagram, such cuts are shown as corner rump roast, flank steak, lean plate beef, beef brisket, front shank, rolled neck pot roast, and blade pot roast.

After a home economist's demonstration of cooking by moist heat, there follows a survey of cooking implements—casseroles, pans, oven, roaster. Housewives are advised to choose menus that can be cooked while they are absent. The commentator adds: "Plan to use those vegetables which can be slipped into the oven when you return. Make a pudding to cook slowly in the oven with the meat. In this way, the best use is made of both food and fuel. Put your soup in the oven too. . . . it can be simmering while you are away."

Then follows an exposé of fuel-saving combinations: vegetables cooked around meat, potatoes added, soup simmering without extra cost. Casserole dishes are advocated as nourishing and fuel-saving.

Grill cooking methods are then demonstrated. The film ends as the commentator states, while a housewife is seen putting a roast on the platter, "Whatever the cut or the method of cooking, the most successful meal is planned around the protein dish."

**Committee Appraisal:** A timely film on the selection and preparation of meats. Typical kitchen scenes rather than laboratory demonstrations contribute to the reality of the presentation. Recommended for use by classes in home economics and any adult groups interested in planning meals.

**Help Wanted**

(Bureau of Mines, 4800 Forbes Street, Pittsburgh, Pennsylvania, in cooperation with Johnson and Johnson, New Brunswick, New Jersey) 32 minutes, 16mm. sound. Apply to producer for free rental and terms governing purchase.

"Help Wanted" shows the basic principles of first aid and the general procedures in caring for victims be-

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(UNIVERSAL)

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## THE MAGNIFICENT AMBERSONS (RKO)

*Joseph Cotten, Dolores Costello, Anne Baxter*

Orson Welles' magnificent production of Booth Tarkington's prize-winning novel. Depicts a midwest city when the automobile came into its own and changed the map of America—physical, economic and social.

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fore the doctor arrives. Techniques of first aid are shown in a first-aid station.

Opening scenes show a victim of an accident being wheeled into an operating room; a news reporter is questioning the doctor about the accident. The doctor emphasizes the value of a working knowledge of first aid and proceeds to give instructions in fundamental applications.

There follow scenes of typical accidents that may cause bleeding wounds; a chart of the circulatory system of the human body; types of bleeding; digital pressure points for bleeding of scalp, face, neck, shoulder, and leg; types and uses of tourniquets; cause and treatment of shock, including proper position of body and administering stimulants. The difference between arterial and venous bleeding and their control are illustrated by analogies of flow of water from a pump and a faucet. Animated diagrams superimposed over actual photographs are used to show blood circulation, pressure points, and treatment of bleeding.

The film depicts uses of compresses and triangular and roller bandages, treatment of burns, some accidents that may cause unconsciousness, demonstration of procedures in artificial respiration, simple and compound fractures and their treatment, use of splints, and methods of transporting injured.

**Committee Appraisal:** This first aid film, reviewed and passed by U. S. Office of Civilian Defense and American College of Surgeons, presents the general procedure to be followed in caring for accident victims before the arrival of the doctor. Excellent use is made of close-up photography which enables large groups to observe the techniques of first aid. In spite of the fact that other practices are accepted by various groups, the techniques presented in this film should not be confusing. The film will be useful in teaching first aid to student and adult groups.

## OWI 16mm Fighting Films Conference

(Concluded from page 85)

The National 16mm Advisory and Policy Committee is composed of leaders of eight national organizations concerned with the distribution and use of non-theatrical films in the United States. Those who participated in the Washington conferences were: Educational Film Library Association, L. C. Larson, Chairman of the Board, Indiana University, Bloomington; American Library Association, Audio-Visual Aids Committee, Miss Mary U. Rothrock chairman, Knoxville, Tennessee, and Miss Batchelder, secretary, Chicago; National Education Association, Department of Visual Instruction, Mrs. Camilla Best, president, New Orleans; National University Extension Association, J. R. Rorer, University of Virginia, Charlottesville; Allied Non-Theatrical Film Association, W. K. Hedwig, president, New York City; National Association of Visual Education Dealers, Merriman Holtz, vice-president, Portland, Oregon. The other members of the national committee are: National War Committee for the Visual Education Industry, Bertram Willoughby, Chicago; and Visual Equipment Manufacturers Association, O. H. Coelln, Jr., Editor BUSINESS SCREEN, Chicago.

The National 16mm Advisory and Policy Committee appointed as its secretary, Milton M. Enzer, deputy director of the New York State War Council's Office of War Training, Albany, New York.

# News and

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## Visual Teaching of Spanish

A significant demonstration of the use of sound film for the teaching of foreign language was given in the Education Session of the Thirtieth National Foreign Trade Convention, held last October in New York City. The 16mm film presented was the experimental first film, in a proposed series of 40 Instructo-Films on Spanish, and was made by Professor Louis G. Bayo, Director of Audivision Language Teaching Service, 74 Trinity Place, New York. It embodies in audio-visual form, the mass-teaching method and material developed by Professor Bayo during his 25 years of teaching in the Downtown School of Spanish in that city.

The audience of businessmen, inter-Americanists and educators went to school again for 15 minutes and showed their enthusiasm by lively discussion afterward. The point was raised that phonograph records could achieve the same end more cheaply, but this was refuted by some who had tried the discs and lost interest very soon. The sound motion-picture, showing the facial and oral movements of the speaker and allowing ample time for oral repetition by the audience, was far more stimulating, interest-holding and effective. The consensus seemed to be that the full series of 40 films, made with modifications and improvements as determined by study of the experimental first film, should have great value and nationwide use not only in Schools and Colleges but also in the Army, Navy and Air Forces, in Associations and Clubs, and in Office, Plant and Factory. Such a series should be a potent factor in the expansion of language-study certain to come in the post-war period.

The experimental film has been seen, and approved in principle, by Mr. Nelson A. Rockefeller, Dr. L. S. Rowe (Director General of the Pan American Union) and their respective assistants, and the project has been sponsored by the Education Committee of the National Foreign Trade Council. The Office of the Coordinator of Inter-American Affairs has invited the press to let the people know about this pioneering work in order to determine the extent to which these films are needed. The Audivision Language Teaching Service invites correspondence.

## Critics Vote Ten Best Films of 1943

*Random Harvest*, Metro-Goldwyn-Mayer's picturization of James Hilton's novel, starring Greer Garson and Ronald Colman and directed by Mervyn LeRoy, was acclaimed the best film of 1943 by the 439 critics and reviewers of the press and radio who participated in the annual poll conducted by the *Film Daily*.

The other nine of the "Ten Best" poll were, in order of votes received: *For Whom the Bell Tolls* (Paramount), *Yankee Doodle Dandy* (Warners), *This Is The Army* (Warners), *Casablanca* (Warners), *The Human Comedy* (MGM), *Watch on the Rhine* (Warners), *In Which We Serve* (Coward-U.A.), *So Proudly We Hail* (Paramount), and *Stage Door Canteen* (Lesser-U.A.)

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# Notes

## Government Visual Aids on Aviation for Schools

Through the courtesy of the U. S. Army Air Forces, over 50 visual aids dealing with aerial navigation, aerodynamics, aircraft identification, aircraft engines and structures, and other subjects are now available to schools carrying on preflight training programs. There are 26 motion pictures and 28 filmstrips, ranging in content from celestial navigation to the use of parachutes.

Navy aviation training films and filmstrips produced by the Training Film Unit of the Bureau of Aeronautics of the Navy Department are also available. The Navy films deal with aerial navigation, aircraft structures, instruments, and engines, airplane production, aircraft maintenance and repair, and flight instruction. Titles range from "Nautical Astronomy" to "Adjusting Hydraulic Brakes," from "Aerology" to "Anchoring and Mooring Seaplanes."

Together the Army and Navy have released to schools more than 100 visual aids on aviation, through the U. S. Office of Education. All the motion pictures are 16mm sound films, all the filmstrips are 35mm silent.

These visual aids may be purchased from the contract distributor of all Office of Education visual aids, Castle Films, Inc., 30 Rockefeller Plaza, New York. Schools and other non-profit-making institutions are entitled to a 10 percent discount and an exemption from the Federal excise tax on film. In order to receive these price reductions, however, schools must present a tax exemption certificate.

Schools interested in renting any of these films or filmstrips should go to their usual source of 16mm educational films, or write to the Division of Visual Aids for War Training, U. S. Office of Education, Washington 25, D. C., for a copy of *Bibliography of Visual Aids for Pre-Induction Training*.

## Spring Quarter Visual Courses

Ball State Teachers College, Muncie, Indiana, will offer a four-hour course in Audio-Visual Education (Education 451) both in the spring quarter, March 13-June 2, and summer term. Miss Evelyn Hoke, Director, Teaching Materials Service, will conduct the course.

Dr. Walter A. Eggerth will give a course in Visual Instruction twice weekly during the spring quarter at DePaul University, Chicago, Illinois, commencing March 13th.

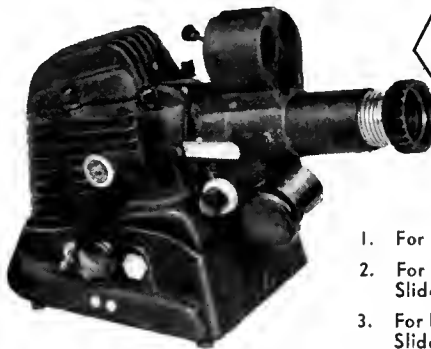
## Army Film Shows at Home and Abroad

A world survey of the Army Pictorial Service's 19 overseas exchanges, serving all theatres of operations, revealed, according to Major John J. Hubbell, that on an average night 630,000 soldiers attend 1,269 film showings.

Domestically the current attendance rate yearly is 240,000,000 at motion picture theatres run by the Army Motion Picture Service at camps in the

(Concluded on page 93)

## Goldf New "FILMATIC" Triple-Purpose Film Slide Projector



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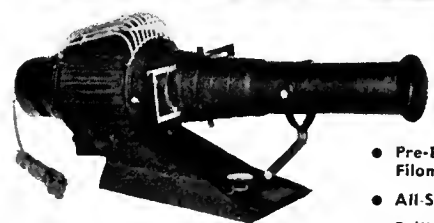
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# Current Film News

■ **BRANDON FILMS, INC.**, 1600 Broadway, New York 19, is proud to be able to announce the release in 16mm sound film of the following two remarkable film documents on our allies, the people of China and of the Netherlands:

**Inside Fighting China**—18 min. running time—produced by the National Film Board of Canada and released to theatres in the U. S. by United Artists. This film is a compact, clear action picture of Sino-Japanese relations from September, 1931 until sometime after Pearl Harbor, showing how China overcomes her handicaps and problems in the war. It offers a true pictorial record of a fighting nation, seeking a new future even while engaged in a life-and-death struggle with a ruthless invader.

**The Dutch Tradition**—a 3-reel documentary film on contemporary Dutch history, made by John Ferno in cooperation with the Netherlands Information Bureau. It is an informational picture presenting the story of the Netherlands during the last four years, up to the brutal German invasion of Holland and the Japanese capture of the East Indies. The film represents a geographical, ethnological, historical and political lesson on the Netherlands, pointing out the geographical aspects of Holland, and the rich natural resources of the Netherlands East and West Indies, of such strategic importance in the current world struggle. Also described is the Dutch contribution to our common fight against the Axis.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, report the availability of many new subjects for rental or purchase, among them:

**The Great Harvest**—a tribute to the farmers of Great Britain who went into action the day war was declared. Over-night, food had become a weapon of war, and the farmers, with aid and advice from the Ministry of Agriculture, set to work to reclaim every possible acre. When harvest time came, volunteers from the towns gave their holidays and week-ends, school children camped in the fields and



worked, and men and women from the armed forces gave their services.

**South Africa**—the first of a series entitled "Know your Commonwealth," made by Crown Film Unit. This film opens with a brief outline of the coun-



try, showing how it is a land of contrasts in farming, living, worshiping, trading and in transport, and tells how South Africa made her own decision to enter the war, and how she backed that decision. With the help of the British Admiralty, a navy was built up to defend the coastline, and RAF experts aided in South Africa's Air Training Scheme.

**Psychiatry in Action**—made at the Millhead Emergency Hospital under the supervision of Dr. Walter Maclay to illustrate the wartime application of psychiatry to neuroses both in servicemen and civilians.

**British Film Magazines**—a new series of very short subjects assembled mainly for showing to war workers in factories who do not often have time to go to the movie theatres. The subjects are of special interest to those people as they show them what a close link there is between the workers on the home front and those in the Armed Forces.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago, have obtained several feature productions for their Filmosound Library, including:

**Men of Texas** (Universal)—9 reels—depicting the "Lone Star" State just after the Civil War. The courage and heart of immortal Sam Houston dominates this epic story of the conflict between those who supported their country and those who, under the guise of "State Rights", followed their own lawless interests. The cast includes Robert Stack, Brod Crawford and Jackie Cooper.

**Pardon My Sarong** (Universal)—10 reels of Abbott and Costello antics. Marooned on a South Sea Island, they cram hilarious fun, romance and adventure into a prize example of pure escapism.

■ **WALTER O. GUTLOHN, INC.**, 25 West 45th Street, New York, has just added the following major features to its releases available for rental on an advance approval basis:

**Eagle Squadron**—with Robert Stack and Diana Barrymore. An exciting drama built around America's first flying fighters in action—the story of the Spitfires, the Commandos, the W.A.A.F.'s and the Channel Fleet.

**The Magnificent Ambersons**—Booth Tarkington's prize-winning novel directed by Orson Welles, with Joseph Cotton and Dolores Costello. A love-story motivated by pride, jealousy, revenge and life-long devotion, against the background of a midwest city at the period when the automobile came into its own and brought great changes in the economic and social life of America.

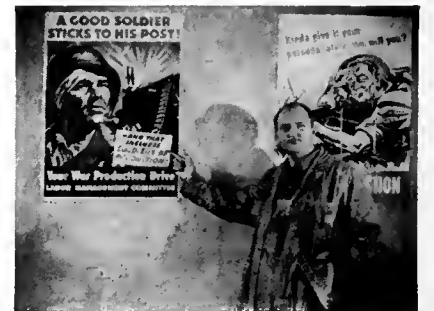
Also currently being released by Gutlohn are three new *Soundies*:

**Hail, the U. S. Marines**—featuring the newest U. S. Marine song, inter-



persed with thrilling action close-ups of the invasion of the Jap-held island of Tarawa.

**Don't Be an Absentee**—the singing of the song of this title backgrounds actual scenes from the invasion of Sicily and "Desert Victory". The sub-



ject has received the approval of Donald Nelson, WPB chief, and of Secretary of the Navy Knox.

**Don't Change your Job**—shows how the American home front is doing its part from steel mill to shipyard, backgrounding a song that is dedicated to keeping our men and women on their jobs.

(Concluded on page 94)

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**Notes and News**

(Concluded from page 91)

United States, Alaska, Bermuda and Newfoundland, according to estimates of the War Department. The Army Service is now operating 1,162 houses with a capacity of 786,000, and is adding 56 theatres to the total seating capacity to 817,000.

**Scholastic Bookshop Distributor of Visual Learning Guides**

Scholastic Bookshop, a division of the Scholastic Corporation, publishers of Scholastic Magazine, has become exclusive national distributor and sales representative for National Audio-Visual Council Visual Learning Guides.

The National Audio-Visual Council, Inc., 160 North LaSalle Street, Chicago, Ill., will continue to edit and publish the Visual Learning Guides but all sales and shipments will be handled by Scholastic Magazines, 220 East 42 Street, New York 17, N. Y.

National Audio-Visual Council Visual Learning Guides are designed for use with U.S. Office of Education, the Army, the Navy and specially recommended Erpi classroom films. Guides are now available for 84 different films and a series of new titles are in preparation and will be announced shortly.

**Recordings of Wartime Significance**

Two catalog revisions have been prepared by the Educational Script and Transcription Exchange. *Transcriptions for Victory* contains approximately 240 educational programs dealing with topics of immediate wartime significance. All listings are annotated to indicate the nature of each program and the grade-level and teaching applications for which they seem best suited.

The new *Scripts for Victory Catalog* includes approximately 50 recently acquired scripts. More than half of them have been broadcast over national networks. Eight are from the *Cavalcade of America* series and deal with current naval history. A series of five *Victory Corps in Action* scripts was written for Victory Corps units and tells in dramatic form what boys and girls of our secondary schools are doing to win the war.

Copies of each of these catalogs are available on request to the Educational Script and Transcription Exchange, U. S. Office of Education.

A group of seven recordings on China have been made available to the Transcription Exchange through the Courtesy of The East and West Association of New York City. There are no charges for loan or for shipment either from or to Washington. These 16-inch (33 1/3 r.p.m.) recordings, made by Pearl Buck, Lin Mousheng, and other well known writers and interpreters of China, offer senior high school and college students a better understanding of the life and culture of the Chinese people.

*February Release!*



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■ PICTORIAL FILMS, INC., RKO Building, Radio City, N. Y., announces the acquisition of the 16mm distribution rights to a series of films produced by Pathe News and released through RKO Pictures, Inc., entitled:

**This Is America**—a monthly release which has been playing in 6000 theatres throughout the country. 16mm prints are available for lease and rental from Pictorial Films, Inc., now for the first time. Beginning in February the first in the series will be available, and thereafter one each month, as follows:

February, *Army Chaplain*; March, *Boontown, D. C.*; April, *Air Crew*; May, *Medicine on Guard*; June, *Merchant Seamen*; July, *Lieutenant Smith*; August, *Pacific Island No. 43*; September, *Broadway Dim-Out, Arctic Passage*; October, *Age of Flight; Children of Mars*. These films will be made available to schools, organizations and institutions on long term lease for permanent film libraries, or on a spot booking basis. Special discounts are allowed to schools on leases and all prints come reeled and boxed in metal containers. For complete details and descriptive folders, write to Pictorial Films, Inc., Radio City, N. Y.

■ POST PICTURES CORPORATION, 723 Seventh Ave., New York 19, has just released on 16mm sound the gay musical comedy:

**Road Show**—portraying the hectic excitement of life with a traveling carnival show. Featured is a galaxy of screen and radio stars, including Adolphe Menjou, Carole Landis, Charles Butterworth and The Charlotiers.

The sixth edition of the Post Pictures catalogue is available on request by writing to the company.

■ THE PRINCETON FILM CENTER, Princeton, New Jersey, has started production on a two-reel film for the Coordinator of Inter-American Affairs, bearing the title:

**University Town**, which will present the wartime activities of an American college community for Latin American consumption.

Scenes are being photographed on the campus of Princeton University, at the Institute for Advanced Study, in the research laboratories of the Radio Corporation of America, and of the famed singers of the Westminster Choir College. Professor Albert Einstein of the Institute for Advanced Study has broken a long-established precedent against motion picture appearances by appearing in this film.

The picture is being produced under the supervision of Gordon Knox, Film Center head.

Consolidated-Vultee Aircraft Corporation has just concluded arrangements with The Princeton Film Center to distribute prints of *PBY Record Breakers* and *Cradle of Victory*. Both subjects are 16mm sound and deal with aircraft produced by the makers of the famous Liberator bomber.

## Among the Producers

### Walt Whitman on Victor Records

Whitman's poetry is being made available for the first time on phonograph records with RCA-Victor's release in February of an album of selections from "Leaves of Grass". The dramatic reading is by Ralph Bellamy, film and stage star.

Speaking of war, of freedom and of the essential spirit of America, the poems included in the album are as timely as if they had been penned but yesterday. Included in the album besides an appropriate introduction are: To a Certain Civilian; I Think I Could Turn and Live with Animals; To the Man-of-War Bird; For You, O Democracy; Vigil Strange I Kept on the Field One Night; Long, Too Long, America; Over the Carnage Rose a Prophetic Voice; O Star of France; To a Foiled European Revolutionary; Europe; France; A Broadway Pageant; Years of the Modern; I was Looking a Long While; Passage to India; By Blue Ontario's Shore; So Long!; and Song of the Open Road.

### Leica Projectors for Civilians

Through a recent order of the War Production Board, it is now possible for many civilian consumers to purchase Leica VIII-S Projectors. E. Leitz, Inc., makers of Leica products, report that their present supply of VIII-S Projectors is sufficient to meet the requirements of the Armed Forces and government agencies and still leave a quantity of projectors for purchase by civilians. VIII-S 300-watt Projectors complete with slide changers and projection lenses can be supplied.

Complete details on how to obtain the projector can be had from E. Leitz, Inc., 730 Fifth Avenue, New York, 19, New York.

### New Kodachromes from "The Cavalcade of South America"

A set of thirty-five 2" x 2" Kodachrome slides from the collection of Charles Perry Weimer's *The Cavalcade of South America* has been added to the library of the Society For Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois.

Mr. Weimer made a 100,000 mile, eighteen-month photographic survey of the continent of South America. Slides representative of Brazil, Chile, Venezuela, Colombia, Ecuador, Argentina and Peru are included in the set offered by S. V. E.

Especially beautiful in color and composition are two scenes, both photographed in Chile—one pictures the peaceful little port at Amargos; the other depicts vividly the breathtaking grandeur of the Andean Pass at Laguna del Inca.

Other slides in this set give authentic glimpses into the life, customs and architecture of our neighboring South American countries. A complete list will be furnished free upon request.

### A New Bell & Howell Product

Bell & Howell Company, Chicago, has added another product to its long list of precision-made equipment, a double-duty Filmo Porta-Stand which looks like a suitcase when closed and is easily carried by means of its leather handle. Opened, it is a stand 42" high, with a platform 12½" x 24½" which accommodates any size projector—8mm or 16mm, and boasts a convenient shelf for holding reels and cans during a show. The Porta-Stand puts an end to book stacking on chair or table for proper projection height.

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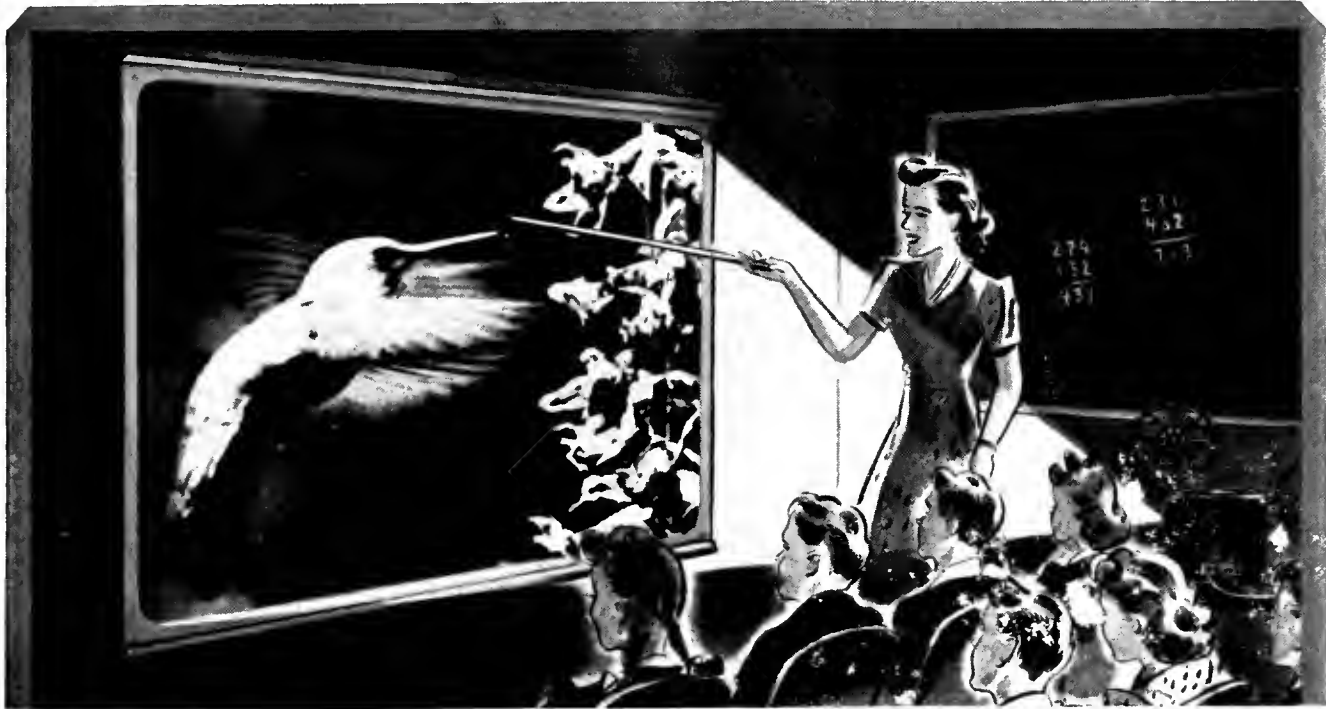
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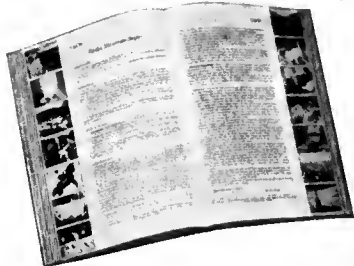
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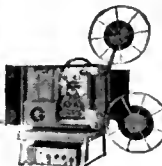
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VOLUME XXIII

MARCH, 1944

NUMBER THREE  
WHOLE NUMBER 220

## Contents

Cover Picture—Skyline of Monument Valley, Utah

Editorial .....	105
"Know America Through Her Resources".....Merrill Bishop	107
War Films and the Classroom.....Edward F. Wheeler	110
The Use of Motion Pictures to Develop Better Human Relations.....Esther L. Berg-George E. Levinrow	112
Motion Pictures—Not for Theatres.....Arthur Edwin Krows	115
The Film and International Understanding.....John E. Dugan, Editor	118
The New England Page.....John H. Lyons, Editor	120
Caring for Young Children—In Hand-Made Lantern Slides.....Ann Gale	121
School-Made Motion Pictures.....Hardy R. Finch, Editor	122
The Literature in Visual Instruction A Monthly Digest.....Etta Schneider Ress, Editor	126
Experimental Research in Audio-Visual Education.....David Goodman, Editor	129
New Films of the Month.....L. C. Larson, Editor	130
News and Notes.....Josephine Hoffman, Editor	134
George Zehring Leaves Y.M.C.A. Bureau.....	137
Current Film News.....	138
Among the Producers.....	142
Here They Are! A Trade Directory for the Visual Field.....	144

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The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
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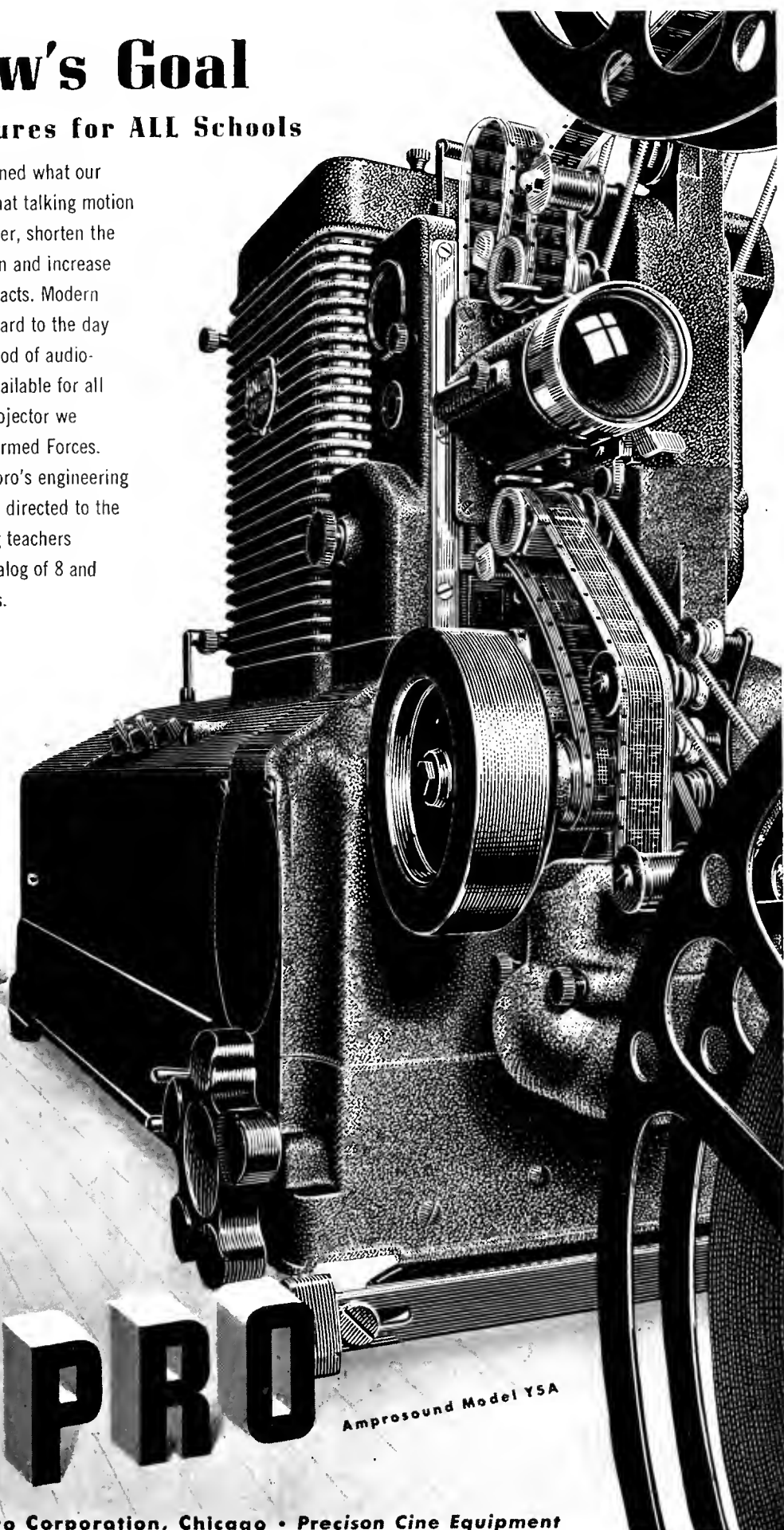
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### Contents

	Page
TO THE TEACHER	4
BETTER INSTRUCTION THROUGH VISUAL TEACHING—What is Visual Teaching?—Mechanical Aids to the Classroom—Desirable Factors in the Use of Visual Aids	5
TEACHING PRIMARY GRADES	
Some Essentials—Good Social and Work Habits—Varied Experience—Adequate Use of Language—Ability to Think Properly—Wide Interests—Reading Readiness Instruction—Teaching Colors—Following Directions—Reading Exercises—Stimulating Free Reading—Writing—Spelling—Arithmetic—Examples—Drawings—Language Work	7
TEACHING INTERMEDIATE GRADES	
Need for Recognition of Individual Requirements—Response to Pictures—Reading—Spelling—Language Work—History—Geography—Elementary Science—Health and Physical Education—Social Studies—Music—Writing—Drawing—Art Appreciation—Directing Creative Expression	13
TEACHING HIGH SCHOOL CLASSES	
Visual Instruction, A Supplement to Good Teaching—Better Distribution of Text—Book Content—History—Sciences—Social Studies—English—Languages—Mathematics—Geography—Agriculture—Shorthand—Typing—Manual Arts—Public Speaking—Art—Cartoon Work	19
THE DELINEASCOPE AS A DIAGNOSTIC AND DRILL DEVICE	
Discovering Past Experience of Pupils—Discovering Ability to Associate Symbols with Meanings—Testing Ability to Reproduce a Short Story—Testing Ability in Matching Letters—Testing Ability in Matching Words—Discovering Ability to Supply Missing Words—Exercises Requiring the Filling in of Blanks—Finding Word Opposites—Finding Words Beginning Alike—Finding Words of Same Meaning—True-False Tests—Picture Title Tests—Phonogram Exercises and Tests	25
SHORT EXERCISE TECHNIQUES	
SPECIAL USES	
Preparing for Promotion—Illustrating the Need for Improvements and Winning Community Support for Schools—School Announcements—Preparing Class for Field Trips and Excursions—Study of Library Cards—Making Use of Road Maps	27
TECHNICAL USES	
DEARFINDING THE CLASSROOM	28
COLLECTING AND CLASSIFYING MATERIALS	
SOURCES OF PICTURES AND OTHER MATERIALS	30
	30
	31
	34

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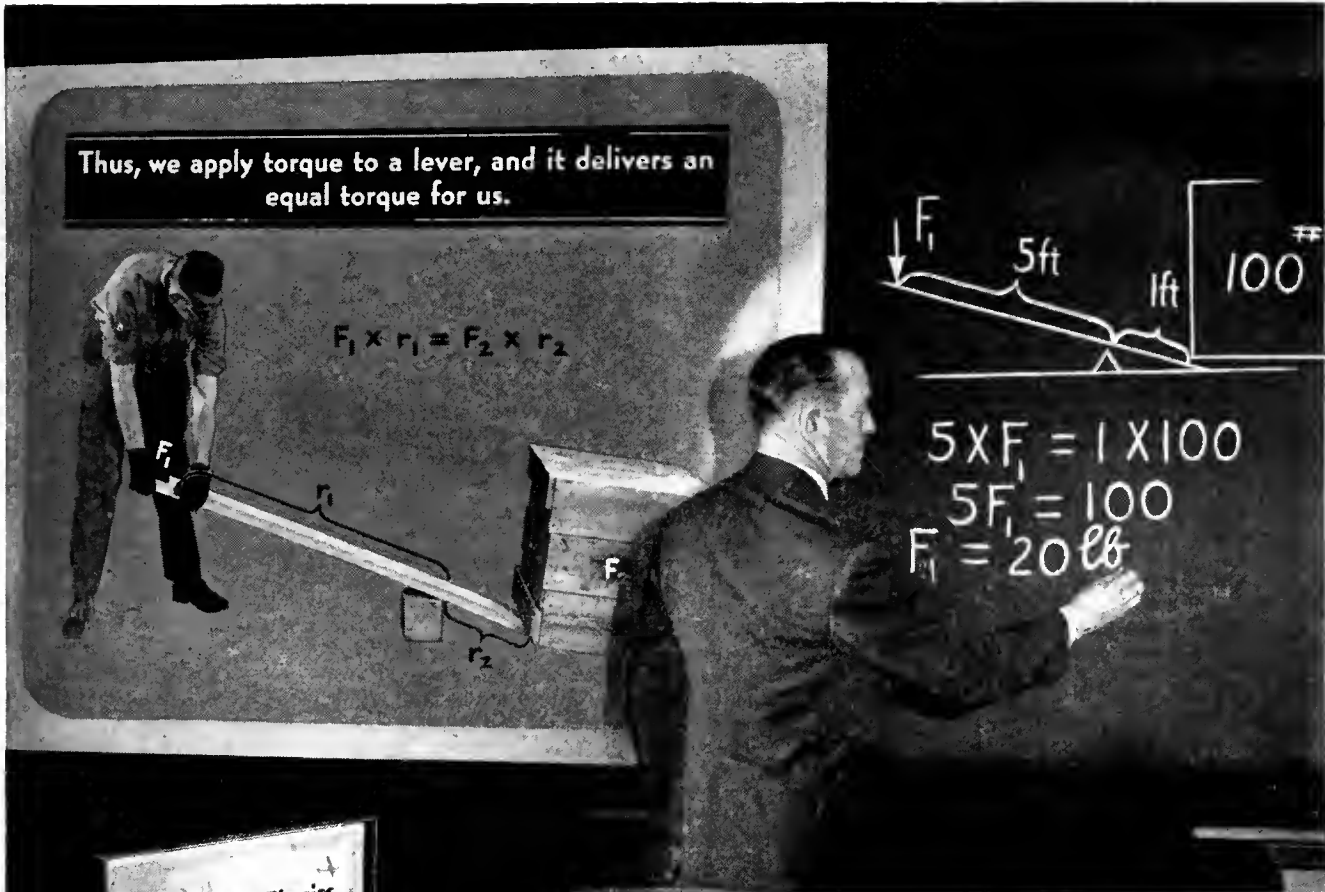
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# Editorial

## The Post-War Heritage—

### "Priceless" Projectors

ON ARMISTICE DAY some 30,000 16mm motion picture projectors, now busy in war-training centers, will be orphans needing new homes. The ideal homes, most eager to take them in and care for them affectionately, will be some 30,000 American schools that have never yet achieved their "first projector." If such transfer can be effected, it will not only double the educational film market at a stroke—that market cannot grow save as projectors come—but will also definitely increase the new projector market. Whether such transfer can be effected, will depend wholly on the price to these schools. They could not afford a new projector before the war or they would have bought long ago. Projector salesmen saw to it that no school lacked invitation, argument, and inducement to buy. Only the money was lacking. None of these schools will have more money after the war, often even less. Some could scrape up perhaps 75% of the new projector price—more could manage 50%—but a full 30,000 schools could pay, say 20% of list prices, and would jump at the chance. Why not give them the chance by making these projectors literally as "priceless" as possible? It can be done, and to the definite advantage of all concerned—the school, the manufacturer, and the nation at large.

The service already rendered by these projectors deserves the honor of a distinctive name. Let them be nationally known as "War Projectors" or "Victory Projectors," available to projectorless schools. Of course, no school able to buy a new machine will be satisfied with anything less. But any school, unable to buy a new machine, will be proud to start with a "War Projector." Practice, experience, appreciation, enthusiasm then bring early ambition for another projector, a "new" one. A start is all the ball needs to roll. How soon it starts, and how fast it rolls, will depend on how the war-projector-surplus is handled.

### The Baruch Plan

The Baruch Committee offers a master formula for disposal of the vast total of war surpluses. In all respects—*save one*—it applies perfectly to the projector-surplus. The Plan insists upon moving the surplus promptly—upon scrapping what should be scrapped—upon no destruction of useful property—upon keeping the material out of the hands of speculators and promoters. Excellent! But then, Mr. Baruch would "sell all surpluses for all he can get" and "use the proceeds to reduce the National Debt." (!) (We started to figure by what fraction of a hair's breadth of one percent these projector sales would reduce the national debt—but gave it up). At least one outstanding firm in the projector field, before the Baruch plan appeared, announced its readiness to buy back all its machines that the Government will sell. We call that a shining example of perfect cooperation in advance. We hope, however, that such cooperation will not be needed.

The Baruch idea of "selling for all he can get" may be entirely sound for the mass of the war-surpluses. They will go largely to dealers, at fire-sale prices, for resale at a handsome profit to the general public. The general public (the non-white-collar part) will have more money than before the war—*its own money*—and can stand the luxury of paying a second profit on the same article. But the schools are in a very different category. They will rarely have more money than before the war, often less—and it is *taxpayers' money!* The taxpayer bought the original projector for the war services, paying the maker his full profit. He should not have to buy the same projector a second time for the schools and pay a second profit thereon. He should pay only re-conditioning costs-plus-profit.

If the projectors are "sold" to the makers the price to schools must rise, eliminating many potential purchasers. The projectors should be *given*, not *sold*. The gain to American Schools will be immediate and enormous—the loss to the National Debt microscopic and meaningless.

### When the Armistice Comes

Ship the entire projector-surplus back to the makers "without money and without price." At the war centers junk only the total demolitions. All the rest, even the seeming "wrecks," should be returned, each to its maker, for only the makers are qualified to decide what machines are worth repair.

It will be an economical "gift." It avoids the gigantic task of inspecting 30,000 projectors to determine sale-price. The prohibitive cost of such inspection would soon compel the guesswork of blanket appraisal which would result in a price "safely" and preposterously low. This would mean not only less payment on the national debt but, more importantly, lost values for the taxpayer and unearned values for the manufacturer. On such bargain-purchase the manufacturers could hardly avoid disproportionate profit on resale to schools. The "gift" plan saves for the taxpayer the values he has paid for and the profit he should not pay.

It will be a simplifying "gift." It moves the projector surplus with minimum delay. It closes the original transaction without complications. It saves endless bookkeeping. It leaves the armed forces with all possible values they could derive from the original purchase, and the manufacturer with his full profit paid. It allows all unused values to go back intact to the taxpayer when he buys the projector for a school.

It will be a profitable "gift." *The manufacturer* will profit, not on the "gift" but on further service. Such service he must supply and the school must pay the costs and full profit thereon. The costs will include handling, transportation, storage, inspection, adjusting, repair, replacement, refinishing, testing, reselling, packing and reshipment to the final school purchaser. Above all, the manufacturer secures, in every school where he sells a war-projector, a definite prospect for earlier purchase of a new projector. *The school* will have the benefit of a projector at a price it can afford and be on its way to better teaching. There will be new hope for a School Board awakening and more projectors in the far less distant future. The war-projector, rightly handled, can be the catalyst to precipitate swifter progress in the visual instruction field. *The taxpayer*, for once, will be paying no extra price or profit. He will have the satisfaction of helping his school now, instead of pouring his spoonful into the ocean of national debt. Incidentally, he might think, if the school is made to wait for the first installment to be paid on the debt what prevents waiting for the second installment, etc? Is it better to let the schools slide or the debt ride? Since the ride must be long, at least let the slide be short. Why use the taxpayers' money *now* for an infinitesimal nibble at a debt that is all but immortal, when the same money can start 30,000 schools *now* on the road to higher efficiency? The Debt can wait, will wait for generations. Educational progress should not be made to wait a single needless day. Finally, *The National Debt* itself may profit, vaguely by the "gift." Present-day minds seem unequal to the feat of knowing how or when it can be paid. Better minds might come from better schools and ultimately find an answer. At the worst, better thinking may prevent the creation of another similar debt, leaving the present National Debt alone in the glory of its all-time record, to shrivel slowly through the years, serving as a practically permanent and thoroughly wholesome reminder of our egregious spendthrift years.

Paper quotas say "stop." Our musings on "what price war-projectors to schools" must wait till April.

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Mr. E. E. Shumaker continues as President of the new company, and in addition becomes a member of the Board of Directors of Encyclopaedia Britannica Inc.

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# "Know America, Through Her Resources"



Scenic shots from two Castle Films, "New York, the Wonder City" (left), and "Washington" (below)



An out-of-the-ordinary educational activity correlating visual aids with a study program, developed as a by-product of the war emergency.

By **MERRILL BISHOP**  
Principal, Joel Chandler Harris Junior  
School, San Antonio, Texas

IT is an ill wind that blows no one any good. So it happens that schools are frequently forced into new projects by reason of some calamity to a program of studies. In order to make room for war emergency, our manual training shops were taken by the government and the question immediately arose as to the placement of these pupils in some course that would take care of them each hour. The answer was a large visual education class to learn by seeing as well as hearing, and as it later developed, by speaking.

The auditorium of the school was used, and two teachers were assigned, one a music teacher, the other a new type of teacher, an analyst and director of visual learning. The music of these classes was national. In some instances it was the music of a particular part of the United States, such as New England songs, Southern songs, cowboy songs, national songs, "God Bless America," "America," and "The Star Spangled Banner." Most of these had been learned in the elementary division. Repetition, the enjoyment of singing a song one knows, is really the major satisfaction of group singing. This part of the program takes only about one third of the period time, and is varied according to the time required for the picture. The words are copied from a large black board, and each pupil is required to have these words in a note book in which he keeps the analysis of the films he sees.

The films were chosen by national zones, such as the New England States, the Middle Western States, the Southwest, the Far West and the Northwest. The subject matter of the films was scenic and industrial. For example, the fishing of New England was one; the cotton mill and the shoe factory were others. To a child situated in the desert a ship is an unknown

object except as it appears in still life pictures; but to see a two master tacking, to see her keel as she dips to the wind, is a new and exciting experience. The action of the boat speaks much more clearly than all the words it takes to describe it. The haul of fish, the seines, the fish tackle, these are words now turned into action and actuality, and the vocabulary which has been read for so many years, meaningless and strange, becomes alive and imaginative. This is especially true in the retarded reader, or in the bilingual child, of whom there are many in the particular school in which this program has been tried. We forget so often that reading, to be pleasure, must create images or bring associations so that words have meaning. In a family of limited experiences the vocabulary must be limited, and its reading is correspondingly arid. The happy environment child, with many experiences, finds reading a renewed association of many forms of previous experience.

The moving picture has done more to enliven words than most teachers will allow. There are two methods of giving meanings to words, experience and definition. Fortunately for the retarded child, in visual education the definition is voided. The talking machine enhances the chance of getting the full meaning, but most retarded children have as much difficulty in listening as they have in reading. The picture moves too quickly for the retarded mind to keep pace with the voice. At least that is what some teachers feel who have been working on this experiment.

There is another fault, which is true in reading as well as in the spoken story. The vocabulary used may be far above the mind of the average retarded child, even of the normal child, and so he teaches himself



Keystone slides from geography units on New England (left, drying codfish) and Our South (right, picking cotton).



not to listen; as the youngster once said of radio, "I just shuts off listening." There is no remedy for this in our present situation. In our group are all types of minds and all types of emotional personalities. This being the case, the ends accomplished are intangible and cannot be measured except factually, not emotionally. Which is the real end, the facts obtained or the subjective attitude acquired? The latter is more important than the former in this course. What has been seen can be the more easily used in new experiences as well as in making over old experiences. The words New England States, may mean nothing objectively or subjectively; but once the connection is made between deep sea fishing and New England there is one thing known, fishing is done in New England, and emotionally have been felt the roll of the boat, the pull of the seine, the roll of the spindle, the tapping of the sole, the thrill of work. These are known factors from the moment they are seen, and the host of associations made by the film will be a frequent aid to project the recall of these pictures whenever the same emotional or factual experience occurs in some other picture. Experiences multiply as interest increases, words become images. Reading must take on new delights.

The three years in our junior school, seventh to

ninth, have two semesters in each, equivalent to six grades. Each grade, except the first, has a period of forty-five minutes a day in the auditorium for this course. In all about eight hundred pupils pass through the auditorium daily. Some exceptions are made, when the best interests of certain pupils are so served, but in general each pupil is required to have this background course on "Know America Through Her Resources." The long experience and fine cooperation of the Director of Visual Education, Miss Emma Gutzeit, have been major factors in the success of the project.

Two pupils are trained and assigned to the running of the machine and substitutes are trained for replacement in case of illness. The machine is in charge of one of the men teachers who is responsible for its upkeep, such as oiling and cleaning. Besides, each year the machine is forwarded to the Director of Visual Education who sends it to the factory for overhauling and repair. The teacher is relieved of as much detail as possible. The films are sent from the Director's Office to the school, and are returned by the school to that office. All the school does is to select and send to that office the names of the desired films. The Director of Visual Education orders and procures all films requested, if possible. If not, substitutes are made as



Scenes from Erpi instructional films on "Early Settlers of New England" (left); "The Orange Grower" (right).

**EIGHT SAMPLE WEEKLY PROGRAMS ON "KNOW AMERICA — HER RESOURCES AS WELL AS HER GUNS"**

**SONGS AND FILMS PROGRAMS**

**SLIDES AND STEREOGRAPHS**

**READING REFERENCES**

**ON THE NEW ENGLAND AREA**

**Songs**—The Sugar Party, Love's Old Sweet Song, Sweet and Low.

**Film**—*Harvest of the Sugar Maple.*

**Songs**—Blow the Man Down, Polly Wolly Doodle, Thanks Be to God, Praise God from Whom All Blessings Flow.

**Film**—*Early Settlers of New England*

Faneuil Hall—Old North Church, Boston—Bunker Hill Monument—Lexington Common—Abandoned New England Farm—Tapping a Sugar Maple Tree—Drying Codfish in the Sun—Logs Delivered at Stream, Maine—Quarrying Granite—Looking into a Marble Quarry—Chiseling Ornamental Marble—Spinning Silk—Sorting Raw Silk—Drawing Silk Fibers—Doubling Frame in Woolen Mill—First Cotton Mill in U. S.—Printing Room in Cotton Mill—Spinning Cotton Yarn.

**Numerous references** by volume and page number, to Book of Rural Life—Compton's Encyclopedia—World Book—Richard's Topical Encyclopedia, Short Stories for Study and Enjoyment.

**Poems**—Trees, Be Different to Trees, Plant a Tree, What Do We Plant, Landing of the Pilgrim Fathers, Mending Well, Courtship of Myles Standish, etc.

**Stories**—The Village Singer, The Revolt of Mother, The Great Stone Face, Building Better than They Knew, the Pilgrim Fathers, Settlement of the Plymouth Colony, In Old New England, etc.

**ON THE MIDDLE EAST AREA**

**Songs**—Sidewalks of New York, America the Beautiful, Praise the Lord and Pass the Ammunition, Anchors Aweigh

**Film**—*New York, the Wonder City*

**Songs**—We're All Americans, Navy Victory March, Army Air Corps, Mariner Hymn

**Film**—*Washington on Parade*

**Songs**—Juanita, Cielito Lindo

**Film**—*Americans All*

Palisades of the Hudson River—The Great Brooklyn Bridge—Subway Station and Train—Wall Street—Immigrants at Ellis Island—Liberty Bell—Independence Hall—Washington from an Airplane—Zero Milestone and White House—Printing Paper Money—Coining Presses—Reading Room, Congressional Library—View of Norfolk Navy Yard—Great Warships in Hampton Roads—On Deck of Oyster Boat—Weaving Silk Taffeta Ribbon—Decorating Porcelain Ware—Firing Tableware in Trenton Pottery.

**Selections** with page numbers given, from Golden Bells Around the World—Little Journeys to America—Ten Communities—Pageant of America—The National Capitol—Democracy in America—High Lights in American Literature, etc.

**Poems**—When We Were in Our Teens, New York Bootblack, Mammahatta, On a Subway Express, What America Means to Me, My Land is God's Land, Thou Mother with Thy Equal Brood, etc.

**Stories**—The Voice of the City, Innocents of Broadway, The Fifth Wheel, The Devil and Tom Walker, The Roar of a Great City, The Story of the Harbor, This is my Own, my Native Land.

**ON THE SOUTH AND WEST AREAS**

**Songs**—Old Black Joe, Old Folks at Home, Oh Susanna.

**Film**—*Cotton from Seed to Cloth*

**Songs**—Massa's in de Cold, Cold Ground, Dixie, De Camp Town Races

**Film**—*Sugar Cane and Orange Grower*

**Songs**—Review of Southern Songs

**Film**—*The River*

Cotton on the Levee, New Orleans—Picking Cotton in Mississippi—Cotton Gin in Texas—Primitive Cotton Spinning, Egypt—Orange Groves in California—Picking Valencia Oranges in Spain—Granulated Sugar Making—Beet Sugar Factory—Picking Grapefruit in Florida—Pineapple Plantation—Harvesting Bananas—Loading Bananas—A Hereford Cattle Drive in Texas—The Process of Dressing Beef—Fine Wool Merino Sheep Grazing.

**References** with volume and page number, to National Geographic Magazine—American Invention and Inventors—The Open Road to Reading—Literature and Life—Echoes of the Southlands—Stories of Americans at Work, etc.

**Poem**—Down the Mississippi, The Cotton Picker.

**Stories**—Why Copper is Called King—The South's First Crop of Sugar, Cotton and the Old South.

near the original as possible. These selections are made in advance for the next term or semester. Complete coordination between the school and the Director's office is essential, or the plan fails. Without a picture the class would be lost, for there would be nothing for it to do except sing through the entire period! For three years there has never been a single session without a picture, so well does the administration work. A remarkable record, and one which shows how effectively school officials can work together. It can be seen that the same skeleton outline, given above, can be used each term and yet the same pictures may never be used twice. In some instances, where it has been felt advantageous, the same picture has been used each semester, such as *Texas Cavalcade*, this being a Texas school.

Because of this excellent coordination the teacher can make plans for a very fine piece of notebook work. Each pupil keeps a notebook in which the analysis of the picture is made and correlation is established between the picture and the class subjects in the school. For example, an industrial picture naturally correlates with Occupations as a subject matter course and with Social Science. This appears in the notebooks and each pupil has his own choice of the correlation to be made.

From these correlations and skeleton outlines discussion takes place. Comparisons are drawn between pictures and the various correlations made by pupils in the class. Obviously these discussions are not the same in all grades, for the pertinent subject matter differs for each. In this way the pupil may indirectly see the growth in his own school progress.

(Concluded on page 119)

# War Films and the Classroom

Although the war has curtailed the supply of visual equipment to schools, it has made other beneficial contributions to education.

By EDWARD F. WHEELER  
Director of Audio-Visual Education  
Department of Education, Bristol, Conn.

MUCH has been written, and still more spoken, about the impetus to be given Audio-Visual Education through war training and information programs. Optimism blooms in anticipation of the rosy future of visual aids in our schools and the wonderful effect they will have upon public education. While there is much evidence to support these prophecies it would seem important to examine the present effect war conditions have upon the use of visual aids in schools and to estimate the values to be derived from these conditions.

Fundamentally there still remain the three requisites essential to the development of intelligent use of audio-visual aids in schools. First must come mechanical equipment needed; second, we must have the visual materials to use; and third, teachers must have the know-how—that is, they must know what is available, which materials are most valuable and for what particular subject area, and how to apply them intelligently. These three requisites to a successful audio-visual aids program are not necessarily stated in order of importance—in fact, to develop a truly successful program all three must be fulfilled.

At first it may appear that the war has had an adverse effect upon availability of equipment. Its immediate effect is to limit the amount available to schools at the present time. It must be remembered, however, that many schools possessing audio-visual equipment were not making maximum use of it, and the present difficulty in obtaining new equipment has emphasized the value of old and thus created additional use. We must also consider that, with proper priority and planning, most types of equipment can be obtained even under present conditions. Beyond these considerations, the technical improvements being made in equipment by advanced production techniques will prove

wholly beneficial in the long range view, despite the temporary difficulties occasioned by the war.

## Direct Skill Training Films

Judged on the basis of present values, war conditions have made their greatest contribution in stimulating production of training and informational films. The two major areas of such development, which will bear careful investigation by educators as to application in schools, are the direct skill training films, and those designed for general informational purposes for showing to the public at large. One of the first and most important demands of the war was the necessity for training great numbers of people in new skills. It was early recognized that this type of training could be greatly speeded up by the proper use of training films with the result that the armed forces, the U. S. Office of Education and independent producers developed hundreds of fine films of this type.

One outstanding result of this activity is a series produced under the supervision of the U. S. Office of Education covering such subjects as *Precision Measurement*, *Engine Lathe*, *Milling Machine*, *The Shaper*, *Bench Work* and similar topics related to machine shop work. Many of these films are well-suited for trade school use and industrial arts programs. Some, such as the *Micrometer* and *Vernier Scale*, are useful in high school science and mathematics classes. Just released by this source is a new series of visual units consisting of a training film, film strip and manual, planned as a teaching unit in a number of other technical subjects. One of the first to be announced is a unit on *The Slide Rule*. When we consider the scarcity of such material for mathematics classes during past years, it would seem that we are reaping real benefits right now from the war-time impetus given visual aid production.



(Left) A greedy shopper tries to get an extra ration. (Right) A black market transaction in the dark of the night.  
From "Partners in Crime," British Information Services film.

Another unusual series is that on "Office Practice" produced by the Navy Department and released through the U. S. Office of Education, covering basic and advanced typing techniques and shortcuts, operation and maintenance of office machines. Good material on this subject was virtually unobtainable before the war. Examination of the War Department publication FM 21-7 and literature from the U. S. Office of Education will reveal many more films on hundreds of different technical subjects now available—many of which can be well adapted to school use.

**General Information Films**

The general informational type of material, brought into being through war activities, may be of even greater immediate benefit to schools due to its wide range of subject matter and its suitability for many age groups. In this classification we have a number of films produced by the War Department, which at the present moment are unavailable for school use. In addition, we have a considerable supply from the Office of War Information, the Coordinator of Inter-American affairs and the film bureaus of many allied countries—all supplying films at moderate service charge to schools as well as to adult groups.



Primitive Indian method of planting corn, shown in the Disney film, "The Grain That Built a Hemisphere."

The most widely discussed and better known general information type film produced by the War Department is the "Why We Fight" series consisting of *Prelude to War*, *Nazis Strike*, *Divide and Conquer*, *Battle of Britain*, *Battle of Russia*, *Battle of China* (just completed) and *Battle of America* (still in production). This series is being produced by Colonel Frank Capra, of Hollywood fame, and is presented to members of the armed forces on the thesis that the best informed soldier is the best soldier. The series is designed to give an overall concept of this global war starting with world events leading up to and causing the present conflict, and covering the various phases of the war since its beginning. Presented from a remarkably impartial viewpoint, con-



Ships loading from grain elevators on "Great Lakes," title of film released by National Film Board.

sidering that they were produced during wartime, this series of motion pictures graphically illustrates the overall strategy and strength of our enemies, and the steps we have taken to combat this strategy. Generous use of animation in the form of maps and diagrams assist materially in making these films most effective aids for the study of the present world conflict. While these films are not immediately available for school use—many consider them rather "strong stuff" for that purpose—such outstanding material may perhaps not be denied the educational field indefinitely.

**Classroom Possibilities of War Productions**

Among the films released by the Office of War Information are many which will serve to enrich present day teaching. In the field of industrial activity studied in many social science classes, we find such material as *Aluminum*, *Arm Behind the Army*, *Bomber*, *Building a Tank*, *Lake Carrier*, *Right of Way* and *Troop Train*—all of which are good illustrations of various phases of industrial accomplishment. Films depicting customs, resources and characteristics of other nations include *Brazil at War*, *Dover*, *The Dutch Tradition*, *Listen to Britain*, *Pincers on Japan* and *Report from Russia*. Various other films deal with nutrition, gardening, conservation and similar subjects important to a nation at war and likewise of real value for school use.

The Coordinator of Inter-American Affairs has released many excellent films on Mexico, Central and South America too numerous to mention in detail. The majority are in color, skillfully produced, and of tremendous value to classes studying these countries. One of the most popular is the well-known travelog made by Walt Disney and his staff on a visit to South America in search of material for the production of a feature cartoon on that country. This is a film with a strong appeal to audiences of all ages. Some of the newer Disney-produced C.I.A.A. releases include *Grain That Built a Hemisphere*, *Water*, and *Defense Against Invasion*. These are, in effect, a new medium of com-

(Concluded on page 119)



# The Use of Motion Picture

A report edited by

**ESTHER L. BERG**, Assistant to Principal  
Junior High School 99, Manhattan, and

**GEORGE E. LEVINROW**,  
Bureau of Child Guidance, New York City Schools

**This timely discussion suggests some potentialities of the film as an effective weapon against juvenile delinquency.**

**B**ETTER human relations, better personnel and social relationships, can be developed through moving pictures used as a springboard for classroom discussion. Since the techniques in this use of human relations films are not generally known, we believe that report<sup>1</sup> of the experiences on which we base our conviction about the value of this medium will be of interest to other teachers. These experiences were part of our work during the fall of 1943, in the in-service course<sup>2</sup> on "Moving Pictures in the Program of Personality Adjustment".

The films we used are known as "The Human Relations Series", and were edited from feature photoplays by a Commission of the Progressive Education Association with Dr. Alice V. Keliher as the chairman. In the complete series there are over 50 excerpts from full length feature films. These excerpts cover such situations as the young child in his family, the older child in his social group, the young person choosing his life work, mob behavior, racial discrimination, relations of communities and nations. The running time of each excerpt averages ten to fifteen minutes.

The use of these films is to be markedly differentiated from the use of the instructional film designed as a classroom teaching tool. The usual procedure for the latter is to have a clearly formulated purpose for the use of the film in learning situations, to preview the film to determine how its elements will aid pupils in developing an understanding of the unit of work, to prepare the pupils before the film is shown by giving suggestions of some significant aspects to observe or by raising questions that can be answered through study of the picture, and after the showing, to have definite pupil participation in activities such as discussion, written tests, reading assignments, and projects for research and creative expression.

The human relations film on the other hand, is first previewed by the teacher so that she may be ready to lead a discussion. Preparation of students, if required, can be limited to questions of the "why" of certain behavior or situations in the pictures. When discussion is opened after the showing of a film the class can be asked what problems of human relations, of conduct, of behavior, they saw in the movie. The pictures stimulate the observers' feelings, attitudes, memories, and it is these personalized, indi-

<sup>1</sup>Collaborating on this report were five teachers of the course at the Julia Richman Junior High School—Bertha Balsam, Juliet Furman, Ruth Gadrich, Marion Scully, Margaret Wilhelm—and June Harris, Bureau of Child Guidance.

<sup>2</sup>Given by Mrs. Esther L. Berg.



(Top) A dramatic moment in "Black Legion." (Warner)  
(Bottom) Main characters in "Captain Courageous." (MGM)

vidualized reactions which are the subject of discussion by the group. The teacher's role should not be one of judgment, but rather of acceptance. Conflicting points of view will inevitably be expressed, and the teacher, neither by word, tone, or gesture, should take sides. Learning by the pupil comes through the process of self-exploration created through class discussion.

Mr. Louis Relin of Benjamin Franklin High School, as an expert, first demonstrated the method for us. An excerpt from *Black Legion* was shown to a group of high school boys and girls, whites and negroes, of varying intellectual abilities, who came from Julia Richman and Benjamin Franklin High Schools. Mr. Relin then opened the discussion in a very casual manner by asking whether the picture presented a real situation. The response of the group was immediate. The film had aroused strong emotional and intellectual reactions. The discussion moved along swiftly and smoothly. It was so deftly and skillfully

# Develop Better Human Relations



Photos courtesy of New York University Film Library

(Top) Trial scene in "The Life of Emile Zola." (Warner)  
 (Bottom) School episode in "The Devil Is a Sissy." (MGM)

handled that the direction along which it was guided was not apparent to the group and hardly apparent to the observers. Mr. Relin at no point attempted indoctrination or a superimposing of any personal opinions upon the group. At one point when a stalemate occurred he suggested sources for further study and research.

The excerpt dealt with economic prejudice, and the members of the class debated what they felt were the real reasons for racial and religious persecutions. Problems of minority groups, especially negro problems, were aired frankly and honestly in a most friendly spirit. One of the white boys, towards the end of the discussion, made a deeply moving plea for tolerance. This boy told how he often invited negro friends to his home, and how his warm welcome was reciprocated in their homes. The class finally had to be closed by Mr. Relin against the wishes of the boys and girls, who wanted to continue the discussion.

The next demonstration was conducted by one of the authors of this article to whom the method was completely new. The class assembled from several schools ranged in age from nine years to fifteen years, in intelligence quotients from 73 to 140, and in school placement from a class for children with retarded mental development in an elementary school, to a superior high school group. The film was an excerpt from *Captains Courageous* which portrayed cheating by a young boy. The teacher opened discussion by asking how many of the pupils enjoyed the picture. She then raised a number of questions as a basis for discussion, which included the following:

1. What do you think of the boy in this picture?
2. When we punish a person for doing something wrong, ought we to punish him only on the basis of what he has done, or ought we also to consider why he has done it?
3. Can you think of any incident in your own life when you did something wrong with a reason for doing it which was perfectly all right?

After the first ten or twelve minutes during which the students were slow to respond, the problems of spanking and punishment were mentioned. The entire class then participated in the discussion which progressed rapidly from incidents in the picture to personal experiences of punishment by parents and teachers. It was amazing how keenly these young people realized that punishment so often reveals the uncertainty and insecurity of the adult who punishes.

When we analyzed this demonstration lesson we recognized how difficult it is for a teacher to shift from the more traditional instructional method to an informal discussion method. Nevertheless, the permissive, accepting attitude of the teacher encouraged the free expression which finally swept the entire group. The personal experiences described by the children were stimulated, not by the teacher's questions, but rather by the feeling of security and the atmosphere of free inquiry in the group.

The Julia Richman girls had been so stimulated by the first session with Mr. Relin that they requested the formation of a Human Relations Club at which this kind of film would be shown. Several of the authors of this article were asked to sit in as faculty members and to guide the first few discussions. Three meetings held after school hours were attended by third and fourth year pupils with a wide range of intellectual abilities. Bringing together children of varying intellectual levels has been surprisingly successful. The brightest children do not seem to dominate, and the others do not seem to be overwhelmed. On the plane of human relations evidently, intellect is not the determining factor.

The choice of films was left largely to the discretion of a committee of pupils who studied the catalogue of the Human Relations Series. Through their first choice, *Emile Zola*, we were introduced to one of the pitfalls in handling a group of this kind. A discussion of race and religion, although lively and pertinent,

proved disturbing to some whose deep-seated prejudices were uncomfortably stirred. They were not sufficiently used to each other, to the technique of this type of exploration, nor to a free and open-minded give and take. The girls realized this mistake, but felt that eventually an esprit could be developed which would make possible open discussion of even the most delicate matters. They therefore decided to lay a firmer foundation by continuing with such films as *Alice Adams* and *White Angel* which deal with domestic and economic relationships. These problems, while vital and pressing, seemingly do not involve issues which create high emotional tensions.

The preliminary discussion after each film, was either discursive or launched directly at the heart of the problem. Eventually the girls revealed themselves, their experiences, sentiments, and problems. There was an atmosphere of good-will, and interest in others' points of view. Also noteworthy was the participation by every member of the group.

Such generalizations which have become apparent to us may be summarized as follows:

1. The discussion leader must proceed warily between the extremes of being too passive and letting the discussion disintegrate, and of being too active in directing the course of the discussion. She must be ready to pick up leads, to broaden perspectives, and to guide interests which manifest themselves, without attempting to elicit answers by leading questions-answers which may be no more than expression of lip service to socially approved ideals. She must be willing and ready to follow all lines of inquiry which develop.

2. Inherent in laying open certain problems in human relations is the inevitable danger of their explosiveness. On those issues which are causing worldwide strife and bloodshed, it is to be expected that repercussions will be felt by children. There is positive value in bringing these tensions to the surface and possibly vitiating their cankerous tendencies by deliberately examining them.

3. In using these human relations groups as a technique in "living together", we cannot claim that it will effect overnight a change in attitudes. We rather hope to develop the ability to discuss anything, openly and amicably, and with respect for others' points of view.

These few experiences with the Human Relations films suggest the excellent potentialities this technique has in a program for personality adjustment. One of its outstanding contributions appears to be the stimulus it gives to self-expression. Educators have come to appreciate more and more the emotional components of learning, and modern methods have proven the value of encouraging children to express themselves and to approach their studies as real life problems rather than as isolated academic drills. The stimulus and appeal of the motion picture is so great that even inhibited children tend to speak up and express opinions. With the imaginary situation as a starting point the child can gradually approach problems that concern him most in his everyday living. The fact that he can project his own problems onto fictitious characters lessens his self-consciousness and offers him a starting point. The intrinsic appeal of the motion picture char-

acters and the glamour associated with the players portraying them heightens interest and eagerness to take part in the discussion. Thus we have an excellent opportunity for the expression of feelings and opinions, for the exercise of critical faculties, for self-analysis, for sharing experiences, and for evaluating attitudes, prejudices, and the like. Some children derive emotional release merely from the opportunity of expressing themselves; others gain a sense of security in sharing their experiences or in realizing that others face problems similar to their own. To adolescents particularly, the realization that their problems are not unique is often a great relief and an opening wedge in helping them develop means of meeting their difficulties. From observing children in the groups described above it is clear that discussion meets a basic need that youngsters themselves recognize. All of the children derived great satisfaction and clamored for more opportunities for similar group meetings.

In addition to the release and satisfaction they offer children, the human relations films indirectly provide another means of developing beneficial pupil-teacher relationships. The points of view that are expressed during the informal discussions following the films are not likely to be evoked during regular class periods, and can be of inestimable value to the teacher in helping her understand the individuals in her class. Where the activity program has been adopted teachers have reported gaining added insights into the psychology of children through the opportunities the new program has given them to listen to what children have to say. The use of human relations films can offer similar opportunities for getting to know children better and understanding their problems more intimately, and is especially valuable at Junior and Senior High School levels.

In inculcating an appreciation of democratic principles, the type of discussion that can follow a human relations film offers a practical, living experience, more meaningful and telling than many a lecture. Tolerance, respect for the opinions of others, appreciation of factual evidence, fair play, critical evaluation of prejudices, take on meaning to boys and girls who have had an opportunity to witness and act upon them. Democracy becomes more vital when it is presented in realistic human terms with an emotional appeal. By utilizing constructively youth's inherent interest in the motion picture and the ego ideals already built up in connection with popular screen personalities, it is possible to develop deeply felt and lasting convictions. The specific situations portrayed in the pictures enabled the children to identify themselves with the victims of injustice and to experience the situations emotionally as well as intellectually. The conclusions they arrive at as a result of this kind of educational experience are bound to have a more lasting effect than those reached after a purely hypothetical intellectual discussion.

New attitudes seem to be immediately motivated by this method of exploring human relations. Some of the children organized a club; a number said that they would discuss these experiences at home in order to "educate" their parents. The dynamic, challenging reactions of the children are the basis of our conviction that this use of moving pictures is a unique method to help create better human relations.

# MOTION PICTURES— NOT FOR THEATRES

Installment 55.—An intercalary section about the waxing and waning of William Fox's notable school films program in pioneer talkie days.

By ARTHUR EDWIN KROWS

THE committee thereafter chosen by Col. Devereux for Erpi's educational program was well-balanced. Dr. Engelhardt, expert in school administration, had organized the educational systems of approximately sixteen States, Paul Mort was director of the Advanced School of Education at Teachers College; Alexander J. Stoddard, superintendent of schools at Providence, Rhode Island, was well known as a leader in his especial field and had even been known to Devereux previously as superintendent of the Bronxville schools. There surely should be expert guidance for an educational program here. But it was necessary, too, to have a "director of educational research" regularly at Erpi, and, on the advice of the committee, because his name had led all their lists of likely men, Devereux engaged to fill the niche Varney Clyde Arnsperger, an occasional special student at Columbia and regarded as an up-and-coming schoolman. Arnsperger, born in Grayson County, Texas, in 1896, was superintendent of schools at Drumright, Oklahoma, where oil wells had gushed unusually ample funds for education, and, in that place, had developed a system of cooperative industrial education known favorably as the "Drumright Plan."

that much might be accomplished if they could have a concrete illustration of the new possibilities of sound pictures in the teaching field.

Such non-theatrical sound possibilities as had been demonstrated then and were convenient, were some miscellaneous subjects produced by Fox Films. My recollection is that they included industrial shots of the printing of the *Chicago Daily News*, of weaving Mohawk Rugs, and of making Firestone automobile tires. There were also Fox newsreel items showing Chief Justice Taft administering the presidential oath of office to Herbert Hoover, with Calvin Coolidge standing by; George Bernard Shaw—obvious subject for a talkie—in a personal explanation of why he was superior to Mussolini, and a political statement by Lloyd George. The scheme was to use excerpts from these to illustrate a talk by some educator who would, of course, be duly presented at the start of the film, and would draw necessary conclusions when seen again in person at the close.

## Demonstration Pictures

THE choice of the educator to do this narrowed down to Harry Dexter Kitson, professor of education at "T.C.," probably because, in addition to his very full qualifications as an obliging gentleman not afraid to take a chance on a project which interested him, he was a specialist in vocational guidance and might be expected to know and to talk authoritatively about the world of industry. The amiable Dr. Kitson was thereupon hustled into a studio one afternoon, plastered with make-up, given a very limited time to decide what to say, and put before the cameras. The result, in two reels, entitled "The First Experimental Demonstration of Educational Talking Pictures," was not precisely cruel to Dr. Kitson, but it scarcely presented him to advantage. His voice was well recorded, however, and, with the interpolated shots, the resultant talkie served the transitional purpose very well.

The screen likeness of Dr. Kitson and prints of the interpolated industrial shots went into immediate service for the elaborate sales force, and for a time silenced the protests of insufficient demonstration material. The first programs were, indeed, rather an odd conglomeration for use in convincing educators. By now, in addition to the new Kitson reel, there were primarily the animated cartoon, "Finding His Voice"; a theatrical short in which Robert Benchley presented a monologue called "The Treasurer's Report"; a Libby-Owens-Ford industrial on the factory production of shatter-proof

glass; the *Chicago Daily News* subject; and the antic address of Bernard Shaw.

As it happened, Kitson shared his apartment with a young friend, Edgar M. Stover, who, while studying for a degree at Columbia, also was employed as a sales representative of the Erpi educational di-



(c) Baehrach

Dr. Alexander Stoddard was Erpi's expert on film usages in the elementary and junior school grades.



Erpi's first production group of teacher-training pictures threw some of the heaviest committee responsibility on Dr. Paul Mort.

At that early date the Western Electric Company was too busy meeting orders on theatrical installations to do much with the expected portable sound projector. The sales staff marked time, declaring that as soon as the machines could be had there would be a flood of orders. In the meantime the educational committee felt

vision. Stover, of course, knew what had been done, so, to further the cause, he and William Lewin, a young educator interested in school films (he was a high school teacher of English on leave of absence to study educational motion pictures for a doctor's degree at Columbia) arranged a showing of the new picture for the naturally interested other educators at Columbia. Now that I think of it, I believe that it was Lewin who had directed the production.

During the first few months in 1929, William Lewin, this young high school teacher of Newark, New Jersey, where Balcom had been so active in visual education, had visited Devereux urging upon him the importance of making a survey of the school market, especially now that existing surveys of silent film uses would soon be obsolete. The Colonel had agreed, and plans were made to send Lewin on a tour to "line up" the colleges of a wide area. Stokes, in the meantime, about July, 1929, had come from abroad to begin his new duties; and his first work was to assist Lewin in deciding where to go. Lewin then went forth, and in reasonable course of time returned with generally favorable reports from about fifty-eight colleges.

I had made Lewin's acquaintance about five years before when an advertising



Harry D. Kitson's good nature and high hopes for a noble experiment made him the guinea-pig of Erpi's first "educational" demonstration.

agency, which he had started in Newark while still a teacher at the high school there, undertook to develop industrial film accounts, and he wanted me to estimate on production for a prospect. With an earnestness which I later found to be characteristic, he was then grounding himself in the subject as a student of Mrs. Patterson's course in photoplay composition at Columbia University. His doctor's thesis, in 1933, was "Photoplay Appreciation in American High Schools." His brother, Albert Lewin, was at the same time on his way to his subsequent places as a successful scenarist and production supervisor in Hollywood. In years soon to follow, William Lewin was to begin his admirable work of developing motion picture appreciation as a curriculum subject in some thousands of high schools, this activity served in large part by his monthly *Film and Radio Discussion Guide*, published at Newark.

The next important undertaking of the Erpi educational committee was the production of a four-reel talkie on civics, entitled, "Our Government at Work." It was produced for the Erpi educational division by Fox Films, and Stokes was turned at once to the supervision of that project, involving for him an arduous examination of material which was to be taken for the purpose from the library of the Fox Newsreel.

It is advisable to digress here to explain this leaning toward Fox. The original Western Electric Sound System consisted of a phonograph record synchronized with the running picture. The method bore the specific protected name "Vitaphone." The possibility of putting the sound impulse directly on the film, instead of using the separate disk record, was well known. De Forest's Phonofilm was a popularly shown example of it, and the Bell System had long held patents on certain phases of the process, but acoustical experts held that the sound quality of the disk was much better. It probably still is better to their keen, trained ears

and to their delicate instruments; but the saving and convenience of having sound on the film was quickly manifest, and the original system was rapidly superseded by this combined form.

In this change William Fox figured prominently. In common with other Hollywood producers who had underestimated the talking picture innovation, he had seen the Warners start their skyrocketing rise with the sensational Vitaphone method of the Western Electric Company which they alone had agreed to take. He decided to capture some of the sure profits by contracting for another sound picture development which had been worked out by Theodore W. Case, an engineer of Auburn, New York, one putting the sound-track on the film, and brought to Fox's attention by Courtland Smith. Case, it may be mentioned, had been an important assistant to De Forest in his development of Phonofilm, but he was now working "on his own." Earl Sponable, co-inventor with Case, joined Fox as chief sound engineer. The negotiations of Fox and Case soon revealed that Fox could not proceed far without running afoul of the Bell System patents and, as the Bell people were willing to consider this other form of sound pictures, too, they signed an agreement with Fox to share in that development as well as with Warners in the current sound-on-disk variety. The newer method was called "Vitaphone." But both methods were known indifferently almost from the beginning, as the "Western Electric System."



Blackstone

Howard Gale Stokes was drafted for Erpi service from preferred work at Telephone headquarters. He believed in hewing to the line, let chips and glory fall where they may.

Possibly because the agreement with Fox was newer, it was somewhat more flexible at that time, and the Fox Eastern studios and laboratories, on Tenth Avenue in New York City, were not nearly so far from the Erpi headquarters offices as the Warner Studios and laboratories, formerly the Vitagraph plant at Flatbush, on the remote outskirts of Brooklyn. In ad-

dition, Fox was interested in developing the educational field, and Warners had no interest then, to speak of, in anything but theatres. Fox even then had made some talkie industrials. The organization also had, from its "Movietone News," an appreciable library of educational material upon which Erpi might draw. So the first of the formal Erpi educational talkies—excepting the Kitson "quickie," that is—made under supervision of the committee, was produced by the Fox staff with Erpi's close control. As the sound engineers were also generally former Bell Laboratories men, and sound engineers were the top authorities in talkie production, the work actually remained pretty much in the Bell System family.

"Our Government at Work" purported to show a visit by two schoolboys to the Washington office of the late Dr. William J. Cooper, then United States Commissioner of Education. From him, and from some other rather obvious agents, the boys learned—mostly through shots from the Fox library—about the functions of the main Government divisions. The staged sequences were produced under the direction of Richard F. Chapman, borrowed by Stokes from his regular work for the Fox Industrial Division. Dr. Cooper came to New York from the national capital to appear, and there was further coöperation by J. W. Crabtree, secretary of the N.E.A.

#### Fox Educational Talkies

IN making his agreement with the A. T. & T., Fox had tried to reserve to himself the exclusive newsreel license and an exclusive right to develop sound films for the educational, industrial, religious and scientific fields; and he felt that the A. T. & T. had violated the understanding by licensing other newsreels and organizing its own educational division. The reason Fox did not try to cause trouble over this, he said later in published statements, was because he wished to obtain a fifteen-million-dollar loan from the Telephone Company, and a condition to his receiving it was that he should drop all such charges of interference. This situation, however, naturally gave rise to a mutual distrust, and the Fox studio was no longer favored by Erpi for its own productions.

That William Fox genuinely wished to develop the non-theatrical field and had thought *ad interim* of the possibilities for many years is not to be doubted. His official educational and industrial division had been opened early in 1922 under Herbert Hancock, former head of Fox News. Fox had spoken many times about "the 250,000 churches and the one million classrooms" in America, and had estimated the revenue which might be made to accrue from their regular use of film. And he was not impelled by the profit motive alone, as justifiable as that might be. He had talked about putting films in churches and schools even if they paid nothing at all for the service; and, when he seemed to see millions for himself in the ultimately disallowed Tri-Ergon talkie patents, the philanthropic idea came upper-



most. The expanding library fed by the successful Fox Newsreel, and the recurring accomplishments of that competitor which owned the Pathé News, stimulated the entire conception; and Fox made several attempts to establish a really commanding educational department.

In 1926 the affairs of Fox News (run by a separate organization known as the Fox-Hearst Corporation) were placed under the direction of Courtland Smith. He it was who negotiated for Fox the deal known as Fox-Case. Smith, an outstandingly able executive, had been president of the American News Association from 1908 to 1921, then had become assistant to Postmaster-General Will H. Hays and, when Hays took command of the M.P.P.D.A., Smith had served as secretary of that organization. As head of Fox Movietone News, Smith promptly began development of the Fox educational idea. His editors endeavored not only to make the most of the established newsreel opportunities, but constantly investigated the possibilities of sound; and all this made grist for the educational project. The pioneer work was carried on with particular energy by the assignment editor, William O'Hagan Hurst, the same who had blazed so many interesting educational trails through the old Paramount Pictograph. In this latest place Hurst obtained what is said to have been the first sound newsreel interview—with Sir Thomas Lipton, arriving from abroad—while, among numbers otherwise contributing to the educational prospect, he seems to have helped to initiate those 1929 ex-



Lezen's already surround the name of William Fox. From the start he dreamed of the super film market awaiting in churches and schools.

assembled under Howard's supervision by, I believe, Harold E. Wondsell, were shown to educators attending the Dallas meeting of the Department of Superintendence of the N.E.A., February 25 to March 3, inclusive, 1927. The subjects were, "Raising the Submarine S-51," "Our Climate," and "Conquest of the North Pole." It may be noted incidentally that the exhibition was presented not at the convention hall but in one of the neighboring Dallas movie theatres. Each film was accompanied by an outline for teachers, recommending topics for pupil study before and after each screening. The entire projected program—that is, including others expected to follow—was given the felicitous general name "Fox Hour" pictures. The first service was to be on the obvious newsreel opportunity, Current History. Others in immediate prospect were Geography, Civics and Nature Study.

October, 1929, occurred the 25th anniversary of the William Fox advent in motion pictures. Fox made it the occasion to issue to the press a long statement of his plans for the next quarter-century, and the text was devoted mainly to non-theatrical aspects, promises to install a talkie projector in every classroom, in every church and parish house. He told of medical talkies being made by his people—of one reproducing a cancer operation by Dr. Nelson H. Lowry, of Chicago, using a radium knife (which, incidentally, being a commercial property, aroused some criticism of professional ethics among the doctors). Fox would soon be able, also, to tell of the caesarian section talkie demonstration by Dr. De Lee, another Chicagoan, and of various industrials, including talkie reels for International Harvester, Cadillac Motors, the Edison Company, Standard Oil of Indiana, Firestone Tire and Rubber Com-

pany, and a novelty subject for Armour & Company with prints of which a vice-president there simultaneously addressed thirty regional meetings of sales representatives in as many different cities.

These were made in the boom time of sponsored films by Richard F. Chapman. His work attracted the attention of Paramount, and he obtained similar work there almost until the Paramount decision not to take out an industrial Western Electric license.

However, for Fox in this period of revolution in the film industry there could be no golden season of peace in which a Croesus of education might work beneficently. To protect his already tremendous holdings, to care for expanding production schedules, it was necessary to enter upon a juggling of partnerships, pools, chains, holding corporations, financial trusts and all the bewildering expedients of modern business which is not merely Big but Gigantic and involves the President of the United States, Congress, Supreme Court justices, international banking, questions of worldwide peace and sums of money so fantastically tagged with ciphers that they could not possibly have significance as anything but paper profits and losses. It was a sphere in which the old-time wielder of mere personal power could not hope to survive for long, certainly not in competition with great governing boards. It was notorious that Fox rarely employed even a lawyer to counsel his decisions.

In this rarefied air Fox encountered another lone genius of finance, Harley Clarke, one-time wizard of the Society for Visual Education. Clarke by this time had pyramided his holdings in Acme and International Projector into a near-monopoly of amusement apparatus called General Theatres Equipment Corporation. He joined Fox first as partner in a scheme for wide-screen projection called Grandeur Films. Then he, too, revealed his intention to acquire theatre chains and studios and, by advancing steps, to take over the selfsame chains and studios held or coveted by Fox. In April, 1930, Fox had so far lost his power to the A. T. & T., the bankers, and Harley Clarke, that he sold out his voting control, and Clarke became for eighteen months the president of Fox Films.

#### Clarke Rides Again

DURING that eighteen months there arose one more remarkable manifestation of the non-theatrical idea, which is that sort of idea—an insidious, creeping, permeating notion—that, once acquired, it can never be fully shaken off. It had welled up in Harley Clarke in the time of the S.V.E., and he had never completely subdued it. Now, with theatrical interests to sustain him instead of unappreciative educators, he would prove his mastery. And yet, with all due regard for his natural leaning toward what must have seemed a providential opportunity, he was not unmindful of the lessons which he had learned so expensively. When the question as to the future of the educational pro-

(Continued on page 142)



William Lewin directed for Erpi its first college-professor talkie and made its first school survey.

periments at Auburn, New York, wherein Professor A. A. Allen, of Cornell, with P. Kellogg, and Albert R. Brand, a Wall Street broker riding a hobby, went hunting the songs of vanishing birds with a microphone.

Edward Percy Howard was made editor of the new Fox educational department and, after nearly a twelvemonth of investigation and experiment, three films

# The Film and International Understanding

DR. JOHN E. DUGAN, Editor

Haddon Heights, New Jersey, Schools

## From War to Peace in World Understanding Through Films

### Tremendous Expansion in this Field

THE expansion of the field of films for international understanding in connection with the war effort has been phenomenal and far beyond any previous expectation. The producers' and distributors' catalogues now coming off the presses list film after film in this field. Scarcely any program of any length fails to include something on the subject. There are films about our allies, about our enemies, about our new concept of a global world, and about our relationships to all of these things.

Last month we described the program of the Overseas Branch of the Non-Theatrical Section of the Motion Picture Bureau of the Office of War Information, a program involving the use of more than twenty different languages, and designed for the civilian audience in all countries outside of the western hemisphere not controlled by the enemy. The film program of the Coordinator of Inter-American Affairs for this hemisphere is too well known to need further description or elaboration here.

### Films to Win the War

All of these films and programs mentioned above are concerned with international understanding chiefly in connection with one great objective—the winning of the war. They may serve other objectives later, but victory is their immediate goal. And their contribution toward the attainment of that goal is tremendously greater than any man foresaw.

### What Follows Victory?

What about the days following victory? Will the contribution of films in this field of international understanding be just as powerful and important?

If we consider carefully what those days will be like and what services the film can render, we can conclude with confidence that the contribution of the film in the field of international understanding will be even more powerful and important. As bases for this conclusion, however, several things should be clearly understood:

1. The present objective of the use of films in this field is to help win the war.
2. There will not be an abrupt transition from war to normal peace conditions.
3. There will be a transition period during which the problems in this field will be unlike those of either war or ordinary peace times.
4. In the peace which follows the transition period, there will be other problems and great opportunities for the film to prove itself an instrument which can contribute much to world understanding and civilization.

### Films in Transition

Consider certain implications of the foregoing.

First of all, the transition period will present the problem of letting light and truth into those countries which have been darkened by propaganda and totalitarianism. The problem in the defeated axis countries will be somewhat different from that of the countries which were blighted by axis conquest and occupation; but in both cases a picture of the world as it actually is and their relationships to it must be presented. Then there is the problem of getting these peoples to understand the United Nations and their ideals. The film can contribute to all of these.

In this period of transition the chief aim is to bring back sanity and humanity. Reason and understanding must replace prejudice and persecution. The tenets of totalitarianism must be replaced by sound concepts of civilization, economics, philosophy, etc. An educational film plan for these countries, similar to the Educational Film Plan for the United Nations which was outlined by Dr. Herbert S. Houston in the May, 1943, *EDUCATIONAL SCREEN*, might render a mighty service in this connection.

But the educational task to which the film in international understanding can contribute in this transitional period is not limited to the vanquished. Our own people will need to know many things about these countries and the conditions and problems which exist there. For without mutual understanding there can be no real understanding nor any real and lasting peace, based upon an understanding of the problems to be met.

Foundations laid in these days of transition, through the use of films in the field of international understanding, can contribute much to the strength and permanence of the peace to follow.

### Films for Peace

When peace actually is established, the film will assume its rightful place as one of the great instruments of civilization, an instrument which can leap the barriers of language and distance to bring enlightenment, understanding and enjoyment to all the world. World outlooks and interests which were built up during the war will not vanish with the coming of peace. Men still will be interested in the rest of the world, will be more interested than ever in how others live, work, play and think, and the film will be an instrument which can tell all this and bind the world together.

### Immediate Implications

The foregoing discussion was not intended to be an idle look into the future. It has concrete and immediate implications. The film of international understanding is contributing much to the winning of the

war. If we wish it to make the same contribution to the winning of the peace, we must begin to look ahead now.

The four-point discussion of the sequence of victory was intended to show the road which we will follow and the steps which we must take. So far as the film and international understanding are concerned, taking those steps and following that road involves tremendous problems of personnel and equipment.

The personnel available has proved itself capable of producing and distributing films in many fields and many languages to bring about international understanding where it was needed to help win the war. Will it be available to help us to get through the transition and to "win the peace"?

We have distributed excellent projection apparatus throughout the world. Reports indicate that we can give an excellent showing of almost any film anywhere. This apparatus was bought to help win the war for a decent world and to bring about better understanding for establishing further understanding where it was needed. Will this apparatus be just as available for establishing further understanding and "winning the peace"?

So long as the armed forces need any piece of projection apparatus, they clearly are entitled to it. When the need no longer exists and the apparatus is to be disposed of, however, the needs of our educational programs, either at home or abroad, certainly should take precedence over any bargain sale, political gift, or carload auction.

## War Films and the Classroom

(Concluded from page 111)

munication as they depend largely upon animation techniques perfected by Disney. *Grain That Built a Hemisphere* is concerned with a history of the development of corn, its distribution on the earth's surface, its value to man as a food and as a base from which man, by the application of science, can produce materials to satisfy many of his needs. *Water* vividly illustrates the dangers of a polluted water supply and how to guard against such pollution while *Defense Against Invasion* is a most unusual presentation of the simplicity of and need for vaccination. This series of color shorts should be carefully examined by all educators as an indication of the type of teaching aid we may expect in great abundance after the war.

### War Production by Our Allies

The scope of film material produced by our allies is so extensive that we can consider only a few examples selected at random. *Partners in Crime*, released by British Information Services, is an unusual treatment of the black market situation. For school use it is a most interesting discussion type film for economics and economic geography groups. *Desert Victory* and *Target for Tonight* are two outstanding British documentary films of the war, available from the same service. While these are not classroom teaching films in the usual sense, they serve to illustrate in a most vivid manner two distinct types of warfare now being waged. A quite different subject is covered

in *World of Plenty* concerned with the production, distribution and consumption of food, both before, during and after the war. This is remarkably good material for classes in economic geography and domestic science. Britain also has made available numerous films on nutrition, health, gardening and similar subjects of value to schools.

The Canadian Film Board likewise has developed an extensive film program including consumer films, war production and subjects depicting various aspects of Canadian life. Among films of the latter type *Peace River*, *Iceland on the Prairie* and *Great Lakes* are sound subjects in natural color especially suitable for school use. *Peace River* deals with the most recently settled Canadian territory between Northern Alberta and British Columbia. The film outlines the settlement and activity of this district and points the contrast between pioneer settlement and modern development of the region today. *Iceland on the Prairie* gives an intimate glimpse of the Icelandic settlement on the Canadian prairies including agricultural, professional, and business developments. Perhaps the most popular of this series in schools is *Great Lakes* which was designed to convey the idea of the Lakes as one of the greatest industrial settlements on earth, with an immense flow of diversified cargoes flowing along the shipping routes between the U. S. and Canada. Included are sequences on transportation, steel production, pulp manufacture, shipbuilding and grain storage. Many of our other allies have made available motion pictures valuable for school use.

The Army, Navy and commercial producers have, of course, produced hundreds of training films not pertinent to this discussion. But, unquestionably, the war has added importantly to our store of films that are genuinely educational, and has likewise taught us to value equipment presently available and to make the best possible use thereof. In addition it has speeded the perfection of many types of projection equipment which will be available to schools after the war. Finally, and not by any means the least important, experience in war training has emphasized to educators and the public the urgent necessity for the intelligent use of visual aids in any efficient educational program. Without question visual education will develop after the war as a direct result of war training experience. But, further than that, visual education in our schools has already made great advances as a definite result of war conditions. Destructive, wasteful and heartbreaking as war is, we must learn to recognize those small gains brought about by the conditions it creates, and waste no time in putting into practice the constructive lessons it does teach.

Note: Further information relative to the motion pictures mentioned and the name of the nearest distributor may be obtained from: War Department, War Activities Committee, Room 1351 Paramount Building, New York City. (Films not available to schools)—U. S. Office of Education, Washington, D. C. or Castle Films, 30 Rockefeller Plaza, New York City—Office of War Information, Bureau of Motion Pictures, Washington, D. C.—Coordinator of Inter-American Affairs, Motion Picture Division, 444 Madison Avenue, New York City—British Information Services, Film Division, 30 Rockefeller Plaza, New York City—Canadian Film Board, Ottawa, Canada—United Nations Information Office, 610 Fifth Avenue, New York City.

# THE NEW ENGLAND PAGE

Conducted by

The New England Section (Zone 1) of the  
Department of Visual Instruction of the  
National Education Association of the U.S.

Editor, JOHN H. LYONS

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## Teachers' Reactions to Visual-Aids

By Superintendent WILLIAM E. GILLIS  
East Haven, Connecticut

IN speaking to one of our teachers recently concerning her reactions to the values of audio-visual aids, she stated that quite often pupils retained a great deal from films which have been used in connection with planned lessons. Sometimes the response is not immediate but will come up during a discussion long after a picture has been viewed by the pupils. Some of these responses are brought out by questions of the teacher but many are the spontaneous reports given by the pupils.

One of the difficulties in using pictures is the need of a sufficiently darkened room, another is to educate the children to the fact that motion picture time is not necessarily entertainment time and that there is something to be learned from every picture. The third obstacle, which unfortunately still exists, is the misuse of motion pictures. It seems difficult for some teachers to realize that films should be shown with a purpose and are not just something with which to take up time. Teachers often seek invitations to pictures which are planned by another teacher in the building, regardless of the type of picture or the age of the pupils. This is a sheer waste of time.

One of the other teachers stressed the use of still flat pictures on bulletin boards. It seems advisable to avoid constant use of sound pictures or motion pictures. Wise use of material for bulletin boards will give pupils time to think over the implications which should result from the pictures. Such material serves the need which fleeting motion pictures do not meet.

## Visual Aids at Dartmouth

C. N. Allen, Director of Dartmouth College Films, gives us the following report on the use of films in their V-12 program.

"One full time program of motion pictures, slide-films and slides, both as visual aids and as morale builders, is being carried on at Dartmouth College where the largest V-12 Unit in the country is located. The usual classroom movies are shown on a larger-than-ever scale with some departments using movies where they have felt in other times that available pictures were not of College level. Part of the improvement in this respect is due to the use of technical films provided by the Navy and by the greater availability of more technical films from commercial sources and research organizations. In addition, Dartmouth College Films has entered into a contract to show the excellent G. I. Movies which are distributed to all armed forces scattered in various camps all over the world. These movies are always carefully planned to present a balanced diet of current news releases, more serious background and morale building topics (such as *Plan for Destruction*, which describes Haushofer's elaborate theory of Geopolitik), and comic cartoon relief. Finally, the Hanover P. T. A. is working with the local school system to develop a larger and more integrated program of motion pictures. Many New

Hampshire schools will be benefited by the availability of government-owned movie equipment after the war, when they can buy within their budgets equipment which is no longer needed by the government."

## Wheeler Resigns

In a letter addressed to the members of the New England Section on February 14th, Edward F. Wheeler announced his resignation as President of Zone 1. The letter reads as follows:

"It is with great regret that I tender my resignation as President of this Association effective February 15, 1944. After March 15, 1944 I shall be associated with General Motors Institute, Flint, Michigan as Supervisor of Visual Aid Development. While I leave my present work with reluctance and feel that I shall sincerely miss the many pleasant associations with members of Zone 1, it is with considerable interest that I anticipate the small part I may be permitted to play in the rapidly growing field of industrial training.

"I cannot urge too strongly the importance of maintaining and strengthening the Department of Visual Instruction. I feel it represents one of the most important trends in present day education. We must all recognize the powerful forces acting as an impetus towards speeding the development of the audio-visual field. It is likewise our mission, as members of the D.V.I., to see that these forces and the attendant progress of the field is brought to the attention of those charged with the responsibility of shaping school policy. For the above reasons I strongly urge that each member give his full support to all activities of our association. Contributions to the bulletin, expanded membership, attendance at conferences, and similar professional activities are all needed for the development of our field.

"My duties as president will be most efficiently discharged by our Vice-President, John Gammons Reed, Rhode Island College of Education, Providence, R. I. I am sure you will all give him your unqualified support."

Edward F. Wheeler has been one of the outstanding leaders in this field for the past ten years. He started out at Bristol with one projector and a corner of a classroom. Today he has developed that into a department composed of thousands of dollars worth of visual equipment. Under his leadership visual aids have become a vital part of the educational program of the City of Bristol. When the Connecticut War Council wanted a man to develop a film library and film program for the State they called upon "Ed" to do the job. He has, during the past year, developed this program to such a high degree that War Council Films are being shown in practically every community of the State. This position as Chief of the Film Section of the War Council is being taken over by David Strom, Director of the Visual Aids Center at the University of Connecticut.

We of New England are going to miss "Ed" greatly, but we do know that through his new position he will be able to further the use of visual aids in a field that will eventually influence educational policies throughout the country. We of New England, "Ed", extend to you our best wishes for success in your new venture.

**An innovation by New England—a page of its own for telling its own story.  
Let the nine other DVI Zones read, weigh, and act accordingly.—N.L.G.**

# Caring for Young Children — In Hand-Made Lantern Slides

By ANN GALE

Roosevelt High School, Chicago

CARING for the young children of employed mothers is a very important contribution to the war effort. High school or college girls who do this work could be trained by illustrated talks given by the dean, the health teacher, or some one from the Parent-Teacher group.

The main rules are to keep the child physically comfortable, to help him in learning to be his own manager, and to keep his play on a creative level.

1. The child must know that his mother is leaving, and that the person in charge is one his mother respects and therefore places in full authority.

2. The assistant should know the child's routine, food

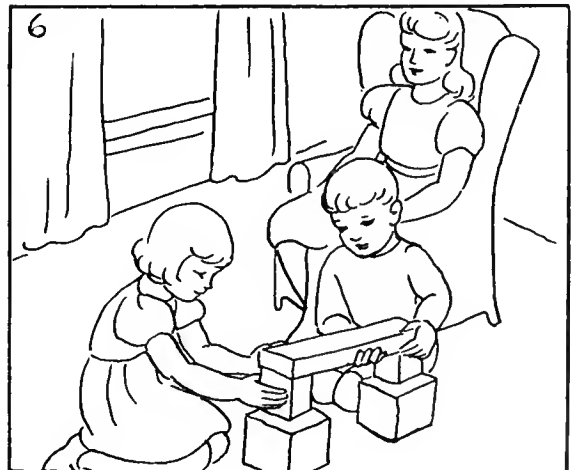
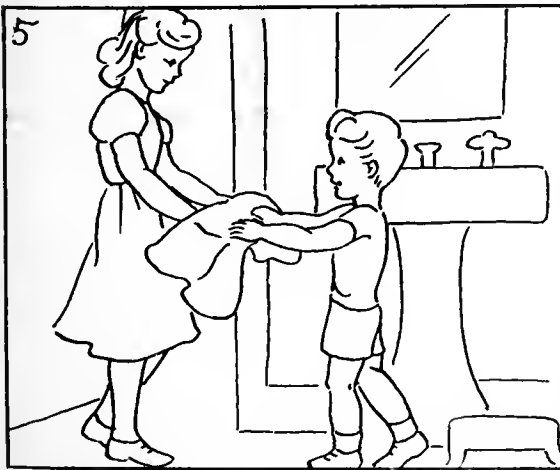
habits, and bedtime procedure. She needs to know where to reach the mother and the doctor in an emergency.

3. Well cooked and attractively served food will help in making mealtime pleasant. Small portions should be served, and no comments made on uneaten food.

4. The child needs to be relaxed before going to sleep; so quiet games are best at bedtime.

5. Bathroom procedure should be handled pleasantly in a spirit of fun.

6. Creative games where the child depends on himself are more fun for him. Having several different toys ready is a good idea, for children tire easily.



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.



# SCHOOL MADE MOTION PICTURES

**HARDY R. FINCH, Editor**

Head of the English Department  
Greenwich High School, Greenwich, Conn.

*With a question box on the making of  
school film productions, conducted by*

**DAVID SCHNEIDER**  
Evander Childs High School, New York City

## Women's Colleges and the War

A CLEVER variation of the usual college public relations film is the 1000-foot production reported by Eunice De Clark Davidson, Alumnae Field Secretary, New Jersey College for Women, New Brunswick. Mrs. Davidson's account of this unusual film follows:

"*College—Designer for Democracy* represents an attempt to show, through the medium of the motion picture, the contributions and adjustments that the liberal arts college for women is making in these war years and as a preparation for the peace to follow. Although this motion picture in 16mm. kodachrome was made by the author of this article for New Jersey College of Women, was filmed on the campus of that institution in New Brunswick, and shows its students and professors, the film speaks for all colleges of N. J. C.'s type.

"When it became apparent that New Jersey College for Women needed a new reel of motion pictures for use with alumnae and preparatory school groups, the staff member responsible felt that it would be completely insensitive to the mood of the times to create the usual 'campus tour-college-life' type of film and searched

of the first day back on campus resolves into a close-up of the printed program for the opening Convocation. Faculty members are seen lining up in their academic vestments, choir members in the basement of the chapel look over their music before the service begins, and student feet hurry along the paths and up the chapel steps. Many devices are used to create the effect of nearly a thousand girls entering the chapel and of all the college group hastening to Convocation. The hands of the organist on the keys and a shot of Dean Corwin on the chapel platform precede the choir processional, which is followed by the entrance of the senior class in cap and gown. Great use of close-up is made throughout—of hands, of hymnals, of the varying expressions on the faces of the students.

"The processional hymn concluded, the student body is seated and Dr. Corwin rises to give her Convocation address. Only the actual words of her speech are given in professionally made captions. All other titling is accomplished by the reproduction of legends appearing on programs, books, signs, et cetera. The content of each of the eleven captions which give Dean Corwin's own words studiously avoids the mention of New



(Left) An art class at New Jersey College for Women. (Right) Dormitory scene.

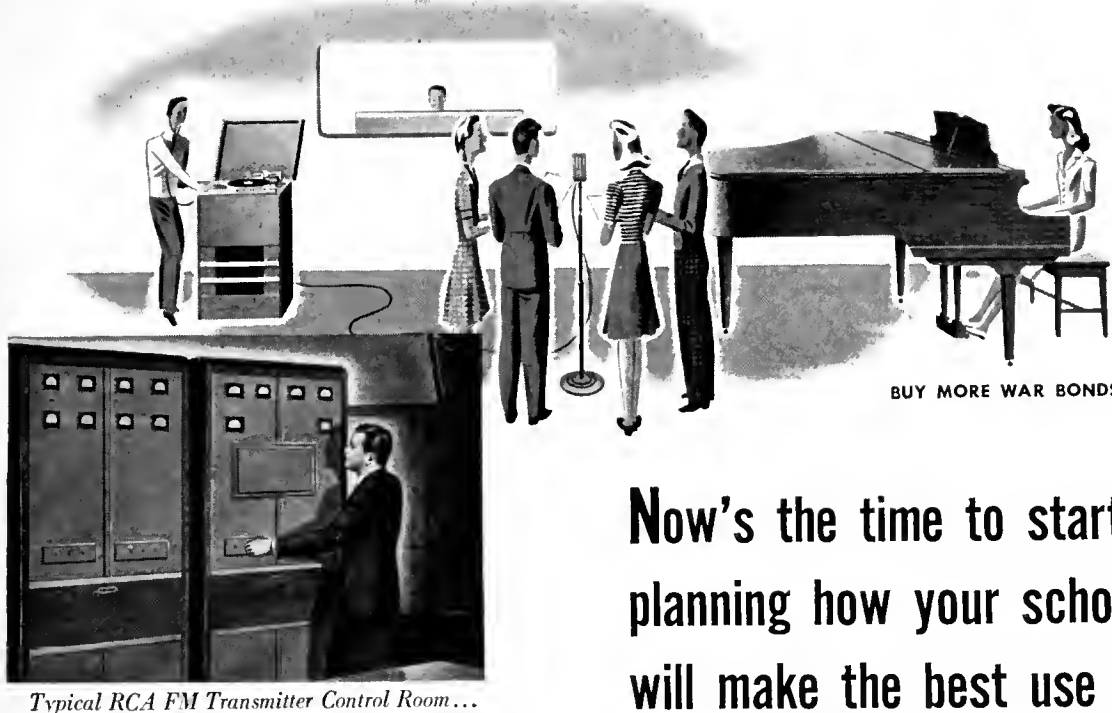
for a theme that would portray, in some measure at least, the important intangibles of a large liberal arts college. The device of using the Opening Convocation of the College as a skeleton framework was finally chosen and this chapel ceremony, highlighting the year's keynote speech by Dean Margaret Trumbull Corwin, provides the setting.

"The film opens with a shot of the College newspaper announcing Freshmen Registration Day and with glimpses of students returning to campus after the summer recess. The excitement of the first days of the fall semester is suggested by the greeting of old friends and the settling and decorating of dormitory rooms. A fade-out as two roommates retire at the end

Jersey College for Women and phrases the message in terms of college in general.

"The several direct quotations from the address which are reproduced, one by one, on the screen summarize eight outstanding reasons for college at the present time: (1) the academic and technical training provided for subsequent war jobs and intelligent citizenship, (2) college emphasis on physical fitness, (3) the campus as a 'laboratory for democracy,' (4) opportunity for community service, (5) the importance of college friendships and traditions, (6) 'the right kind of laughter,' (7) a deepening religious faith and (8) the

(Continued on page 124)



BUY MORE WAR BONDS

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 planning how your school  
 will make the best use of an

# RCA *FM-RADIO* SYSTEM

FM (frequency modulation) radio, first introduced in 1938, has proved itself to be the most practical type of radio for school systems.

Already several big city school systems have FM transmitters, and there is literally no limit to the educational advantages of radio when the broadcasting can be controlled within the school and the school system.

### WHAT FM CAN DO . . .

Here, for example, is a recently compiled list of FM uses: news and current events programs adapted for age levels; subject motivation programs; supplementary aid programs; teaching by radio; story-telling; guidance programs; library programs; talks by prominent guests; In-Service teacher training; adult education programs; music for special activities; announcements; student talent programs; forums and discussions; sports; community cooperation programs; holiday and special events;

school public relations; programs for handicapped children.

### RCA — A LEADER IN FM DEVELOPMENT

RCA has been and will continue to be a leader in the development of FM transmitters. That's because RCA engineers have more experience in building (and operating) radio transmitters than any other group. Furthermore, RCA has always pioneered in the development of high-frequency antennas and is now building many models for the armed services.

### GET THE FACTS ABOUT FM

While the war has stopped production of FM transmitters and receivers for civilian use, those connected with school management will certainly want to learn about FM to help them do a better job of post-war planning.

A letter or postal card addressed:—The Educational Department, RADIO CORPORATION OF AMERICA, Camden, N. J., will bring details concerning RCA's FM Transmitters.



RCA Victor Division — Education Department  
**RADIO CORPORATION OF AMERICA**  
 CAMDEN, N. J.

dual privilege and responsibility which every college girl should feel today.

"After each caption a close-up of an individual senior, listening intently to the words, is seen and then her face fades into a shot of that same girl engaged in some college activity which illustrates the point under discussion. In some instances three or four different personalities, with their respective experiences, make vivid a single topic. Students at work in science laboratories and art studios, various sports, student government activity under the College's dynamic and treasured Honor System, special war courses and fund-raising drives on campus, 'bull-sessions' and formal N. J. C. traditions, amusing situations in the dormitories, and religious discussion groups provide typical examples of the personal memories into which each student translates the message she is hearing. Closeups of Dean Corwin's expressive face and of the intent, responsive expressions of the girls themselves lend a deeply personal appeal.

"The 1000-foot film concludes with the convocation recessional, and the figures of the departing choir members fade into darkness. For the opening title and 'The End,' plasticine was used, with a tool tracing the words in the clay, as this seemed to provide an artistic medium in keeping with the title itself.

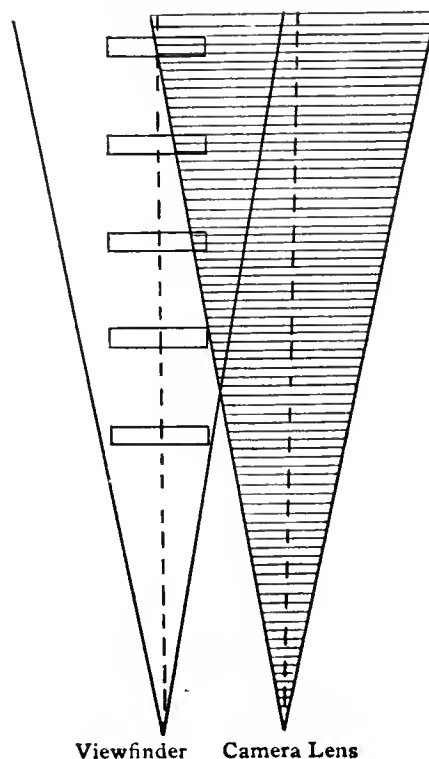
### QUESTION BOX ON SCHOOL FILM PRODUCTION

**Question:** Please explain parallax; how it occurs in the movie camera, and methods of correcting it.

**Answer:** Parallax may be defined as an apparent displacement of an object due to the relative position taken by the observer. To illustrate this phenomenon more clearly, I tell my students to stand about two feet away from a wide bulletin board. Each student covers his right eye and scans the field he can see with his left eye. He is told to select some object that occupies the center of the field, and to keep that in mind for the next part of his experiment. Standing in the same

#### Diagram Illustrating Parallax

With a camera having the viewfinder  $1\frac{1}{4}$  inches to the left of the camera lens objects placed in the center of the field at various positions will appear exactly as shown in viewfinder. If pictures are taken with the camera in this position, only those parts which are shaded will appear in the film. From this diagram it is apparent that the further away the object is placed from the camera, the lesser will be the problem of parallax. (Beyond six feet this problem does not exist for 25mm lenses.)



"The film is silent, with a running time of forty minutes. Although sufficiently meaningful through its titling, the picture gains much in effectiveness, however, from the spoken commentary with which it is usually presented. N.J.C. motion pictures are generally shown by the alumnae field secretary or some other staff member and so sound has never proved a necessary addition to the many films which the College has produced. All shots were made with a Cine-Kodak K, having a 1.9 lens, and Type A kodachrome was used throughout, since it was constantly necessary to shift from indoor to outdoor scenes. A detailed scenario was prepared before any pictures were taken, but most of the lighter touches in the film were permitted to develop spontaneously according to student suggestion.

"*College—Designer for Democracy* has been shown to over 12,000 persons since its completion in October, 1942, and is in almost constant use this year in connection with the field work program of N.J.C., which is celebrating her twenty-fifth anniversary during 1943-1944 with a large number of alumnae-sponsored birthday parties at each of which the film is shown. Fortunately its message is every bit as true for the current year, and probably will remain so for the duration of the war, as it was for the time at which the picture was made."

position, without turning as much as one degree, each student now removes his hand from the right eye, and by similarly covering his left eye, views the field in front of him. It is quite apparent to all that the object which occupied the center of the field of the left eye is almost pushed out of the field of vision of the right eye.

This experiment becomes meaningful when the students observe that the positions of the viewfinder and of the lens in their motion picture camera parallel those of their eyes. They begin to realize that for close-ups, six feet, and under, the lens does not "see" everything exactly as revealed in the viewfinder. We are now ready for some mathematical calculations.

Two sets of figures are necessary before we can devise ways and means of overcoming parallax. The distance between the center of the lens and the center of the viewfinder can be carefully and accurately measured. The second figure, the angle covered by the 25mm. lens of the camera is furnished by the manufacturer. In the case of most 16mm. cameras the horizontal angle is about 21.5 degrees, (the vertical angle about 16 degrees). Our own camera, having the viewfinder on the horizontal plane and  $1\frac{1}{4}$  inches to the left of the lens, gave us no trouble in making our calculations.

In making close-ups showing the pulsations of the blood vessels of developing chick embryos (see EDUCATIONAL SCREEN, June 1943) we had to work as close as one foot from the embryo. In order to find out exactly what our lens could "see" at that distance and beyond we made the following diagram on the blackboard. At a distance of  $1\frac{1}{4}$  inches apart, representing the distance between viewfinder and lens, we drew two angles of 21.5 degrees in such a way that their corresponding sides were parallel. Next we drew bisectors of these two angles. The points on these bisectors were now regarded as the centers of the fields covered by the viewfinder and the lens, respectively.

One foot in, the bisector of the left angle serving as the center, we drew an outline of the egg. By noticing how much of the egg is revealed in the second field (lens) we could tell that only the right portion of the egg would show up in the film. (See accompanying diagram.)

In order to get the egg to appear exactly in the middle of the field of the camera lens it becomes quite obvious that if we could place the camera lens in such position that it could "see" what the viewfinder "saw" our picture would appear in

(Concluded on page 141)

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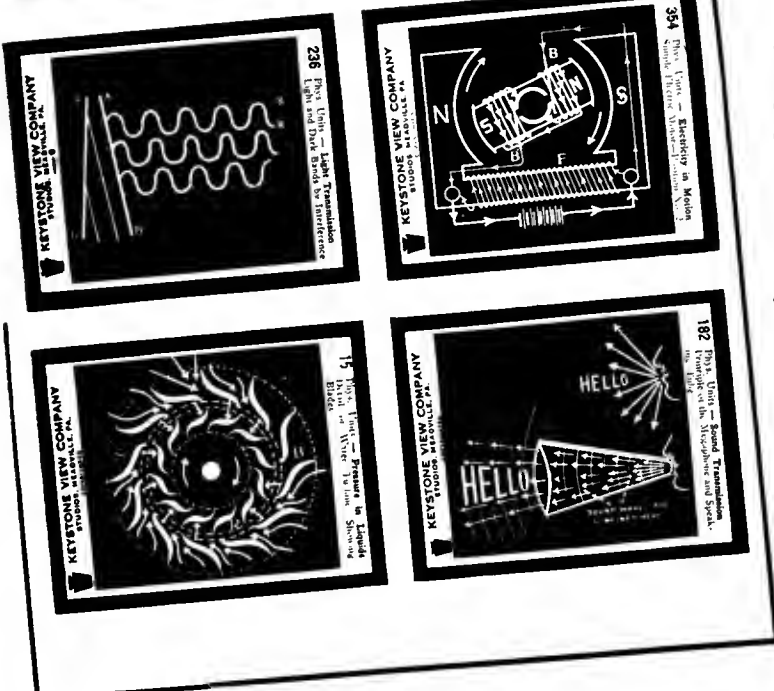
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# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor  
New York University Film Library

### POSTWAR VISUAL EDUCATION

**What the Well-Dressed School Will Wear**—William Dow Boutwell, Director of Information and Radio Service of the U. S. Office of Education—*National Parent-Teacher* 38:27 January, 1944.

Much that will make the school of tomorrow modern can be found in the training camps of today. The Army and Navy have found how much faster and how much more easily troops learned from audio-visual aids. The author recommends the following installations for the postwar school: teacher and student-operated projectors, a more flexible school schedule, simple provisions for darkening classrooms, electrical outlets conveniently placed, portable 16mm sound-film projectors (one projector for every two classrooms), radio receivers for every classroom, portable radio playbacks, filmstrip projectors (approximately one for every two classrooms), public address equipment, central FM radio station operated by the school board, mirrorphones, larger libraries, laboratory workshops, listening tables or rooms, new charts and pictographs, and television receivers eventually (potentially a more effective aid to education than radio).

**Films and Education**—V. C. Arnsperger, Encyclopaedia Britannica Films, Inc.—*Sierra Educational News*, p.20 February, 1944.

"Any program of education for the future must contemplate the use of all technological advances which will contribute to the effectiveness of classroom instruction." Increasing demands will be made steadily on our educational system to provide our people with the knowledge and understanding which will equip them to participate intelligently in the modern world. Reading alone is adequate today. To meet this demand for more education for more people there must be a readjustment of the educational program both in content and in method, with a more efficient presentation of instructional materials. The expanded use of the soundfilm is seen as a result of the necessity for vicarious experience through the visualization of concepts.

A greatly expanded program of teacher education is a "must" if this modern aid is to be used effectively. There must be a more complete integration of the film with the school program. The major areas of study in which films for the modern school should be produced are: Conservation, Regional Geography, Modern Science, Historical Perspective, and Recognition of the Individual.

**A Plea for a People's University on the Radio and Screen**—Margaret Monrad—*The Social Studies*, 35:51 February, 1944.

"Who are the real enemies of democracy?" asks the writer, and points out that we, ourselves, are—we who have taken our democracy for granted and have never even taken the trouble to use our vote. "The problem of keeping any democracy alive and growing is synonymous with the problem of the continued education of its adults. Adult education, including that of the heart as well as the mind, is the only safeguard for democracy."

We have no schools for adults comparable to the Danish folk schools, which have been an important factor in the transformation of the Danish farmer, but neither are conditions here comparable to those of Denmark. "However, as if to solve this most vital problem of sustaining our democracy by adult education, we have been given a new and marvelous invention by means of which the spoken word may reach all of our vast and varied population. With the advent of the radio, we may have a people's university in truth, as wide and as free as the air over which it speaks." The writer laments our failure to avail ourselves of this means

to the fullest extent possible to educate our own people for our pattern of life, to stimulate them to higher thinking and instill in them a desire for something more than material gain, thus imparting ideals as well as knowledge. "There is no end to what might be accomplished if all existing educational forces could unite to establish a great people's university on the air, whose staff was dedicated to the building of a better world." The author declares that the carrying out of such a program may very likely necessitate that broadcasting stations be placed under the control of the Office of Education.

The educational potentialities of the moving picture are also recognized, but like the radio, such an invention, affecting the cultural education of the masses, belongs to the people and not to money-making corporations.

**Can Our Schools Teach the G. I. Way?**—Walter Adams—*Better Homes and Gardens* 22: 30 February, 1944.

It is significant to find a popular magazine concerned with the teaching technique employed by our armed forces, and the effect it will have on the teaching methods in tomorrow's classrooms. If schools adopt the Army-Navy technique, the class will learn a foreign language as a child learns his own language—by listening to and imitating native speakers provided by records. This language technique is one of those our armed forces adopted to teach faster than anyone had ever taught before—teaching the "bread-and-butter" essentials of a language in eight to twelve hours. With them, education is the intense application of such visual aids as charts, diagrams, movies, cartoons, strip films, sand tables and cutaway models. Educators help work out the techniques, and psychologists help determine aptitudes and place men in the jobs to which they are best suited.

Of all teaching aids, the movie film is declared to be most versatile. Outlined is a sample teaching-film-technique, pointing out the desirability of preparation before the film showing, and a thought-provoking quiz following it. Illustrating how real a film can make a subject, the writer tells of two men who had to be carried out at a showing of a first-aid film in one basic-training class.

Teaching must be tops—the old education isn't enough, concludes the article. "Either we help improve education this way, or we find another way."

### UTILIZATION

**Report from Virginia**—Donald Slesinger—*Film News*, January, 1944 p. 2.

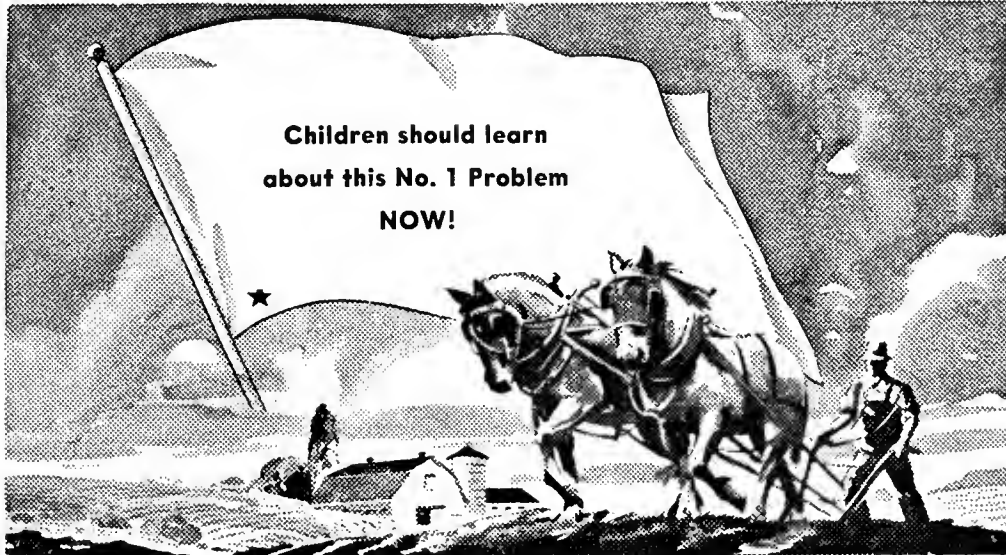
The Extension Division of the University of Virginia undertook to explore by first hand contact the possibilities of using films in community programs. Jean and Jess Ogden were sent out to three counties, and within the limitations of projection equipment and few suitable films, programs based on nutrition and later, on health, history, resources and contemporary events, were developed.

The groups attended with enthusiasm, attracted by the novelty of movies, and often led to follow-up which "was not discussion; not conversation; maybe not even communication. Out of the dark had come a parable, and explanation rose naturally to the lips of the speakers. Sometimes the lesson was wrong, but not so far wrong that a little tactful remark could not correct it." Among the tentative conclusions are these: that movies better than any other medium can bring people together; that people believe what they see on the screen beyond means of communication; and that films better suited to rural audiences are needed.

(Concluded on page 128)



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**How to Use Audio-Visual Aids: Part 3. Radio, Recordings, and Use of the Microphone**—Elizabeth Goudy and Lt. Francis W. Noel, USNR—*Business Education World*, 24:258 January, 1944.

Radio broadcasts and recordings can be valuable teaching-training tools. They can motivate, convey information, build attitudes, and develop auditory skills. This article discusses possible uses of these aids as applied to business education. Many commercial radio programs, for instance, offer students dictation and note-taking experience, vocabulary study in many occupational fields, and the opportunity to study at first hand basic advertising techniques. Recording equipment can be used to improve telephone techniques and improve speech. Short skits over the microphone set up with a loud speaker can illustrate many aspects of junior business training and secretarial practice. There are also available a few commercially prepared recordings directly bearing on business practices which provide practical teaching aids in business courses.

**Films for Schools**—William P. Davies, Albuquerque High School—*New Mexico School Review*, 23:14, January, 1944.

A teaching or classroom film should be distinguished from an educational film. The former is defined as one which was written and produced for the classroom after much preliminary research and planning, followed by experimentation in classroom situations. Educational films may be dramatizations or the description of an industrial process. They include many sponsored films (industrial or public service-sponsored), theatrical shorts and excerpts. The latter type are usually free. The superior educational effectiveness of classroom films is usually acknowledged by most teachers.

**Film Educational Program at E. N. M.**—Ruth Midyette—*New Mexico School Review*, 23:15, January, 1944.

A weekly program of educational films is available to the students of Eastern New Mexico College and to the general public through the college library.

### FILM GUIDE

**Food: A World Problem**—Film Discussion Guide—by Frank Ernest Hill, Educational Film Library Association, Inc., 45 Rockefeller Plaza, New York 20, 50c. 50p. 1944.

Although prepared with special reference to the film, "World of Plenty," a British Ministry of Information film presentation of our most important postwar problem, this Guide can be used with other films dealing with food as it covers the entire problem of food, considering aspects of the question which can not be covered in a short motion picture. The purpose of the Guide is to lay out the ground that may be covered in the discussion of Food. It presents facts and opinions, suggests questions to be considered, lists articles, books and pamphlets on the subject, and shows how to conduct a discussion. In addition to summarizing the contents of the picture "World of Plenty," eleven other films on food, which treat some of the problems raised in the guide, are fully described.

The Introduction explains how to use the Guide. Use of it should save discussion groups considerable time and effort in the carrying out of their programs.

### DISTRIBUTION

**16mm Exchange Practices**—B. A. Aughinbaugh, Director, Ohio Slide & Film Exchange, State Department of Education, Columbus—*Film and Radio Discussion Guide* 10:7 January, 1944.

One of the most grievous problems with which a film distributor has to deal is the return of damaged reels by a customer. All sorts of plans have been tried in the attempt to eradicate this costly nuisance. Mr. Aughinbaugh describes the successful plan put into operation by the Ohio Film Exchange which put an end to the unsatisfactory reel condition and prevented friction between the Exchange and its customers.

SOURCES OF INFORMATION

**Victory Gardens for Community, Home, School**—compiled by Lili Heimers—Visual Aids Service, New Jersey State Teachers College, Upper Montclair, N. J., 25c 4p. 1944.

A list of sources for films, filmstrips and publications on Gardening, with brief description of contents of material available. Audio-visual and teaching aids concerned with the fight against injurious insects, and the preservation of the victory crop, are also given.

**War Films for War Use**—Office of War Information, Bureau of Motion Pictures, Washington 25, D. C. February, 1944 20p.

This is the latest catalogue of Office of War Information 16mm motion pictures available as of February 1, 1944. The films are listed alphabetically by title, with contents summarized. For quick reference as to films on a particular aspect of the war, the titles are classified under the following subjects: our fighting forces, the people of our Allies, the nature of our enemies, news reviews, the production front, the farm front, the home front, song shorts. Distributors are given in state order.

**Sources of Films on Foreign Countries**—Maurice P. Hunt, Kenton, Ohio—*Social Studies*, 35:34. January, 1944.

A summary of distributors and the types of films each circulates.

**Experimental Research  
in Audio-Visual Education**

DAVID GOODMAN, Ph.D., Editor

**A PUPIL-PRODUCED MOTION PICTURE PROJECT  
IN THE ALEXIS I. DUPONT HIGH SCHOOL.**

Investigator: THOMAS W. HOWIE.

Summary of doctoral dissertation completed for degree of Doctor of Education at New York University, 1943.

A running description of ten chapters presents the production of a documentary motion picture, "The Delaware State Police" by a Senior Civics group in the High School of The Alexis I. DuPont Special School District, Kennett Pike, Wilmington, Delaware. The author is the Superintendent of Schools of this district, having served in that capacity for seven years.

The document gives in its introduction a description of the school, the school population, the community served and the philosophy and objectives of this high school.

The origin, inauguration of the project and personal data of the two Civics groups in the high school are discussed. The group chosen to work on the project was not hand-picked but represented a truly average group as was shown by examination of these groups.

The motion picture project evolved out of the study of a unit on "Crime." The activities participated in by the group in the study of "Crime" and its ramifications is discussed in detail together with the planning, taking and preparing the film.

A testing program was conducted, using both pre and post testing. The cost and time consumed are shown as compiled by student-kept records.

The conclusions which are arrived upon are:

1. High School students can produce a satisfactory documentary motion picture.
2. The average school with a limited budget and teachers who are not professional photographers working with a non-selected group of high school seniors, can guide to a satisfactory conclusion a project of this type.
3. Making of a motion picture was a worthwhile teaching aid as shown by satisfactory subject-matter test results, changed attitudes, personality adjustments and developments of proficiency in certain manual skills.
4. In a strictly traditional school, there are limitations which would make a project of this type practically impossible.

It is hoped that any educator who is an amateur could profit by the experiences of the investigator, the teacher and the group if he so chose to attempt a similar project.

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# NEW FILMS OF THE MONTH

## As They Look to A Teacher Committee

**L. C. LARSON, Editor**  
 Instructor in School of Education  
 Consultant in Audio-Visual Aids  
 Indiana University, Bloomington

Assisted by **CAROLYN GUSS**  
 and **VIOLET COTTINGHAM**  
 Extension Division  
 Indiana University, Bloomington

### Principles of Baking (Flour Mixtures)

(Erpi Classroom Films, Inc., 1841 Broadway, New York, 23, New York) 11 minutes, 16mm sound. Sale price \$50 less 10% educational discount. Apply to producer for rental sources. Discussion guide will be available.

The film explains the fundamentals of baking and illustrates the methods of mixing different baked products. As the film shows a farmer inspecting wheat grains, the commentator explains that flour is the common ingredient of all baked products. By varying the other ingredients and techniques of mixing, different bread and pastry items are produced.

While a demonstrator assembles materials and equipment to illustrate the principles explained, the commentator relates that the quality of baked products depends upon the leavening agent, the manner of mixing, and the baking temperature. Yeast, a slow acting leavening agent, is used as the dough for bread is mixed. The demonstrator kneads the dough to make the mixture elastic and then sets it aside to allow the yeast to ferment. A diagram shows that the yeast, feeding on the sugar, produces carbon dioxide which forces the walls of the protein cells farther apart. To redistribute the air bubbles, the demonstrator kneads the dough a second time. After the bread has risen again, the action of the yeast is stopped by baking at a high temperature.

Baking powder which produces carbon dioxide quickly is used to make the quick breads—biscuits and muffins. Pastry flour is correctly mixed, and a diagram shows the large globules of fat which are flattened when the pastry is rolled. High temperature during the first part of the baking increases the air spaces between and around the fat globules. In this way, flaky pastry is produced.

The second part of the film explains and illustrates the importance of correct mixing. Since air is the chief leavening agent in non-butter cakes, care is used to incorporate air in the beaten egg whites and the flour is added gently to prevent the collapsing of the cells containing the air. A butter cake is mixed; and the finished product, a firm but light-textured cake, is shown as the film ends and the commentator reiterates his opening statement that the quality of baked products depends upon the leavening agent, the manner of mixing, and the baking temperature.

**Committee Appraisal:** This film and its companion "Principles of Cooking," both of which were produced in collaboration with Dr. Natalie K. Fitch, demonstrate the fundamental factors

involved in cooking and baking. Animated diagrammatic drawings show the scientific principles which underlie the procedure and which explain the "why" of recommended methods. The film may be used in classes in foods, diet and nutrition, and general science on the junior and senior high school and adult levels.

### Cadet Classification

(Bureau of Motion Pictures, Office of War Information, Washington 25, D.C.) 19 minutes, 16mm sound. Produced by U.S. Army Air Forces. Apply to distributor for a list of depositories and terms governing purchase.

Presents in detail the basic principles inherent in the classification procedure employed by aviation cadet examining boards in the selection of cadets to be trained as pilots, navigators, and bombardiers. The methods shown are those used by one particular school, but they are typical of those universally employed to assure the individual cadet's being placed in the job where he can best execute his abilities.

Complex machines that not only test abilities but also register the score are used to test coordination, finger dexterity, steadiness, reaction time, coordination, ability to adjust to variation in altitude and temperature, and ability to think and work under stress. Through physical examinations and immunization and inoculation the health of the cadets is assured.

The film ends with a dramatic portrayal of how the Board handled the case of Frank McCord who thought he wanted to be a pilot and not a bombardier. He is shown by his test score and statistics that he is better suited for training as bombardier; consequently he willingly accepts his assignment with an optimistic determination to make a good bombardier.

**Committee Appraisal:** Essentially a recruiting, pre-induction, and induction film, "Cadet Classification," shows in an interesting manner the battery of tests given aviation cadets in order to discern their aptitudes and abilities which determine their classification as bombardiers, navigators and pilots. The film succeeds in maintaining objectivity in presenting the testing program and classification of cadets while arousing one's interest in certain individual cadets and inspiring confidence in the men of the Air Forces. Should be suitable for use by aviation cadet examining boards, high school pre-induction classes, and adult groups.

### Six-Legged Saboteurs

(U. S. Department of Agriculture, Washington, D. C.) 11 minutes, 16mm, sound. Apply to producer for purchase price and rental sources.

A cartoon sequence opens the film: Adolph Anopheles, Tojo Fly, Benito Boll Weevil, and Pierre Screwworm plan the sabotage of the insect Axis on the people and crops of the United States.

As each figure promises to do millions of dollars of damage each year, the symbolic figure of Uncle Sam appears and emphasizes that their plans of havoc are a yearly reality. Uncle Sam then introduces the Chief of the Bureau of Entomology, Doctor L. O. Howard, who denounces insects as the worst enemy of mankind and points out that the destruction of crops by insects means that the work of one million men annually goes to feed these saboteurs.

(Concluded on page 132)

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

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HERE is a full-length film that helps us "see" our problem better because it is set far away — because it is an unforgettable production, compelling in its combination of effects of sound, music, songs, photography, acting, direction and intent.

Directed by  
Nicalai Ekk,  
Former Assistant to  
Meyerhold.



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"Exceptional Photoplay".  
—National Board of Review  
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"One of the most stirring and satisfying pictures"  
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(Concluded from page 130)

Later scenes show the damage done by the more common insects—the bollweevil, the grasshopper, the screw-worm, the Colorado potato beetle, the housefly, and the most dangerous of all, the mosquito. Close-ups of each insect, the wide-spread damage done annually, the ways of controlling their spread are shown. The extent of the ravage is illustrated in terms of the war material the same amount of money could purchase.

As Uncle Sam makes a final plea for control and extinction of insects, the film closes with a scene showing the insect axis being exterminated by modern means.

**Committee Appraisal:** Through actual scenes that portray in a graphic fashion the vast amount of damage done annually by the more destructive insects the film emphasizes the importance of the control and extermination of insects. Close-ups are used advantageously to depict distinguishing characteristics of each of these pests. While the introductory sequence consisting of a cartoon delineation of insects as dictators has a popular appeal, the committee felt that this representation weakened the over-all effectiveness of the film. Teachers of agriculture, general science and biology and leaders of farm groups will find the film especially useful.

### Time

(Modern Talking Picture Service, New York) 16mm. sound, black and white, two reels, \$25 purchase price. Produced by Audio-Productions, Inc., New York City.

The film presents the history of man's measurement of time and explains the relationship of astronomy to the correct measuring of time necessary in the world of mechanical appliances, large scale productions, and vast transportation systems.

The first part of the film shows and illustrates man's early attempts at marking time—tying knots in rope, cutting notches in sticks, and marking lines on walls or surfaces. Soon, man was able to divide the day or night into periods by which all people of one group could conveniently live and work. Some of these early time-keepers were the Egyptian water-clock, King Alfred's candle, the sundial, hour glass, and Renaissance tower clocks.

Familiar situations show the passing of time—change of seasons, generations within a family, old and new civilizations. The use of animated drawings illustrates the relationship of astronomy to the correct measurement of time. Diagrams explain the difference between the solar and the sidereal day. The principle of the pendulum and its counterpart, the escapement, is shown and explained. The development of the escapement and the fine hair spring explains the reduction in size of the modern timepieces. Many early clocks and watches are shown—bulky in size and elaborate in design—in contrast to the small, compact, simple clocks and watches of today.

The film concludes by showing how modern astronomical observatories and our modern time pieces combine to schedule accurately our railroads, automatic manufacturing processes, radio broadcasting and, in fact, all of the events of our daily routine.

**Committee Appraisal:** An interesting and instructional treatment of the progress in the measurement of time and of the need for a common and accurate measurement of time. This film will be of particular interest to teachers of general science, physics, mathematics, and social studies.

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## Know America Through Her Resources

(Concluded from page 109)

One special feature of this course should be especially mentioned, the work with the school library. Each week the library has carried stories of the locality being studied. These stories may be fiction or non fiction, such as historical events of the country shown, or vocational books showing the industries of the locality being shown. This work is absolutely necessary, for here is the transfer of the visual percept to the symbolic word. The librarian must know the picture that is being shown and must choose books that deal with the same subject matter as the pictures show. The retarded reading mind must find simple reading material, while the brilliant reading mind must find material suited to it. There are numerous slides that can be shown with a lantern. These add to the experience, but are not as fascinating as a movie, and the skilled teacher will not contrast the two. In fact these slides can give value when viewed in the library by holding them to the light. The stereoscopes yield still greater values in individual use. The retarded, special cases are given these further visual aids to enhance the experience and give more associations from which the word may receive its life. From this bibliography, and the accompanying visual aids, have come special reports that have been given by the pupil gifted in speaking during the auditorium discussion period. Due to the war there are many states represented in a school and here the gifted pupil steps out to make a report on the state from which he comes.

when that state is included in the zone being studied. A further coordination should be made here between the speech arts class and the report made in the auditorium.

We have taken it for granted that America is great. We know she is, but we have failed to realize that patriotism can be imitative or intellectual. Too often it has been imitative. This course hopes to make each pupil realize that America is great in her resources as well as in her military strength. The latter is well shown in the moving pictures which the government has loaned to the schools. They are exceptionally fine. In a city so close to the border the Good Neighbor films of the Government have also given a new attitude to the two races that meet daily in this school. Such pictures have been shown to the classes described in this article. They have been received with special attention. The cities of South America, Central America, and Mexico have become places where pupils in these classes have walked and observed—Buenos Aires, Rio Janeiro, Mexico City; countries, such as Argentina, Guatemala, Brazil, are familiar names and not places colored green on a map, or red. They have become places. They have become realities. Realities in mind picture, in word picture, in feelings of brotherly understanding. There is no way to measure this accomplishment arithmetically. But the three years have given us the abiding faith and conviction that these pictures will live in the minds of all the pupils, that their experience has been enlarged and that the learning process has been enhanced.

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## News and

### Expanded Film Activity in State Department Reorganization

The U. S. State Department has been granted an additional \$500,000 by the House Appropriations Committee for extensive post-war motion picture operations involving reorganization of the department and the establishment of a new film division.

According to the new set-up, commercial motion pictures will be handled by the State Department's new Telecommunications Division, headed by Francis C. DeWolf. George R. Canty, picture specialist for the Department of Commerce, will be in charge of foreign marketing of commercial films.

Non-commercial films will be the concern of the newly-created motion picture and radio division of the Office of Public Information, under John M. Begg, who has been working with non-theatrical pictures for five years and was with the now-defunct division of cultural relations. This new division will act as "liaison" between the State Department and other departments in the dissemination abroad of information regarding the war effort, and in the development of cultural programs through the media of motion pictures and the radio.

### Army-Navy Incentive Film Distribution

All efforts of the OWI to release the Army and Navy industrial incentive films through regular OWI distribution channels have failed up to now. A conference was held in New York last month between Stanton Griffis, director of the OWI Motion Picture Bureau, C. R. Reagan, head of the non-theatrical division of the Bureau, and Army and Navy officials to discuss the separate and competitive distribution of war incentive films to war plants by the Army and Navy. The Army claimed that under its present distribution contract with Castle Films, Walter Gutlohn, Inc. and Modern Talking Pictures, Inc. it does not need the services of the 241 OWI 16mm. film depositories to achieve widespread circulation. (Each of the three national distributors serves 16 states and in their respective territories, each selects local distributors.) Mr. Reagan, however, urged that the Army and Navy utilize OWI depositories in addition to their other outlets "in order to achieve the best possible coverage nationally for these vitally important war films."

To promote the widest possible use of the incentive films in any given war plant district, the War Department has assigned an Army officer to take charge of film distribution in the individual Army service command areas. The officer works with the local distributor and with local war plant managers in arranging the screenings. The War Department is preparing a report on distribution of the films under the present system. It is reported that during the month of January in one area alone, 24 incentive pictures were given approximately 4,000 screenings in war plants, reaching a total audience of more than 7,000,000 or an average attendance per screening of about 200 persons.

# Notes

Arthur L. Mayer, on leave from his executive position with the War Activities Committee of the Theatrical Industry, has been appointed film adviser to the War Department to supervise the distribution of Army films. The War Department has moved its Industrial Motion Picture Branch from the Pentagon Building, Washington, to the Offices of the War Activities Committee, Room 1351, Paramount Building, New York City.



War plants desiring to exhibit incentive films produced by the Navy should write to the Industrial Incentive Division, U. S. Navy, 2118 Massachusetts Avenue, NW, Washington 25, D. C.

*Battle of the Beaches*, a swift moving film preview of our all-out invasions, is a new Navy film now ready for showings to war workers in both 16mm. and 35mm. sound. Narrated by Quentin Reynolds, it is based on actual combat scenes, many hitherto unrevealed, vividly portraying the high cost of men and material involved in storming enemy beaches. The picture traces the many amphibious operations to date that have turned the course of the war in our favor. It also shows captured German film depicting the Nazi version of the Dieppe "Dress Rehearsal".

### New WAC Theatre Releases

Official Marine Corps films of the battle of Tarawa are now being distributed to theatres through the War Activities Committee. The U. S. Marine Corps cameramen are said to have made some of the best combat films yet produced in the toughest battle in American history. Two of the camera unit lost their lives in this action. The footage was filmed in 16mm. Kodachrome and blown up to 35mm. by Technicolor for theatrical release.

Another current WAC release is *At His Side*, made especially for the Red Cross by the March of Time from footage obtained from the Signal Corps, Army Air Forces, Navy, Office of Strategic Services, newsreels, March of Time and Red Cross photographers. It shows how the work of the Red Cross contributes to the welfare and morale of our Armed Forces.

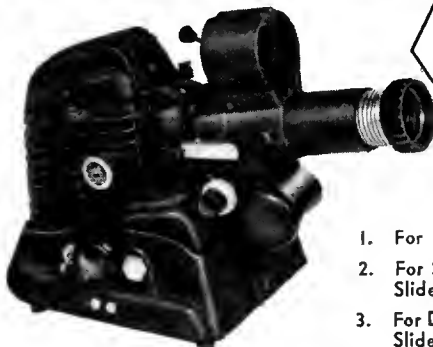
Both these subjects are being considered for OWI 16mm. distribution.

### Bureau of Mines Film Report

The free educational motion pictures of the Bureau of Mines were given almost 100,000 showings during 1943 before war training classes, Army and Navy personnel, engineering and scientific societies, schools, colleges, civic groups, and other organizations, according to a year-end report just submitted to Secretary of the Interior Harold L. Ickes by Dr. R. R. Sayers, Director of the Bureau.

The gross attendance—nearly 8,000,000 persons—was slightly under the previous year, Dr. Sayers said, but the films reached more war workers in all parts of the Nation and proved valuable for training men and women in manufacturing plants and for schooling

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members of the armed forces in maintenance and repair work.

Bookings were made months in advance for films showing production methods, processing techniques, and the industrial utilization of such metals as aluminum, nickel, copper, lead, and steel. There was a heavy demand, too, for pictures depicting first-aid procedures. In addition to the widespread domestic distribution of the Bureau's films, some of the pictures were flown across the Atlantic for showing to aircraft production workers in England. Others were sent to South American republics through arrangements with the State Department.

The Bureau's film library, believed to be the largest and most complete of its kind in the world, had a total of nearly 9,000 reels of sound and silent films at the close of 1943. The main distributing center is the Graphic Services Section at the Bureau of Mines Experiment Station, 4800 Forbes Street, Pittsburgh, Pa. Sub-distributing centers are maintained in 18 other states. No charge is made for the loan of the films, although borrowers are required to pay transportation charges to and from the distributing centers.

**Addition to OWI Non-Theatrical Staff**

Miss E. A. Marquardt, formerly with the Bureau of Visual Instruction, Extension Division, University of Wisconsin, and more recently with the Visual Aids Branch, Training Division, Third Service Command Headquarters, Baltimore, recently joined the staff of the Non-Theatrical Division of the OWI Bureau of Motion Pictures, serving as Film Registrar and Assistant Head.

**SMPE to Meet in April**

The Society of Motion Picture Engineers will hold its 55th semi-annual technical conference at the Hotel Pennsylvania, New York, April 17, 18 and 19, instead of April 25-27, as previously scheduled. Technical sessions, following a general business session opening the conference on Monday morning, are scheduled to be held throughout the three-day meeting, with special sessions in the evening.

**Industrial Firm Institutes Film Division**

Owen Illinois Glass Company of Toledo has organized a film division to handle film activities of the organization. Manager of the new division is Harlan Hobbs, formerly with Paramount. Charles W. Bentley will have charge of the photographic end of the new department.

Walt Disney has been engaged to make an extensive survey of the company's activities that will lend themselves to the use of films to popularize them as well as merchandising the completed products of these departments. Raphael Wolff studios will also make a survey of the industrial films to be used by the company.





## Current Film News

■ **ENCYCLOPAEDIA BRITANNICA FILMS INC.** (formerly Erpi Classroom Films), 1841 Broadway, New York, produced twelve films in 1943, among them the following four films on Canada for the regional geography series, made in collaboration with Dr. J. Russell Smith of Columbia University:

**The Prairie Provinces**—covers agriculture, with especial attention to grain growing, peopling, furs, transportation, mining and commerce in the prairie provinces of Manitoba, Alberta and Saskatchewan. Includes also the Northwest Territories.

**Pacific Canada**—traces routes of discovery and exploration. Portrays the peopling of the region, with emphasis on part played by climate and by transportation. Sequences on fishing, lumbering, mining and smelting, agriculture and interdependence.

**Maritime Provinces**—shows fishing, fur farming, lumbering, farming, mining and smelting, commerce and peopling, indicating flows to and from the United States.

**The Industrial Provinces**—delineates typical activities and industries of Ontario and Quebec, the Heart of the Dominion. Shows distribution of population, and relation of region to the remainder of Canada, the United States, and world. Summarizes products and imports.

Other areas in which new films have been produced are:

**Home Economics**—*Fundamentals of Diet, Principles of Baking* (Flour Mixtures); *Principles of Cooking* (Meats and Vegetables).

**Physics**—*Elements of Electrical Circuits, Vacuum Tubes, Receiving Radio Messages*.

**Biology**—*Care of the Feet, Common Animals of the Woods*.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago, report the acquisition of the following two Universal feature pictures for approved non-theatrical audiences:

**Between Us Girls**—a modern comedy concerning a young stage star who masquerades as a twelve-year-old to help her mother win the man she loves. The cast includes Diana Barrymore, Kay Francis, Robert Cummings and John Boles.

**Eagle Squadron**—in which real combat photography made over England, France and the Channel serves as a background for a romantic drama of men and women at war.

Also released by Bell & Howell is:

**Gateway North**—a silent reel in color produced by Karl Robinson, showing the initial stages of the new roadway through British Columbia toward Alaska.

■ **PICTORIAL FILMS INC.**, R.K.O. Building, New York, is releasing this month the fourth subject in its series of thirteen films on *This is America*, on which they have exclusive 16mm rights. Title of the current release is:

**Boomtown, D. C.**—the story of the nation's busiest city, our capital, and of the big and little people in Washington who direct the war and run the government. Side by side with resplendent buildings are seen newly constructed boom houses to accommodate the hundreds of thousands of defense workers.



Previously released films in this series are:

**Private Smith of the U. S. A.**—the dramatic story of the transformation of Mr. Average Citizen when he sheds his "civies" for khaki, and his experiences in army life.

**Women at Arms**—a tribute to American women in war work, to those in defense plants as well as to those in



such organizations as the WACS, WAVES, AWVA, and OCD.

**Army Chaplain**—an inspiring account of the work of these heroic men of all creeds, showing how this great moral army is trained to perform their services on the front line, under the enemy's fire.

■ **DEVRY FILMS & LABORATORIES**, a subsidiary of DeVry Corporation, 1111 Armitage Ave., Chicago, has been named a depository for Office of War Information films, which are now available. It is also announced that the 16mm. film-on-sound edition of the

British war epic *Desert Victory* is available through DeVry Films & Laboratories. According to Lt. Col. David MacDonald, under whose direction this document was filmed, 95% of its footage was made with DeVry 35 mm. motion picture cameras.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York, have announced that the first joint feature production of British and American army film units, recording the Tunisian campaign, will soon be released in the United States by their exchanges and the Office of War Information, through M-G-M, under the title:

**Tunisian Victory**—75 minutes running time—a successor to last year's notable war film, *Desert Victory*. The new picture begins with the African landings and ends with the Germans thrown out of Tunisia. It reports the joint action of British and American troops through six months of desperate fighting.

Produced by the British Army Film Unit, under Colonel Hugh Stewart, and the United States Army Signal Corps, under Colonel Frank Capra, the film cost the lives of many cameramen. Except for a few scenes, *Tunisian Victory* is made up of "combat footage." Like *Desert Victory* it reproduces the real thing. There are also sequences from captured film which provide glimpses of Rommel and Kesselring. In contrast to the worried Nazi leaders, is shown the happy and historic visit of Churchill and Roosevelt at Casablanca, and their meetings with the confident British and American generals. There is also a sequence of the German surrender which shows thousands of German prisoners surrendering with their hands in the air or being checked into prison camps by their captors.

■ **HOFFBERG PRODUCTIONS, INC.**, 630 Ninth Avenue, New York, have secured 16mm and 35mm prints of the latest documentaries and film shots of the Polish Army and Navy, imported direct from the field of action by the Polish Information Center. Among them are the following titles:

**Poland Forever**—2 reels—depicting the pleasant pre-war Poland, its invasion, and now—the armed forces of Free Poland fighting back.

**Scottish Majurka**—2 reels in technicolor—activities of the Polish Army in Scotland, training for the invasion of the continent with allied armies. Presents festivals, dances and typical Polish music.

**The Poles Weigh Anchor**—1 reel—life of a Polish destroyer in the service of the allies.

**The Price of Freedom**—3 reels—story of the development of the port Gdynia, illustrating Poland's progress in the two decades between the two wars.

**The Shortest Route**—1 reel—a vision of the day of Poland's liberation when her sons serving with the paratroop divisions will return home.

(Concluded on page 140)

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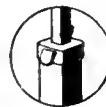
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■ **THE NATIONAL FILM BOARD OF CANADA**, 84 E. Randolph St., Chicago, announces the availability of the first three films in its new *Knife and Fork Series* dealing with wartime nutrition problems. These films, produced with the sponsorship of the Canadian Wartime Prices and Trade Board, were planned specifically to meet the needs of urban women and provide a practical guide to wartime housekeeping. Each is 16mm sound and runs 18 minutes. The three completed subjects are:

■ **The Main Dish**—discusses conservation needs and economic food planning in regard to wisely chosen cuts of meats. Various cooking methods are demon-



strated to help housewives prepare appetizing meals from cheaper cuts.

■ **Vitamin-Wise**—in which the vitamin categories of the main fresh vegetables and fruits are explained. The film shows proper cooking methods to obtain the maximum food value, and conservation of both food and fuel.

■ **Coupon Value**—a practical demonstration of how best to cut down home food consumption to insure equal food distribution. It explains the Coupon Value Chart which aids housewives in the selection and preparation of meat.

Additional films in this series are in preparation and will be available for purchase within the next few months.

■ **OFFICE OF WAR INFORMATION**, Bureau of Motion Pictures, Washington, D. C., have received 16mm prints of four National Film Board of Canada productions which will be shipped to OWI distributors. These subjects are:

■ **Handle with Care**—a 2-reel documentation of a Canadian explosives plant. The stages of manufacture are depicted with the necessity for eternal vigilance emphasized.

■ **Siely, Key to Victory**—the record of the Canadian First Division in the Sicilian campaign. Shots of war workers at home are used to demonstrate the essential link between war and home fronts.

■ **New Soldiers Are Tough**—an example of the new type of "tough" war films, presenting the new type of training and psychology of attack.

■ **Pincers on Japan** (Canadian title, "Road to Tokyo")—dealing with Canada's place in the strategy of the Pacific.

■ **Suggestion Box**—a 1-reel industrial incentive film for war plant workers—is another recent OWI release, prints of which were donated by the War Production Board. It shows how production has been greatly increased in plants by ideas of the workers.

Other films deposited with the OWI are *The Dutch Tradition*, a 3-reel subject released by The Netherlands Information Bureau, and *Desert Victory*, produced by the British Information Services.

■ **WALTER O. GUTLOHN, INC.**, 25 West 45th Street, New York City, has opened a branch office at 19 LaSalle Street, Chicago, Illinois. Marcia Shiro, who has been handling the Photographic Dealer Department of the Gutlohn organization, has been appointed to take charge of the new office which will directly service Gutlohn customers in the area. With their Chicago branch, Walter O. Gutlohn, Inc. are now in a position to facilitate film deliveries to midwest schools and the photographic trade, as well as provide a greater degree of personalized service.

Recent Gutlohn 16mm releases include the two Hollywood productions:

■ **My Favorite Spy**—an RKO feature presenting Kay Kyser in a gay, tuneful comedy. Late for his own wedding, Kay reaches the church to find that Uncle Sam has called him to the colors and he must report that very day. He



becomes involved in the "Intelligence" Service amid a daze of girls and undercover plots.

■ **Pardon My Sarong**—a riotous Abbott and Costello comedy produced by Universal.

■ **BUREAU OF MINES EXPERIMENT STATION**, 4800 Forbes St., Pittsburgh, Pa., has completed five new instructional 16 mm. sound films depicting some of the manufacturing processes used in the fabrication of aluminum and aluminum alloys. These films constitute a series of *How to Form Aluminum* pictures, but each is complete in itself. Titles of the separate subjects are:

■ **General Sheet Metal Practice** (21 min.)

■ **Blanking and Piercing** (16 min.)

■ **Tube and Shape Bending** (14 min.)

■ **Drawing, Stretching, and Stamping** (22 min.)

■ **Spinning** (17 min.)

Applications for free short-term loans of these five films should state specifically that the borrower is equipped to show sound films.

■ **BRANDON FILMS INC.**, 1600 Broadway, New York, have re-issued in 16mm sound the world famous feature film story of the re-education of the former "wild boys of the road," called:

■ **Road to Life**—95 min.—classic juvenile delinquency film, based on the actual story of the work done by social workers and teachers in Soviet Russia during the early 1920's. Although the setting is the post-World War I period of economic restoration in Soviet Russia, the warm, understanding approach, the universality of the subject, and the English super-imposed titles make this film of special interest. It tells the dramatic and often amusing story of the steps taken to rehabilitate the delinquents by way of personal attention, vocational guidance, honor system, self-discipline, and productive work in a cooperative. How the "wild boys" learn a trade and become useful, happy citizens is a source of inspiration to teachers, social workers, parents, and children.

■ **OFFICIAL FILMS, INC.**, 625 Madison Ave., New York 22, have compiled a valuable historical reel featuring three recent important events, in Volume I of their 1944 News Thrills, namely:

■ **Roosevelt-Stalin-Churchill Meeting**—showing the first get-together of the "Big Three" at the Teheran conference to map the campaign against the enemy.

■ **Roosevelt - Churchill - Chiang Kai-shek in Cairo**—where cooperative Anglo-American-Chinese strategy against the Japanese took concrete form.

■ **Marines Take Tarawa**—a visual record of the fierce fighting for the Jap-held isuanl.

### Women's Athletics Section Films

For several years the Visual Aids Committee of the National Section of Women's Athletics has had a rental library of films on the techniques of sports including archery, hockey, swimming, softball and tennis. These films have been distributed through their Washington, D. C. office. Due to a reduced budget for secretarial service, the Washington office no longer can afford the time required for distributing and servicing films, and have turned their films over to the Bell and Howell Company, Chicago for future distribution.

The Visual Aids Committee of the N.S.W.A. will continue to function through the previewing of teaching films in physical education, appraising and listing them and telling how and where they may be obtained. The chairman, or the committee, will publish articles in the *Journal of Health and Physical Education* from time to time stating reliable sources of information on films for school use and on other visual aids, such as, posters, charts, lantern slides and film strips. For information on Visual Aids please address: Frederica Bernhard, Chairman, University of California, Berkeley 4, California.

### School-Made Motion Pictures

(Concluded from page 124)

the center of the film. This can be accomplished in several ways.

1. If yours is a magazine loading type of camera this problem need not bother you. You can buy or borrow a device to be inserted into the camera before taking pictures. This device shows you exactly what you get if you leave the camera in the same position with the film magazine as you took with the parallax correcting device.

2. If your camera contains a ground glass focusing device I am sure your camera can assist you in your calculations.

3. If your camera does not come under either of the headings above you may be able, if you look around hard enough, to obtain a reflex focusing finder. Should you be unsuccessful, you can save your thirty or more dollars, and do what I did.

Take a rolled steel bar,  $3\frac{1}{2} \times 1\frac{1}{2} \times \frac{3}{8}$  inches. In the center of that bar drill a hole of the same diameter as the tripod hole in the camera. This hole is to receive a flat headed bolt having the same pitch as the tripod screw. Now drill two holes  $\frac{5}{8}$  of an inch away from the center—one hole on each side. These holes should be threaded to take the tripod screw. All this can be done in the machine shop of the school.

For close-up filming, bolt the bar through its center to the camera. Attach to the tripod screw the left hole of the bar. Sight through the viewfinder to get the object in the center. Where the camera meets the bar at right angles place a scratch line across the bar. Keeping the tripod in the same position, remove the bar from the tripod screw, and this time attach to the hole on the right, making sure that the line formed at the conjunction of the camera and bar is parallel to the first scratched line. For future use it's advisable to mark the second line. This time as you sight through the viewfinder the object will be off center to the right but correct for the camera lens.

Some cameras have on the front element of their viewfinders etched markings for close-ups of two and six feet. Other short distances not marked have to be guessed at. In order to eliminate possibilities of error I find that the metal bar is more reliable than my eyesight. As for cameras whose viewfinders are situated above the lenses, the technique for parallax correction should be practically similar—with one change. The metal bar should be built like a frame, the height of which should equal the vertical distance between the centers of lens and viewfinder.

D. S.

### George Zehrung Leaves Y.M.C.A. Bureau

(Concluded from page 137)

sons engaged in the non-theatrical and educational field. Mr. Harry A. Kapit, President of Walter O. Gutlohn, Inc., states that "Mr. Zehrung will have one of the nation's most extensive 16mm film libraries at his command, embracing more than 3000 entertainment and educational subjects." George Zehrung's many friends throughout the country will rejoice that the change assures his continued activity in the field where he belongs.

The National Council has named Mr. J. Raymond Bingham as successor to Mr. Zehrung. Mr. Bingham comes to the Bureau from the program Directorship of the YMCA-USO service, with previous experience in two large city YMCA's. Under his direction, with Mr. A. L. Frederick as associate director, the Bureau will continue to stimulate the widest possible use of the best films available from all sources.

#### REMEMBER

The First Northern Ohio Visual Aids Conference in co-operation with The Department of Visual Instruction (Zones III & IV Monday and Tuesday, April 3-4, 1944. Hotel Hollenden Ballroom, Cleveland, Ohio

# EDUCATION OR ENTERTAINMENT

... the Visual Way is the Best Way

WHETHER it's world affairs or home affairs . . . the war front or the political front . . . the thrills of your favorite sport in or out of season . . . travel in America or the four corners of the earth . . . or Hollywood's greatest stars in their greatest pictures . . . the motion picture is the great medium of expression!

Here are some of the outstanding dramatic, musical and comedy successes pronounced by leading motion picture critics as

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IT AINT HAY  
HIT THE ICE

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the people's own young favorite in

MISTER BIG  
IT COMES UP LOVE  
TOP MAN  
CHIP OFF THE OLD BLOCK

GET HEP TO LOVE with lovely little GLORIA JEAN

#### DEANNA DURBIN

. . . great singing star in

THE AMAZING  
MRS. HOLLIDAY  
HERS TO HOLD

HIS BUTLER'S SISTER

#### WHEN JOHNNY COMES MARCHING HOME

with Allan Jones, Phil Spitalny and His All-Girl Orchestra

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at Your Favorite Theatres

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#### ALI BABA & THE FORTY THIEVES

Another Technicolor Fantasy of the Arabian Nights

#### FLESH AND FANTASY

Adventure in the Supernatural with an All-Star Cast

#### PHANTOM LADY

Based on the book that amazed millions; starring Franchot Tene, Ella Raines and Alan Curtis

## UNIVERSAL PICTURES COMPANY, INC.

Rockefeller Center New York, N. Y.  
CIRCLE 7-7100



# Among the Producers

## Elsie Cross Kodachromes

An important source for 2 x 2 Kodachrome slides of exceptional quality is the collection of fine originals made by Elsie Cross of San Francisco. They are now on a production basis, organized in subject units, with full descriptive matter for teacher use accompanying the slides. School systems, Museums, and College Departments are enthusiastic at first sight of this material.

After years of travel, in concert bureau management and on the lecture platform, Miss Cross found her paramount interest in photography. Repeated journeys through Canada, the United States and Central America yielded many motion picture films of notable quality, but gradually Miss Cross came to concentrate on the 2 x 2 Kodachrome slide. Her choice collection, after elimination of all but the finest negatives, offers some 600 slides on Mexico, 100 on Guatemala, and some 75 (after omission of Communist propaganda) on the famous Diego Rivera murals, including a portrait of the artist himself.

Having seen Miss Cross' motion pictures on Mexico, the Mexican Government extended her special permission to photograph, for the first time, such subjects as the treasure of the Cathedral of Mexico, rare Museum pieces of pottery, jewelry and sculpture, and the recent findings in the Tula excavations. A complete Archaeology set of 275 Kodachromes on Mexico and Yucatan—including Uxmal, Old Chichen, Chichen-Itza, Teotihuacan, The Citadel, Tenayuca, Xochimilco, Monte Alban, the Aztec peoples, etc.—will be found invaluable to Museums and College Departments especially. For full information write direct to Miss Elsie Cross, 1305 Lombard St., San Francisco, California.

## Ampro Plant Expanded

The Ampro plant with its completed addition is shown below. New equipment is already in operation and additional workers are doing their bit on the production front.

After the war, this new addition will house the office staff and will be one of the most modern attractive offices in the Middle West.



## Coronet Picture Story Service Extended

The slidefilms and reprints of the *Coronet* Picture Stories which were made available last September through the Society for Visual Education, Inc., will be extended into a total series of sixteen subjects—eight for the current school year and eight more for the next school year. This service, which is sponsored by *Coronet* as a contribution to the visual training programs of schools, is now used by thousands of projector owners among schools, churches and other organizations. It is also used regularly in many units of the Armed Forces.

Under the terms of this service, the principal Picture Story in each issue of *Coronet* is reproduced on slidefilms. In addition, the same Picture Stories are available in the form of reprints for those who do not have projectors or who may wish to have copies for individual students. The entire series of eight slidefilms during one school year costs only \$2.00 including one subject in full natural color. The reprints, in lots of twenty-five or more each month, are furnished at 1c each—\$2.00 for twenty-five of each for a period of eight months.

The releases to date have included "Through the Periscope"—a story of submarine warfare; "China Fights Back" by Madame Chiang Kai-Shek; "Queens Never Die"—the story of the S. S. Normandie; "Anchors Aweigh"—a picture of the U. S. Navy, in Technicolor; and "A World and Two Wars"—which compares 1917 with 1944. The next two subjects will be "Dedication" and "Panic."

The subjects for this school year extend through April. The series for 1944-45 will start in early October, 1944, and extend through May, 1945. Those who may wish to subscribe to the service for both years may do so at any time by paying \$4.00. All back slidefilm releases will be mailed upon receipt of the order and the others will be delivered according to schedule.

Subscriptions to the service or requests for additional information should be sent to the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois.

## Encyclopaedia Britannica Films Elects Directors

Fifteen of the nation's prominent educators, editors and business leaders were elected members of the Board of Directors of Encyclopaedia Britannica Films Inc., formerly known as Erpi Classroom Films which recently was purchased by Encyclopaedia Britannica. Eight of the directors already serve in a similar capacity with Encyclopaedia Britannica. The new chairman of the board of Encyclopaedia Britannica Films Inc. is William B. Benton, Vice-president University of Chicago, who also occupies that post on the Britannica board.

Also elected to the board is Chester Powles, OPA Administrator, Marshall Field, publisher, Wallace K. Harrison, architect, Paul G. Hoffman, President of Studebaker Corp., Ernest Hopkins, President of Dartmouth College, Robert M. Hutchins, President University of Chicago, Henry R. Luce, Editor of Time and Life, E. H. Powell, President of Encyclopaedia Britannica, Peardsley Ruml, Treasurer of R. H. Macy Co., E. E. Shumaker, President of Encyclopaedia Britannica Films Inc., M. Lincoln Schuster, Simon & Schuster, Harry Scherman, President of Book of the Month Club, John Stuart, Chairman of Quaker Co. and Wayne C. Taylor, Under-Secretary of Commerce.

## Motion Pictures Not for Theatres

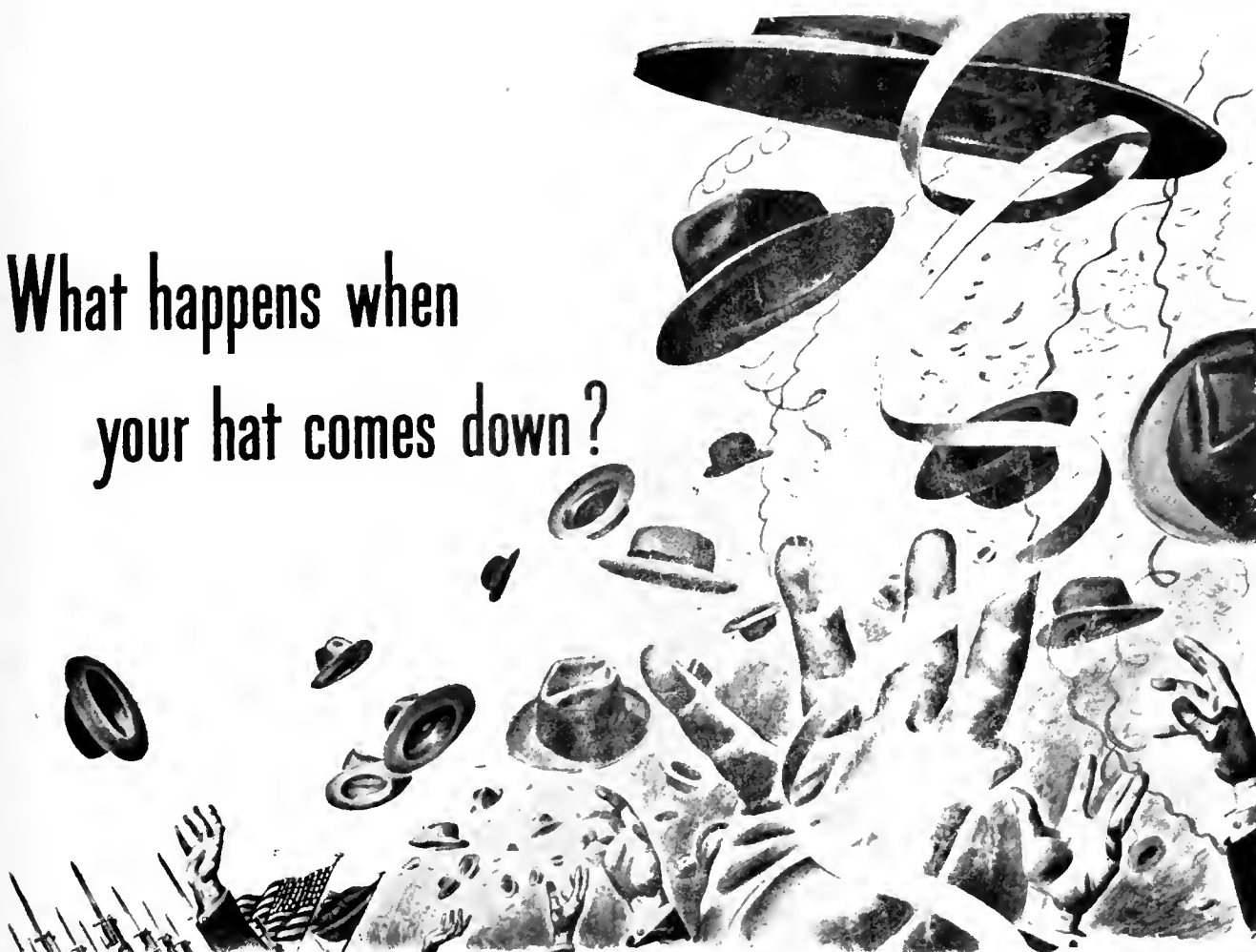
(Continued from page 117)

gram, which Fox had launched, arose for his decision, he declared that the department would be continued only if it could be demonstrated that school pictures so made would be of as much benefit as the advocates of the idea claimed, and if it might be proved, also, that they would be welcomed by boards of education. However, he was not just waiting to be shown. He would provide facilities for making the test.

In beginning any educational film program it has manifestly been wise to use the existing or aroused interest of persons whose influence may help to achieve the purpose. It reduces possible general resistance to the idea and makes accomplishment correspondingly easier. In all events, that is the approved executive method. The rare exceptions have been provided by creative artists such as F. Percy Smith and George E. Stone, who felt inner compulsions to express themselves along particular lines regardless of popular acceptance. Of course, Harley Clarke's genius was of the executive order. In the case of his S.V.E. he had started with a plan which, in one movement, had drawn the attention and engaged the participation of educational leaders throughout the nation. He now made the same sort of approach in different circumstances but to the same sensational effect. And the announcement of it came not from the offices of Fox Films, but from the office of the President of the United States.

(To be Continued)

# What happens when your hat comes down?



**S**OMEDAY, a group of grim-faced men will walk stiffly into a room, sit down at a table, sign a piece of paper—and the War will be over.

That'll be quite a day. It doesn't take much imagination to picture the way the hats will be tossed into the air all over America on *that* day.

But what about the day after?

What happens when the tumult and the shouting have died, and all of us turn back to the job of actually making this country the wonderful place we've dreamed it would be?

What happens to you "after the War?"

No man knows just what's going to happen then. But we know one thing that must *not* happen:

We must *not* have a postwar America fumbling to restore an out-of-gear economy, staggering under a burden of idle factories and idle men, wracked with internal dissension and stricken with poverty and want.

We must *not* have breadlines and vacant farms and jobless, tired men in Army overcoats tramping city streets.

*That is why we must buy War Bonds—now.*

For every time you buy a Bond, you not only help finance the War. You help to build up a vast reserve of postwar buying power. Buying power that can mean millions of postwar jobs making billions of dollars' worth of postwar goods and a healthy, prosperous, strong America in which there'll be a richer, happier living for every one of us.

To protect your Country, your family, and your job after the War—*buy War Bonds now!*

## *Let's all* **KEEP BACKING THE ATTACK!**

*The Treasury Department acknowledges with appreciation  
the publication of this message by*

**THE EDUCATIONAL SCREEN**

# HERE THEY ARE

A Trade Directory  
for the Visual Field

## FILMS

- Akin and Bagshaw, Inc.** (3)  
1425 Williams St., Denver, Colo.
- Bailey Film Service** (3)  
1651 Cosmo St., Hollywood, Calif.
- Bell & Howell Co.** (3)  
1815 Larchmont Ave., Chicago, Ill.  
(See advertisement on page 97)
- Brandon Films** (3)  
1600 Broadway, New York, N. Y.  
(See advertisement on page 131)
- Bray Pictures Corp.** (3, 6)  
729 Seventh Ave., New York, N. Y.
- British Information Services** (3, 5)  
30 Rockefeller Plaza, New York City  
(See advertisement on page 136)
- Castle Films**  
R C A Bldg., New York, N. Y.  
(See advertisement on page 131)
- Central Education Association**  
123 S. Washington  
Green Bay, Wis.
- College Film Center**  
84 E. Randolph St., Chicago, Ill.  
(See advertisement on page 131)
- Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.
- Creative Educational Services**  
4th Fl., Coughlan Bld  
Mankato, Minn.  
(See advertisement on page 131)
- DeVry School Films**  
1111 Armitage Ave  
(See advertisement on page 131)
- Eastman Kodak Studios**  
Eastman Classroom  
356 Madison Ave
- Encyclopaedia Britannica**  
1841 Broadway, N. Y.  
(See advertisement on page 131)
- Films, Inc.**  
330 W. 42nd St., N. Y.  
64 E. Lake St., Chicago  
314 S. W. Ninth Ave., Portland, Ore.
- Fryan Film Service** (3)  
2nd Floor, Film Building  
Cleveland, Ohio
- General Films, Ltd.** (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St. W., Toronto
- Walter O. Gutlohn, Inc.** (3)  
25 W. 45th St., New York, N. Y.  
(See advertisement on page 133)
- Hoffberg Productions, Inc.** (2, 5)  
618-20 Ninth Ave., New York, N. Y.
- Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 104)
- Institutional Cinema Service** (3)  
1560 Broadway, New York 19, N. Y.
- Knowledge Builders Classroom Films**  
625 Madison, New York, N. Y. (2, 5)
- Mogull's Inc.** (3)  
68 W. 48th St., New York 19  
(See advertisement on page 136)
- National Film Service** (2)  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.
- Nu-Art Films, Inc.** (3, 6)  
145 W. 45th St., New York 19
- Pictorial Films, Inc.** (2)  
RKO Bldg., New York City.  
(See advertisement on page 132)
- Post Pictures Corp.** (3)  
723 Seventh Ave., New York, N. Y.  
(See advertisement on page 134)
- The Princeton Film Center** (2)  
55 Mountain Ave., Princeton, N. J.  
(See advertisement on page 134)

- Swank's Motion Pictures** (3)  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 132)
- Universal Pictures Co., Inc.** (2, 5)  
Rockefeller Center, New York City  
(See advertisement on page 141)
- Visual Education Incorporated** (3)  
12th at Lamar, Austin, Tex.
- Vocational Guidance Films, Inc.** (2)  
2718 Beaver Ave., Des Moines, Ia.
- 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, N. Y.  
19 S. LaSalle St., Chicago  
351 Turk St., San Francisco, Cal.  
1700 Patterson Ave., Dallas, Tex.

## MOTION PICTURE PROJECTORS and SUPPLIES

- The Ampro Corporation** (3)  
2839 N. Western Ave., Chicago, Ill.  
(See advertisement on page 101)
- Bell & Howell Co.** (3)  
1815 Larchmont Ave., Chicago, Ill.  
(See advertisement on page 97)
- Central Education Association** (1)  
123 S. Washington St.  
Green Bay, Wis.
- Community Movies** (3)  
1426 W. Washington St.  
Charleston 2, W. Va.
- DeVry Corporation** (3, 6)  
1111 Armitage Ave., Chicago, Ill.  
(See advertisement on page 98)
- Eastman Kodak Stores, Inc.** (3)  
Kodascope Libraries  
356 Madison Ave., New York, N. Y.
- General Films, Ltd.** (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St. W., Toronto
- Holmes Projector Co.** (3, 6)  
1813 Orchard St., Chicago, Ill.  
(See advertisement on page 128)
- Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 104)
- Mogull's Inc.** (3)  
68 W. 48th St., New York 19  
(See advertisement on page 136)
- Radio Corporation of America** (2)  
Educational Dept., Camden, N. J.  
(See advertisement on page 123)
- Ralke Company** (2)  
829 S. Flower St., Los Angeles 14, Cal.
- S. O. S. Cinema Supply Corp.** (3, 6)  
449 W. 42nd St., New York, N. Y.
- Victor Animatograph Corp.** (3)  
Davenport Iowa  
(See advertisement on inside front cover)
- Visual Education Incorporated** (3)  
12th at Lamar, Austin, Tex.
- Williams Brown and Earle, Inc.** (3, 6)  
918 Chestnut St., Philadelphia, Pa.

## SCREENS

- Da-Lite Screen Co., Inc.**  
2723 N. Crawford Ave.,  
Chicago 39, Ill.  
(See advertisement on page 129)
- Mogull's, Inc.**  
68 W. 48th St., New York 19  
(See advertisement on page 136)
- National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.
- Radiant Mfg. Company**  
1144 W. Superior St.,  
Chicago 22, Ill.  
(See advertisement on page 139)
- Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)

- The Stanley Bowmar Co.**  
2929 Broadway, New York 25, N. Y.
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDEFILMS

- Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)
- The Jam Handy Organization**  
2900 E. Grand Blvd., Detroit, Mich.  
(See advertisement on page 103)
- The Stanley Bowmar Co.**  
2929 Broadway, New York 25, N. Y.
- Visual Sciences**  
Suffern, New York  
(See advertisement on page 136)
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES (KODACHROME 2 x 2)

- Elsie Cross**  
1305 Lombard, San Francisco, Cal.  
(See advertisement on page 136)
- C. Edward Graves**  
P. O. Box 37, Arcata, Calif.
- Klein & Goodman**  
18 S. 10th St., Philadelphia, Pa.
- Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)
- The Stanley Bowmar Co.**  
2929 Broadway, New York 25, N. Y.

## SLIDES (STANDARD 3 1/4 x 4)

- Ideal Pictures Corp.**  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 104)
- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 125)
- Radio-Ma Slide Co., Inc.**  
222 Oakridge Blvd.  
Daytona Beach, Fla.  
(See advertisement on page 132)

## STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**  
Rochester, N. Y.  
(See advertisement on inside back cover)
- DeVry Corporation**  
1111 Armitage Ave., Chicago, Ill.  
(See advertisement on page 98)
- General Films Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St. W., Toronto
- Golde Manufacturing Co.**  
1220 W. Madison St., Chicago, Ill.  
(See advertisement on page 135)
- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 125)
- Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)
- Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.
- Spencer Lens Co.**  
19 Doat St., Buffalo, N. Y.  
(See advertisement on page 102)
- 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.

Continuous insertions under one heading, \$2.00 per issue; additional listings under other headings, \$1.00 each.

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## use this remarkable New RADIANT Screen Finder

Here's a practical new SLIDE RULE that every user of motion pictures, slide films, slides or opaque projectors urgently needs. Enables user to combine proper equipment and obtain maximum effectiveness from all types of projected visual aids. Shows at a glance:

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3. The proper distance between screen and projector to obtain any desired size of picture.
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Visual authorities who have seen this Radiant Screen Finder are enthusiastic about its ability. Easy to read—simple to operate. Answers all "movie" questions on one side—all "still" questions on the other side. Durable and compact—fits into the vest pocket. Available from your visual equipment supplier. If he cannot supply you—send us his name and only 50c to cover actual cost, including handling and mailing—and a Screen Finder will be mailed to you direct.

**IMMEDIATE DELIVERY**  
on Radiant Metal Screens

Here's good news! Schools may now again obtain RADIANT Metal Screens—without red tape. You can get immediate delivery under your M.R.O. rating.

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Mail coupon for latest Radiant Screen Catalog. Gives full details, prices and specifications of screens for every purpose: tripod, ceiling, wall, wall and ceiling, and table models from 30" x 40" to 20' x 20'.

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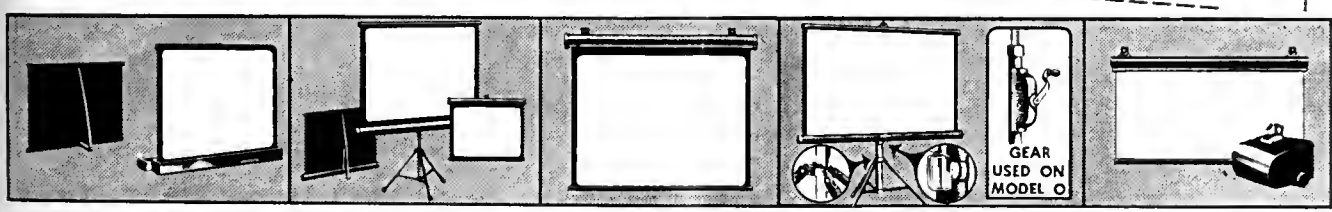


Table and Box Type

3-Way Tripod Type

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# THE TEACHING AID OF TOMORROW ... IS AVAILABLE TO YOU TODAY!



112-Page  
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FILMSETS is affiliated with DeVRY Corporation

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FILM  
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For Excellence in the Production of Motion Picture Sound Equipment DEVRY Alone Flies the Army-Navy "E" Flag with Two Stars.

DEVRY 16 MM SOUND-ON-FILM PROJECTORS ARE PRECISION ELECTRONIC INSTRUMENTS



# The EDUCATIONAL SCREEN

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VOLUME XXIII

APRIL, 1944

NUMBER FOUR  
WHOLE NUMBER 221

## Contents

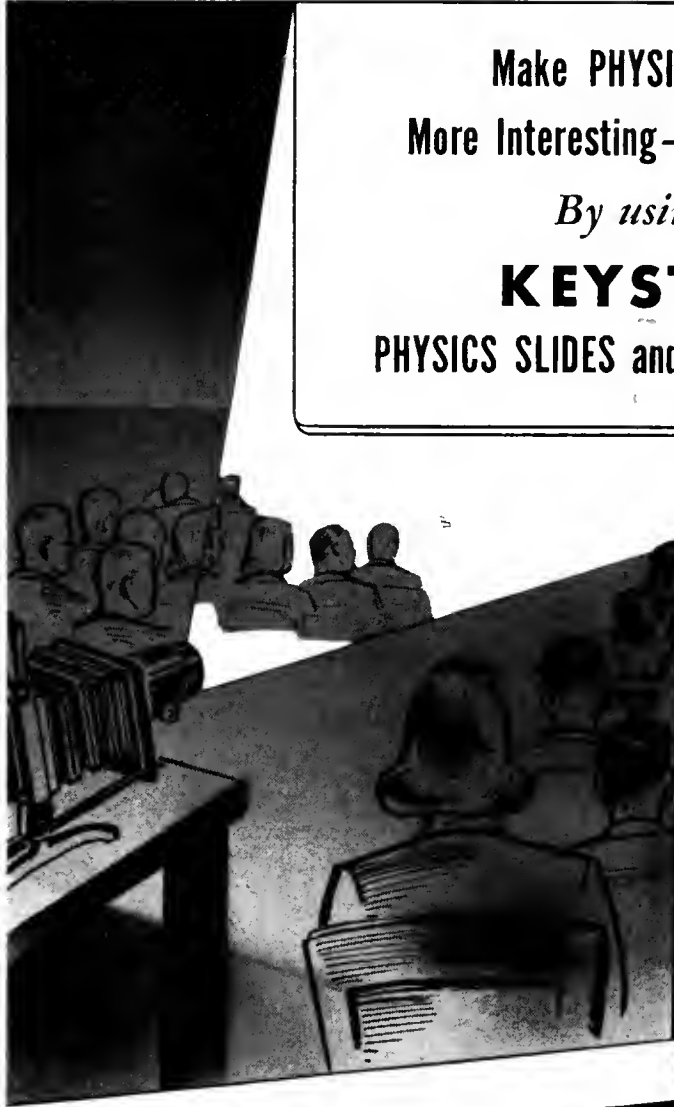
<b>Cover Picture</b> —Cultivating Crops in the Shenandoah Valley, Va. Courtesy of Farm Security Administration (Photo by Marion Post Wolcott)	
<b>Post War Implications for Education in the Audio-Visual Programs of Our Armed Services</b> .....Paul Wendt	153
<b>The School-Made Film for Purposes of Supervision of Instruction</b> .....Mendel Sherman	157
<b>Storage Problems in Audio-Visual Aids</b> .....Gordon C. Godbey	160
<b>Motion Pictures—Not for Theatres</b> .....Arthur Edwin Krows	161
<b>The Film and International Understanding</b> .....John E. Dugan, Editor	164
<b>Summer Courses in Visual and Audio-Visual Education</b> .....	166
<b>Miscellany of the Month</b> .....	167
<b>The New England Page</b> .....John H. Lyons, Editor	168
<b>The Literature in Visual Instruction A Monthly Digest</b> .....Etta Schneider Ress, Editor	170
<b>School-Made Motion Pictures</b> .....Hardy R. Finch, Editor	174
<b>The First Fifty Years</b> .....	177
<b>New Films of the Month</b> .....L. C. Larson, Editor	178
<b>News and Notes</b> .....Josephine Hoffman, Editor	182
<b>Current Film News</b> .....	184
<b>Among the Producers</b> .....	185
<b>Here They Are! A Trade Directory for the Visual Field</b> .....	188

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Domestic .....	\$2.00
Canada .....	\$2.50
Foreign .....	\$3.00
Single Copies.....	.25

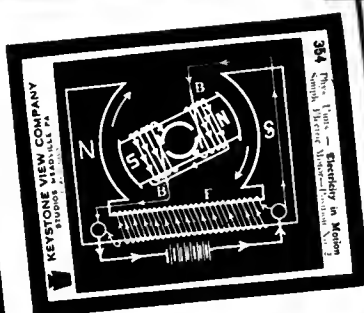
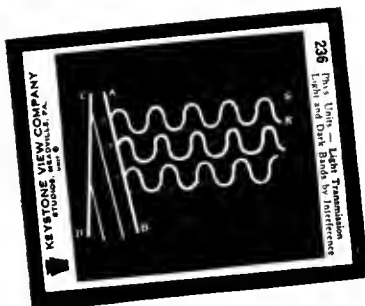
The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
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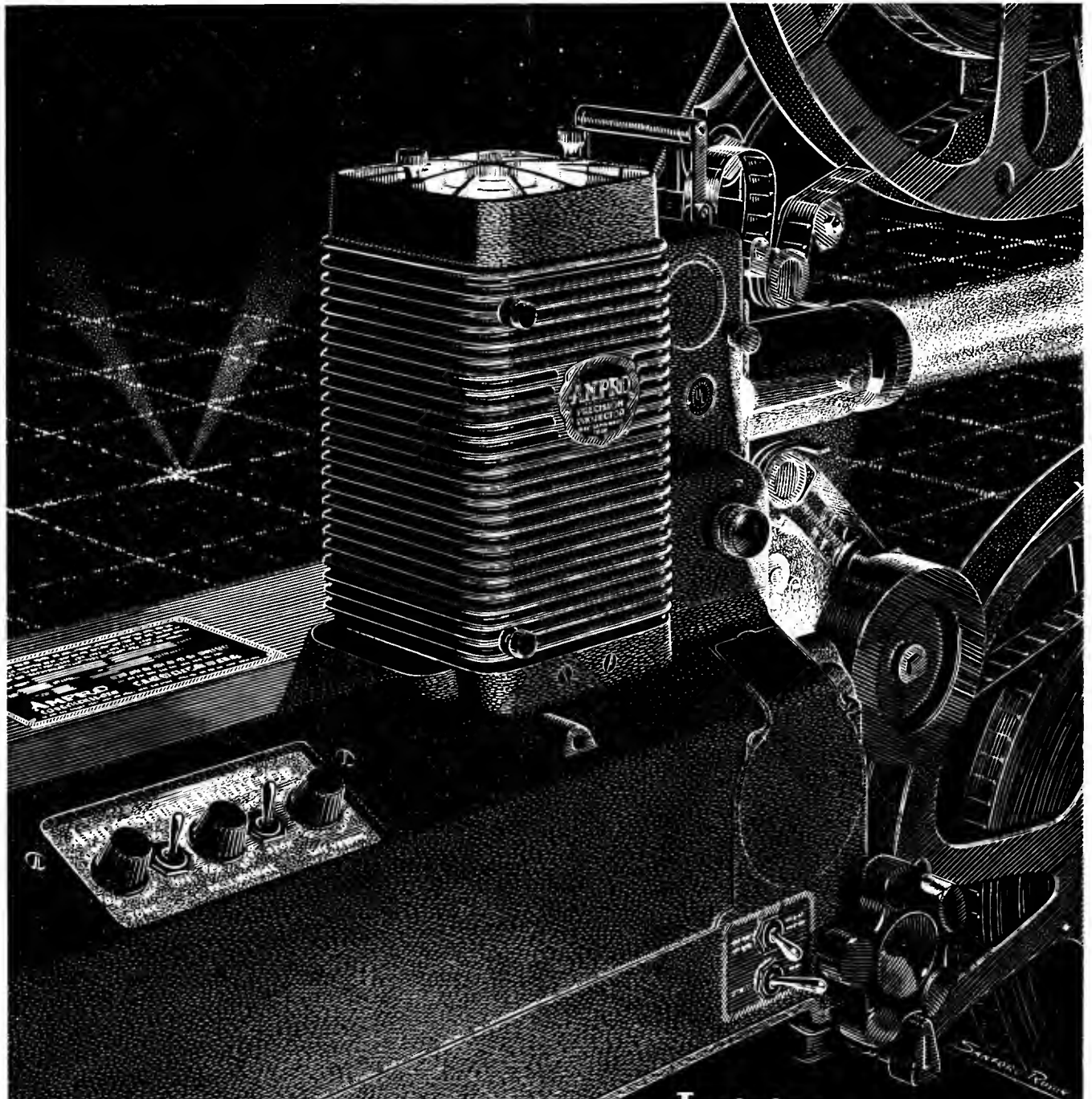
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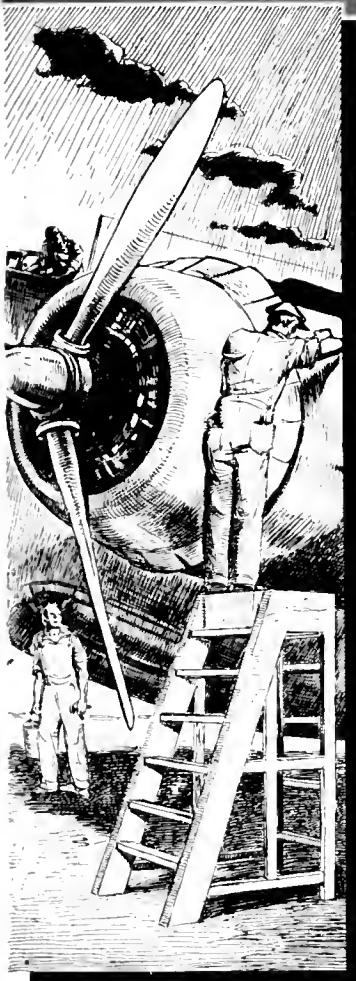
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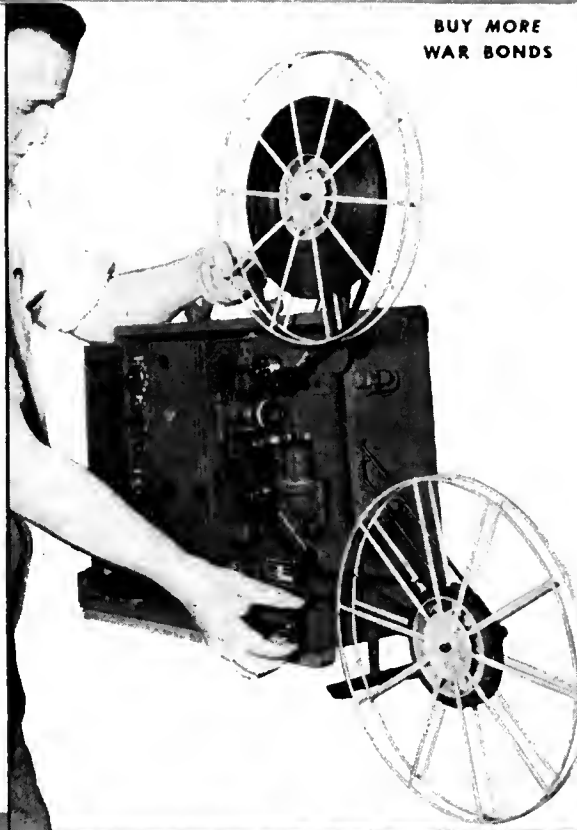
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# Post War Implications for Education in the Audio-Visual Programs of Our Armed Services

A notable article, finely emphasizing the tremendous values of war-time procedures for visual teaching in the post-war period.

**PAUL WENDT,**  
 Director of Visual Education  
 University of Minnesota

**D**URING the past three years there has been an unprecedented growth in the production and use of audio-visual aids by the armed services. This development is great no matter by what dimensions it is measured; whether we consider the thousands of training films produced, the millions of feet of raw film consumed, the thousands of men engaged in the production of visual aids of all types and the high quality of these visual aids, or the thousands of showings of training films every day by the training officers using visual aids. Just the quantitative expanse of this development is hard to grasp from the mere figures.

But audio-visual aids have been used intensively before although on a smaller scale. Is there anything really new in these programs of the armed services? As the result of a recent tour of Army and Navy centers for the University of Minnesota, I am convinced that there is. In the planning and utilization of audio-visual aids, as well as in the invention of new devices the armed services have made a unique contribution to audio-visual education in this country.



Illustrated lecture in mess hall.

(U. S. Navy Official Photo)

## Planning the Production of Visual Aids

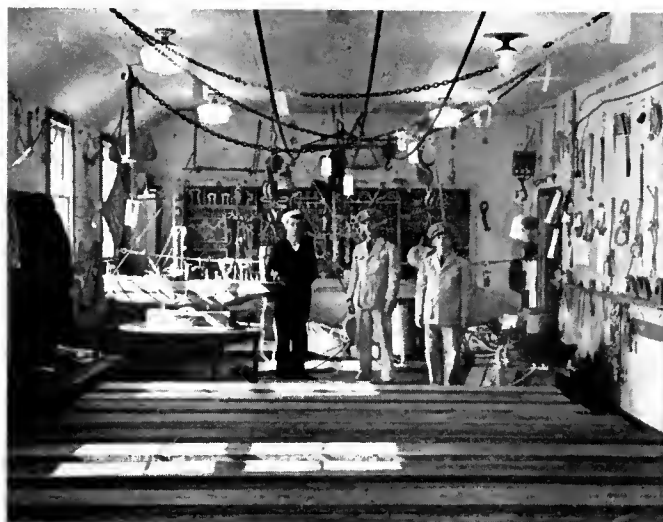
In the production of visual aids the basic person involved is the technician who has experience in working in the medium. In motion pictures for example, this is the motion picture producer; in charts, the artist. It is axiomatic that someone with this type of experience is necessary in all productions. Next most important is the subject matter specialist. Those of us who have had experience in producing teaching films know the great contribution that can be made by the subject matter specialist. Whenever a motion picture producer has had to outline the content of a teaching film by himself he has usually got into hot water. As a result all intelligent production of visual aids today is



(Left) A typical Navy Training Aid



(Right) Training in tracer control of anti-aircraft gunnery with the new Mark I Trainer.



(U. S. Navy Official Photos)

(Left) A Seamanship Laboratory. (Right) Dummy flag hoist and mechanical code sender used in Communication class.

done with the help of a subject matter specialist. In production of visual aids in the armed services this is the unbroken rule. Production always originates from some branch of the service where instructors in their teaching have felt the definite need of a visual aid. Sometimes, as in the Navy, the branch requesting the visual aid supplies the subject matter specialist. Sometimes he is selected from another source. But visual aids in the armed services are never made without him.

In some production a still more enlightened step has been taken. An educator is assigned to the project to guide the producer's presentation of the content along effective educational lines. This is a real innovation, especially in the making of educational films. The previous rare occasions when educational principles have been used in making teaching films usually occurred when a teacher made a film himself. Then the obvious difficulty arose that while he knew more than commercial producers about teaching, the producer of school-made movies usually had to learn film production methods the hard way. By giving the producer-subject matter specialist-educator trio real recognition the armed services have made a valuable contribution to the effective planning of audio-visual aids.

There are other interesting developments in the planning of visual aids. For years there has been a school of thought opposed to the use of humor in teaching aids. In answer to this criticism some of the visual aids produced by the armed services make use of humor in a subtle and most effective way. Walt Disney's organization, after buckling down and learning how to make teaching films, has used its talent and experience to allow the natural humor in a teaching subject to appear in the teaching film. They have refuted the belief that sound pedagogical principles and motivating humor cannot be combined. However, this use of humor in both film and non-photographic visual aids has again aroused a controversy which is likely to remain the inheritance of the post-war educator.

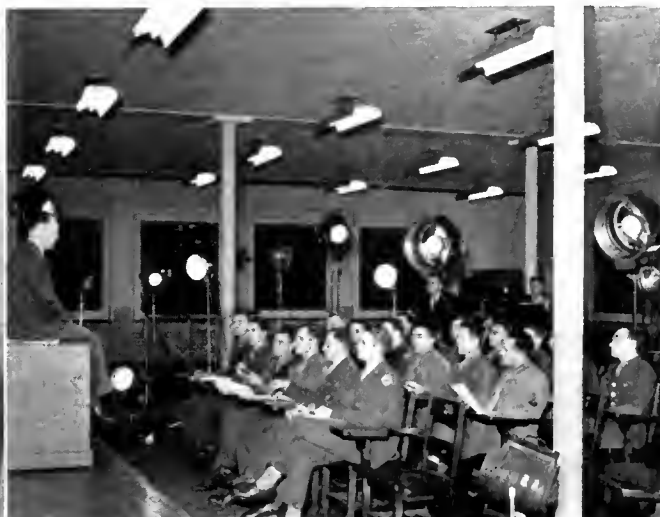
The use of color, especially in the non-photographic training aids, has made a distinct contribution to the effectiveness of teaching. No one who has seen Army and Navy training charts has failed to be impressed with their use of color contrast as a teaching device.

Color has also been used on models, mock-ups, and cutaways. The subtle and brilliant color designs used show that the armed services are employing here first rate artists with imagination and originality enough to design visual aids that will do the best teaching job in the shortest possible time.

#### Utilization of Training Aids

Every visual educator has known for years that the most effective use of a visual aid requires intelligent preparation of the class before the aid is used and that an immediate follow up after the showing is essential. Yet there was a wide gap between our theory and our practice. It remained for the armed services to put into practice on a nation-wide scale what we have always known to be the best methods of utilization. Besides the many officers who take care of the mechanics of ordering and providing audio-visual aids there have been hundreds of officers whose sole concern is the proper utilization of the training aids provided. Their duty is to put into practice those simple rules about the use of visual aids which comparatively few civilian teachers have observed. They have been assisted by specific visual aids made for the improvement of utilization, such as the Army film, *Military Training*, and the Navy film, *Tips For Teachers*. In these films military instructors are specifically directed to make the utmost use of training aids and how to use them intelligently.

A worthwhile contribution to better utilization is the integration of training films and training film strips on the same subject. Occasionally these have been used together before, but never to any degree approaching the present extent. The armed services and the Office of Education have produced whole sets of films and film strips to be used together. In some cases the training film can be used at the beginning of a unit to present an overview of the subject. The frames of the film strip are then projected and discussed in detail. These frames usually cover the important step of the process or operation and the bulk of the teaching is accomplished during this showing. Finally the training film is shown again to tie the separate steps into a unified whole.



(Right: TV of Minnesota photos)

(Left) Teaching language with electrical voice reflectors. (Right) Taking a "shot" of an army instruction group.

### New Devices

As in industry, the war has brought extra pressure to bear on the invention of new devices in the audio-visual field in order to shorten the war by accelerating learning. We may list under this category the final development of voice reflectors (for training language groups), three dimensional projected slides, and a great variety of ingenious mechanical training aids such as gunnery trainers. Mention should also be made of the extensive and elaborate models devised by Norman Bel Geddes.

### Implications for Post-War Education

Too many administrators are trying to dismiss the achievements in audio-visual education by the armed forces with the answer, "Yes, but of course the Army and Navy have had the use of unlimited funds, and so their achievements do not apply to us poor educators." I cannot agree with this point of view. I am sure the armed services have made distinct contributions to audio-visual education which will have a real and dynamic effect upon post-war education.

In the first place we have had a demonstration that when generous funds are supplied for visual aids their use increases almost by geometric progression. Sometimes in the past it has been impossible to prove that the use of visual aids would increase beyond direct proportion to the increase in the budget. Now we have had a demonstration on a grand scale that this is true. Only a war could have provided the funds for such a complete demonstration. Certainly we won't have to argue that side of the case any more with budget directors.

The Army and Navy programs have trained hundreds of officers and civilians in the production of teaching films, projected photographic aids, and non-photographic aids. The Service men so trained are not all likely to step out of this profession after the war. Certainly many commercial companies have definite plans now for the production of visual aids in peacetimes. It would be very surprising, for example, if the educational organization that Disney has built up should be completely disbanded after the armistice. As

a result of all these rival companies, competition will be keener, more teaching aids will be produced, and the quality will probably be better than before the war.

After the war we will know much more about the educational planning of visual aids than we did before. In the early days of making training films when educational supervisors were assigned to production, many were amazed to find that there had been few applications of principles of teaching methods or of educational psychology to the making of teaching films. They proceeded to make these applications. For instance, film producers, of course, have long known that a film usually starts with "an establishing" shot. But now we have a reason for this practice from the educator and recognize that it follows the educational principle of first presenting a subject as a whole before breaking it down into its parts.

A better example of the application of educational psychology to the field is the use together of film strips and motion pictures on the same subject, each making its unique contribution to the teaching. The use of a film strip to teach detailed parts of a subject which has already been presented by a training film is nothing more or less than an example of the application to training aids of the principle of a differentiation in educational psychology. Thus the presentation of the whole is followed by differentiation of the parts of the problem. Then the following of this use of the film strip with a second showing of the training film illustrates a clear case of integrating the parts into a unified whole again. From such widely-followed experiments we will have learned more about the planning of teaching aids after the war than ever before. We will not have to cover this ground again.

Nor should there be any question after the war but that there is a place in teaching aids for the skillful, imaginative, and the restrained use of humor. In the past we have had commercial teaching film producers who had vast experience in the use of humor but did not understand teaching. On the other hand we have had producers of teaching films who knew education and who understood the importance of motivation in teaching films but whose lack of experience in the use

of humor frightened them away from it. In the war program these two groups have been forced to work together even though they may have been at odds with each other. The progress they have made in discovering the proper subtle use of humor in teaching films will be an example to post-war producers. Similarly the use of color has become almost an essential to charts, graphs, and posters. Black and white materials are going to seem more and more out of date. Color has a true place as a motivating factor, and its ability to help in differentiation is unquestioned.

The vast utilization program of the armed services will have many results. American colleges are now preparing to receive millions of soldiers returning to school. But these men have been trained intensively with audio-visual aids. They know their value in teaching. They are not likely to take kindly to the straight unmitigated lecture methods. Incidentally their mood is not going to be a submissive one; they are certain to be critical of poor teaching methods. Furthermore these same young men belong to a generation which before it went to war was taught in public schools to some extent by these same visual aids. The implications of these facts to American colleges are important. After all, colleges are the last stronghold of verbalism. Granting that the lecture method will always have an important, unique place in instruction at the college level, American colleges and universities may be due for a rude shock if they do not learn now the lesson that the armed forces have taught us in the value of visual aids in accelerating and improving instruction.

Other observers have already noticed that thousands of instructors in the armed services have been taught how to teach with visual aids. When these teachers return to civilian life they are bound to agitate emphatically and constantly for larger budgets for visual aids in schools. They are likely to insist that visual aids are as much a part of instruction as text books which are now traditionally considered to be essential and entitled to a definite percentage of every school budget. The demands for funds for visual aids after the war in schools are going to be insistent and certain to result in more liberal appropriations. The Army and Navy have shown us how the use of visual aids can expand when money is provided for them. There will be a demand for administrators of audio-visual aids to handle the enlarged program.

Even the new devices created by the war will change teaching methods. The Army has discovered the value of voice reflectors in teaching pronunciation of foreign languages. This was a natural concomitant of the Army emphasis on teaching a speaking and not a reading language. This is far removed from the traditional teaching of the grammar of a language first, a reading knowledge second, and finally, if ever, a speaking knowledge.

In the teaching of language the armed services have also made liberal use of disc recordings and foreign feature films. At the University of Minnesota we have continual showings of feature films in German, Swedish, Finnish, and Japanese. These films together with the use of voice reflectors as practicing instruments has put

the teaching of languages on a dynamic basis. The war has seen the development of cellophane tape recordings which can record speech acceptably for eight hours continuously at a very low cost. During the war these are used to record communications between planes and ground stations. After the war they may prove very valuable wherever the exact content of a long interview is important. Psychiatrists and school counselors may find the cellophane tape recording the answer to their problem of recording an hour long interview at little expense.

Three dimensional slides using standard lanterns have been perfected during the war and have been seized by the Air Corps among others to teach map reading and aerial reconnaissance. The fact that these slides can be used in any standard projector eliminates once and for all one of the great handicaps for three dimensional projected pictures. No longer do we need to buy expensive dual projection equipment especially for this purpose. Apparently no handicap will prevent the using of color in three dimensional slides to add still more to the realistic effect. Of course, special viewing glasses must still be used and it is likely that they will always need to be used to reproduce the effect of binocular vision. In other words three dimensional projection has reached a new high plateau of perfection. The next most important step is for teachers to realize that they must accept the students' use of viewing glasses as naturally as the traditional pen and pencil. Once we do this the field of three dimensional projection will expand enormously. The perception of three dimensions is tremendously important to realism and accuracy in visual aids;—far more important than the trivial handicap of viewing glasses.

The audio-visual programs of the armed services are therefore going to have a number of important effects on post-war civilian education. They are going to return thousands of teachers to public schools thoroughly trained in the use of visual aids. They have provided a demonstration of what visual aids can do when they are not hampered at every turn by lack of money, and this, together with the attitude of returning service men, is bound to bring pressure to bear for increased appropriations for visual aids. They should greatly hasten the day of the integrated use of moving and still pictures on the same subject-matter. After the war there will be many new companies making visual aids, and competing for the school's business. These aids will be planned according to the new methods discovered by the armed forces, based on good teaching methods and sound educational psychology. Even new devices will revolutionize certain parts of our teaching methods. We can expect the use of visual aids to penetrate our institutions of higher learning more and more. To handle these increased programs we can expect administrators or coordinators of audio-visual programs to be accepted more naturally as part of our school administration. Following the war we can expect a great and intelligent expansion of the use of audio-visual aids in education. The adolescent days of audio-visual education are over and we can expect them to play a vital and mature role in American education in the future.



# The School Made Film for Purposes of Supervision of Instruction

Potentialities of the 16mm motion picture camera for in-service training of teachers and supervisors.

**MENDEL SHERMAN.**  
Cincinnati, Ohio, Schools\*



Making primitive forms of pottery by the coil method (from a film on Primitive Man.)

A BASIC concern of the able school administrator is to develop ways of improving instruction within the school system. Various methods are in use already. Teachers take work during the summer. They subscribe to and study educational journals. They attend professional meetings. Yet all of these methods do lack one essential factor, namely, they are removed from the actual teaching situation. A basic need is some method closely connected to the teaching processes. A technique that partially solves this problem is that of intervisitation. In Cincinnati, for example, teachers may have two days each year, with pay, for visiting other classrooms to observe a unit of work. This procedure is certainly one of the most valuable, and yet it has some important short-comings that can be remedied by use of the 16mm camera.

Teaching has changed in recent years from day to day assignments to long range assignments, planning and directed study procedures. Formerly a teacher could visit a class and in a relatively short time observe a unit of work which, on the whole, was of brief duration. Although there are still short units today, the trend is toward those which may last from six weeks to several months, even an entire half year. Intervisitation, valuable as it is, does not lend itself quite as profitably to this new type of planning which covers a much larger area than the old.

The area is often so large that intervisitation is usually done at the conclusion of the unit when a resume of the entire work is given by the children. At this time committees describe the previous activities they

have experienced. Their description is augmented by playlets and an exhibit of their handiwork as part of the resume. Actually, however, only the finished product is seen and the description of past processes must be in the form of a verbal rather than a visual presentation. The shortcomings of this procedure may be summarized as follows:

1. *Not all the teachers can visit the resume of a unit of work at the appointed time.* Other pressing matters may interfere. Many teachers who desire to see and are in greatest need of seeing the resume, find it impossible to be present. Usually a small percentage of teachers can attend.
  2. *A resume shows a unit in its entirety only.* While it is certainly desirable to see the "whole" the teacher often wishes to concentrate upon certain parts. This cannot be done however. She must take the whole scene enacted by the children.
- If visiting is done during the development of the unit one gets the opposite result. The part only is observed and not the whole. Very often the observer might not appraise accurately the place of the part in the whole picture. Both the whole and the parts should be seen in order to achieve interrelation of the two.
3. *Intervisitation presents a unit at a time when teachers have finished their own on the same topic.* This situation exists because all schools study the same unit at approximately the same time.

Thus a visiting teacher may become highly enthusiastic about the resume of a unit but can do little about it until the following year. A more desirable time for the presentation of such a resume would be immediately before, or a few weeks before

\*Mr. Sherman is now with the Training Film Library, Camp Barkeley, Texas.

starting her own. Then the follow-up could be immediate instead of a year hence.

4. *An intervisitation presents the situation only once.* The new teacher, especially, may desire several repetitions. Even experienced teachers, when starting a new unit or observing one worked out by another teacher, may wish to have the situation or parts of it repeated. Intervisitation will not permit this. One cannot request the children to repeat the unit or parts of it. In this respect the situation is similar to listening to a radio broadcast in that there is no repetition, no turning back for a review. A learning situation, even for the expert teacher, contains numerous aspects. To expect mastery of these aspects in one presentation is contrary to what we believe about the nature of learning. Very little of our knowledge is the result of one presentation.

An application of the principles mentioned up to this point is illustrated in the unit, "Play Through the Ages." This project, developed by a teacher in an elementary school, was presented in resume at the conclusion of the unit to a group of teachers visiting the class on invitation by the director of upper elementary grades. This final presentation was followed by much discussion. The teachers present were treated to an interesting teaching procedure. Many teachers of the school system, however, could not attend at the scheduled time and to those the opportunity was lost.

It is in such a situation that the 16mm camera can make its great contribution. It can record the unit for those teachers who were not present. Furthermore the film can be filed at the visual exchange of the school system and can be distributed to the teachers upon request. Thus every teacher, not just a few, can see the complete presentation of the unit. Many teachers returning to their schools, after seeing "Play Through the Ages," described it to their colleagues with the remark "you should have been there so you could have seen it yourself." A 16mm movie would enable the speaker to put such a statement in the present or future tense instead of the past.

This unit contained many interesting processes during its development. That the teachers were keenly interested in these activities was evidenced by the following discussion. The teacher in charge was called upon to describe the making of the stained-glass window, the costumes, the castle scene, the puppet show, the musical instruments, the obtaining and using of materials, and numerous other processes culminating in the finished product displayed before the teachers.

Undoubtedly every teacher present would have liked to see these activities during their development even though the verbal descriptions were as complete as possible. By means of the 16mm camera every process described by the teacher in charge could be made visual. The film brings out, for example, the steps in making a stained glass window. These procedures would include (a) the committee searching through reference books, (b) seeing several stained glass windows in the vicinity, (c) gathering the necessary materials, (d) outlining the work, (e) drawing, painting and other salient steps in the rest of the preparation leading to the finished product.

The movie would also include the approach to the



Some primitive musical instruments.

unit, as well as the various processes in all other activities of the children. Besides the processes, there could be included a resume of the complete unit such as was presented to the teachers. Thus a teacher could isolate and concentrate upon certain parts and could also see the relation of the parts to the whole. "Play Through the Ages" could be seen as a complete unit. At its conclusion we could repeat the film and concentrate upon the puppet show. There is little danger that the importance or purposes of the puppet show, for example, will be underestimated or overemphasized if the teacher has available the film of the entire unit, including the part played by the puppet show.

A teacher desiring a repetition of a unit will find a ready tool in such a movie. The teacher who remarked that she would like to see the unit again would appreciate the willingness of the movie film to accommodate such a request. The forming of committees and their activities in making reports, using references, making models, building castles and making stained glass windows can all be seen as many times as desired. And when the memory of any part of the unit grows dim it can quickly be recalled by a repetition of the film or any part thereof.

Judging from the discussion and the interest displayed at the resume, it was evident that there was much enthusiasm about the presentation. Many teachers looked back at their own units on the same topic and saw numerous ways in which they could have improved them. Some made written notes or tried to commit to memory ways for improvement next year when their class would again study "Play Through the Ages." By next year, however, much will be forgotten since the situation has been presented only once. The enthusiasm will undergo considerable change. Perhaps some aspects of the unit will take on more importance in the minds of the teacher than these aspects warrant. Unquestionably, a greater benefit could be derived from the presentation of the unit if it could be seen just before the teacher started her own work on the same topic. Here again the movie would be a valuable asset. No memory or written note could compare with an actual re-presentation of the unit. In fifteen minutes the teacher could review the entire project. If she was present at the resume, all the situation would be

vividly recalled and with it all the processes that occurred. Undoubtedly the enthusiasm she displayed ten or so months ago would also return. If she had not been present, she could still see what had been done ten months previously and could use this knowledge in planning her own work.

Not only could the teacher view the film before starting her own unit but the flexibility of the medium would enable her to use it during the progress of the unit. Thus it could serve as preparation, guidance, correcting procedures or rechecking at the conclusion of the teacher's own work along the same plan presented in the film.

An added value of the film is its use in meeting individual needs among teachers. The supervisor can group teachers who might discuss problems peculiar to a small group. Teachers new to the school system, teachers in communities with special needs, beginning teachers and teachers with no training in the unit to be taught, are possibilities for various groups. In some cases it might be desirable to show the film to a single teacher in order to meet her individual needs.

Another feature of the film is its possibility for being kept up-to-date. The film can be revised. Obsolete material can be deleted and replaced by newer activities or better approaches. Although the film would not be permanent, its value could be prolonged by revision, a process easily carried out by refilming and splicing.

Because of the apparent possibilities of the movie film in supervision of instruction the writer made a movie of a classroom unit with this purpose foremost in mind. It is true that such a film has its use for public relations and in value for the pupils as a result of the planning and writing of the scenario. But the primary purpose was to prepare a film for use by teachers and teachers-in-training for improvement of instruction. The pretentious title of the film is "The Sixth Grade of Central Fairmount School Presents Its Unit on Primitive Man." Everyone in the class presented written suggestions to the scenario committee who combined the suggestions and presented them to the class. Much writing, rewriting and planning resulted in the



Drawings were made by pupils to illustrate reports.

following captions which tell the story. Each caption is followed by appropriate scenes.

- We Listened to the Story of the Cave Twins*
- We Became Interested and Decided to Study about Primitive Man*
- We Divided into Committees and Got to Work Making Murals*
- And Hunting through Books for Materials for Our Reports*
- The Reports Were First Written in Pencil Then Read to a Committee Member to See if the Meaning Was Clear.*
- The Final Write-up in Ink and a Picture to Illustrate the Report.*
- Committees Reporting to the Class—Homes, Food, Clothing*
- Are There Any Questions or Suggestions?*
- How We Built Our Cave*
- The Pottery Committee Reports*
- How We Went to the Brickyard for Clay and Then Made Our Pottery*
- The Painting Committee Reports*
- Each Committee Tells about the Books They Used*
- The Weaving Committee*
- The Inventions Committee Presents Its Idea of How Primitive Man Might Have Discovered Fire:*

Many years ago before history was written there were two boys, OG and UMPA. They lived in a cave. One night there was a storm and lightning struck a log in front of their cave. In the morning OG stuck his head out of the cave and looked with amazement at the burning log. He was so frightened that he quickly ducked back into the cave. OG got back his courage and again looked out, calling UMPA.

OG and UMPA carefully walked around the log until OG touched it and burned his fingers. Both boys ran back into the cave. When they came out the fire had gone down and both boys were angry. They began to beat the log and rub it with sticks. They noticed that the rubbing made the log warmer so they continued until the dry log was again burning. They could feel the heat. OG suggested that UMPA get some meat on a stick and see

(Concluded on page 165)



Studying skin scraper, found in hills near Cincinnati.

# Storage Problems in Audio-Visual Aids

GORDON C. GODBEY

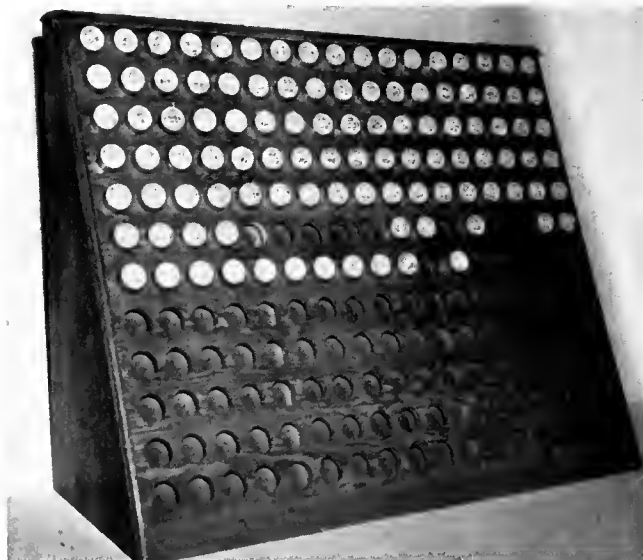
Lexington Signal Depot  
Lexington, Kentucky

**I**N THE gigantic work of training thousands of men for the all important job of winning this war, many situations have come up that were not covered by Army Regulations; that is, often the job called for something that had not been used or even thought of before. When such a situation arises, there is only one thing to do—overcome it. Results, not excuses, count in the world conflict.

Frequently small things affect the outcome of larger ones, not only in military life, but in the whole course of human affairs. "For want of a nail the shoe was lost, for want of a shoe the horse was lost . . . . . " In such a situation, some blacksmith who made nails that did not lose out of horseshoes might have changed history.

In getting the job done at the Lexington Signal Depot, the Training Division's Training Services Branch faced two small problems that have doubtless faced instructors in other institutions. Col. Laurence Watts, Commanding Officer of the Depot, and Major W. Gayle Starnes, Chief of Training, have given every encouragement to instructors and training officers to use audio-visual aids to the utmost. Providing those aids is the task of the Audio-Visual Aids Section within the Training Services Branch; accompanying that responsibility are the usual problems of maintenance, storage, etc.

The seemingly simple problem of storage caused one of the first problems. As ever increasing numbers of film strips accumulated at the film library, space had to



Home-made rack for the storage of film strips.



A device, designed by the author, for holding 40 x 60-inch charts used in Signal Corps classes.

be provided for them—space in which they could be easily picked out from the numbers on top of the cans. At first, racks in drawers were used, but the round cans did not fit well in the partitioned space, and became misplaced easily. The next storage space consisted of horizontal racks one-half inch wider than the cans. This was not satisfactory since cans rolled out unless the rack was full; in addition the lower racks were not visible unless one stooped to look into them.

After a futile search through catalogs of commercial supply houses, it was decided to design racks to suit the need of the Section. Mr. J. B. Conley, draftsman-designer of the Audio-Visual Aids Section, worked with the author until the holder shown was evolved. There are several advantages to this type rack; each film is visible, any film can be easily located since the filing system is flexible (numerical only); the rack is light enough to be easily moved from place to place. This particular rack is thirty-six by thirty inches on the face with a fourteen by thirty-six inch base, holding 204 films. The size could be altered to accommodate any number of films.

Again, in the Depot schools where the operation, installation, and maintenance of Signal Corps equipment is taught, need was found for enlarged schematic diagrams. This language of symbols used by radio men is difficult to verbalize—difficult if not impossible. When a diagram must be memorized the student and instructor at once fall back on the fundamental language—pictures.

Blow-ups of schematic diagrams were made on cardboard flats forty by sixty inches. These were just the lecture aids needed before classes of from fifteen to forty men. After some weeks, however, the charts became dirty, bent, and generally abused. This was a result of the fact that ten to twenty charts forty inches by sixty inches take up a good deal of space when laid

(Concluded on page 172)

# MOTION PICTURES— NOT FOR THEATRES

By ARTHUR EDWIN KROWS

**H**ERBERT Clarke Hoover, who then sat in the White House, was by nature and experience in favor of any development which would ultimately help to raise the level of popular education. He was satisfied of the sincerity and competence in this respect of Harley Clarke. So, June 15, 1931, President Hoover authorized the issuance of a letter by Walter H. Newton, his personal secretary, to the Governor of each State, inviting coöperation in furthering the Clarke plan. The letter was skillfully prepared, possibly by Clarke himself.

According to the context it was "at the intercession of the representative public school authorities" that "Mr. Clarke of the Fox Film Company has agreed to prepare" a number of educational films for the purpose. But the "representative public school authorities" who might object to the implication, could read also concerning the plan that, "It is not proposed that it shall lead to exclusive privileges for any particular film company either in the tests or in the subsequent preparation of films, if it should be found that a definite educational value can be introduced into the schools through the use of such films."

The plan itself was simply to hold, at Washington, D. C., from July 6 to 10, 1931, less than a month from the date of the letter to the Governors, a test of the effectiveness of educational films upon a class of representative grammar school boys and girls. The youngsters were to be one boy and one girl from each State, to be selected by the given State superintendent of schools, the pair to be accompanied to and from the Capital by an educational official and all expenses paid.

While arrangements to respond to this offer were being made, the Fox Film representatives in Washington requested and obtained the coöperation of the U. S. Bureau of Education in organizing a group from the National Education Association, George Washington University and the Washington city schools to formulate the detailed plan and conduct the proposed experiment. Members of the committee thus chosen were: Bess Goodykoontz, assistant commissioner of education, U. S. Department of the Interior; Jessie La Salle, assistant superintendent of schools, Washington, D. C.; Elsie S. King, of the research division of the N.E.A.; Mina M. Langvick, senior specialist in elementary school curriculum, office of education, U. S. Department of the Interior, and Dr. J. Orin Powers, associate professor of education at George Washington University.

All of the States, save the State of Washington, sent boys, girls and proper

guardians. The films selected for the test, out of a number made available for consideration, was five, although a few other subjects, patriotic in nature, were shown during the event. The five principal talking pictures were: "Toads" and "Monarch Butterflies," with accompanying lectures by Dr. Clyde Fisher of the American Museum of Natural History; "Volcanoes," "Glaciers" and "River Valleys," with recorded talks and demonstrations, including the celebrated "chalk talks" by Dr. Wallace Atwood of Clark University. The general conclusions were that sound pictures are twice as effective as silent ones, and that, after seeing the pictures, the boys and girls knew twice



**President Herbert Hoover felt that Harley Clarke's plan to test Fox educational talkies merited authority and support of his high office.**

as much about the given subjects as they did before. The full report of the committee was published and distributed gratis to educators generally, as legitimate, further, wholesome publicity for the Fox non-theatrical program.

The "Movietone School Series," replacing the "Fox Hour" designation, now began in earnest, with the hand of Harley Clarke much in evidence. The department was conducted from the address of the Fox Studios, at Tenth Avenue and 54th Street, New York City. Old friends became active. Wallace Atwood made a two-reeler for teacher-training institutions, entitled, "The Educational Value of Modern Films," in which he discussed varying techniques and summarized the series. For the series seventeen reels of his physical geography pictures were scored with lectures. He also began a

**Part 56—Schools, churches and industries were chief bones of contention in the first skirmishes of the talkie revolution. However, spoils did not necessarily go to the victor.**

set on "Occupational Geography, or How People Live." Dr. Forest Ray Moulton reappeared, this time with pictures and lectures on "The Story of the Stars" and "The Moon and Its Phases."

Influential newcomers to the Clarke fold were Dr. Clyde Fisher, who had been re-scoring British natural science reels for Erpi, and who now did some of much the same sort for Fox Films, and Dr. Henry Johnson, professor of history at Columbia University, whose patriotic films were the ones shown incidentally to the youngsters during the Washington experiment. To make the "Movietone School Series" catalogue really impressive, there were available also prints of the new theatrical magazine reel, "The Magic Carpet of Movietone," and the old non-theatrical Fox releases.

General selection of subjects to be produced by the Clarke department was a duty assigned to Dr. Ellis U. Graff, former Indianapolis superintendent of schools, president of the department of superintendence of the N.E.A. from 1919-1920, and president of the National Textbook Company. An innovation of importance, showing that Clarke was not heedless of current trends, was the establishment of a Woman's Bureau of the educational department, with Mrs. Grace Allen Bangs, in command. The regional addresses, for obtaining additional information about the work, were those of the offices of Clarke's General Theatres Equipment Corporation. There inquiring educators could have, too, demonstrations of the new Acme sound-on-film projector.

But further consequences of the talkie revolution, which had so coincidentally tossed this opportunity into the lap of Harley Clarke, gave him too little to improve it. The General Theatres Equipment Corporation was used as collateral in bank borrowings, and presently Clarke was superseded as president of Fox Films by a banker, and G.T.E. went into receivership. His vast utility company holdings became unmanageable also, in circumstances involving the collapse of the financial empire of Samuel Insull, of Chicago, with whom he had been associated. It was said that Clarke was definitely and completely ruined, that he had lost in all of this experience approximately a hundred million dollars. Nobody knows. But while Harley Clarke is Harley Clarke there is no telling whether he is finally stopped or not. See what a fire-bird he made from the ashes of an earlier film disaster.

It seemed like an effort of Clarke to provide, in the midst of his overwhelming difficulties, for the security of a pet enter-



prise, that, when the Movietone educational project went under, there began a plan to salvage it. What was called the International Film Foundation was formed in New York City as "an independent non-profit organization for producing and distributing educational films." It was asserted that it had no affiliation whatsoever with any motion picture producer, save that it was an outgrowth, "in some measure," of the Fox educational film department. Its first operations were to be financed by expected returns from a picture showing the aftermath of the Great War, assembled from Fox news-reel material. The picture was to be entitled, "The Cry of the World." Dr. Atwood was the elected president of the new Foundation. Clyde Fisher was represented in it. Mrs. Bangs was its executive head. But, then, like Little Eva, the venture just faded away. Mrs. Bangs became later the director of the Women's Club Bureau of the *New York Herald-Tribune*.

### The New Machine

HOWEVER coöperative the producing companies which leased the Western Electric recording equipment might be, it was not politic to permit them to have too much of the educational production responsibility. So Howard Stokes concluded to find a producer to serve on Erpi's own staff. The opportunity was offered to me, and, as the ruinous competition of talking pictures was now beginning to tell on Eastern Film Corporation, where I was then employed, as it was on the other makers of silents, I accepted as quickly as I could arrange to do so. That was about March, 1930.

The flourishing Electrical Research Products, Inc., of this period was an enterprise the magnitude of which inspired awe. There were about seven hundred Erpi employees in the Fisk Building alone, and many departments, each bustling with actual and potential business and with its own ideas of new developments. The lines dividing these departments, however, were becoming more sharply defined. First of all, the entire enterprise was becoming functionally distinct from Western Electric, the parent company. The engineering division was losing its force in production and narrowing more to aspects of servicing studio and theatre installations already made under lease; the sales contingent, having supplied most of the leading studios and theatres, also under lease, was concentrating on those places which had taken over competitive equipment, to persuade them to replace with Western; an experimental testing section was growing rapidly, with strong ties to the Bell Laboratories; the so-called educational division, under Devereux, was steadily qualifying to speak, within the Bell System, for the entire non-theatrical field. And, so far as the educational division was separately concerned, that was steadily subdividing into educational research, production and sales.

Educational research was at first most restricted. The other subdivisions had their operations scattered over the entire non-theatrical field, embracing churches as well as schools, factories, hospitals and the rest. The non-theatrical salesmen in the several branch offices were probably most conscious of this generalization, but they were regarded mainly as "contact men," the specialist salesmen operating from the home office. In Washington, the national capital, was Hanson E. Ely, Jr., son of the celebrated war hero, General Ely, then commander of the Second Corps Area of New York. "Hanse" was supremely useful for his diplomatic contacts among Government officials. In Los Angeles was Pat Campbell, whom I had known in the long ago when he was Paul Campbell, a cub press agent at the old Thomas H. Ince Studios in Culver City, but now an adult, aggressive "go-getter," wise in the ways of celluloid. At Pittsburgh was Arthur J. Wilson, son of one of the smaller coal operators, but with powerful and intimate friends variously in United States Steel Corporation, among members of the railroad dynasty, and at the H. J. Heinz food-packing plant. In Detroit was the hustling, conscientious W. G. Nichols—known to us as "Nick"—accurately informed on the automobile industry in all of its phases, and especially valuable for his intimacy with the prosperous non-theatrical producers of the area, Handy, Wilding and Caplan. In and around Philadelphia and Trenton moved a friend of Nichols, Robert Spears.

Members of the New York sales group were assigned to what seemed to be the obvious markets. Like their brethren in the field they were concerned primarily with talking picture projection equipment; picture production was then a possibility only dimly, wishfully seen. Edgar M. Stover, as an educator, was assigned to schools, although not too intensively because it was believed that schools would pretty much care for themselves in proper time. Churches were shared by Robert M. Donnelly, a trained advertising man, concentrating on Catholics, and Wendell Shields, son of the Rev. James K. Shields, who had sold his services to Erpi very early as an expert on motion pictures among Protestants. Paul J. Strickler had hotels, Henry F. Gremmel had department stores. And upon Frank H. Arlinghaus devolved attention to the medical groups, embracing chiefly hospitals and professional schools. John A. Thayer, son of a former president of the A. T. & T., was somewhat of a free lance. Head of the sales division, over all of these men, at headquarters and in the field, was the brilliant Edward A. Eschmann, former sales chief of First National Pictures. Assisting in coordination of the work of the representatives, with numerous charts and other collected statistics, was Jack Hanford. The office manager was Ray Zimmer, one of the most even-tempered men I have ever known.

were, of course, various other lesser representatives.

It was supposed that picture production, apart from the making of school subjects which were going to require an unprecedented attention, would be cared for by non-theatrical licensees. Licensees, however, were not signing up as readily as had been expected. Non-theatrical producers generally were interested in talking picture equipment, of course, and many came to inquire about terms, usually to bow themselves out again promptly when they heard the originally stiff stipulations. Beside, the Erpi management was very particular. It did not wish to do business with firms which could not or would not produce evidence of their capacity to develop the field and pay royalties. The rub was that, in Erpi's opinion, only two or three could so qualify.

### The Sponsored Talkie Boom

ERPI was in no hurry to modify this opinion because of a new development which looked like a solution. The demand in the theatres for sound films was so overwhelming that even advertising subjects which talked were welcomed there. National advertisers quickly saw their opportunity to reach much greater audiences, and had talkie industrials produced for them by the major theatrical companies. One automobile account sponsored an advertising subject called "Studebaker Champions," in which appeared the Roxy orchestra, Florenz Ziegfeld and flash numbers from his "Follies." The theatrical companies, in turn, saw unexpected opportunities for larger revenues, and again considered the possibilities of conducting departments of industrial production.

Warner Brothers reaped a harvest by circulating advertising talkies through its newly acquired Stanley Chain. Paramount made a few such subjects experimentally and opened a tentative department in connection with the Paramount News division, where Emanuel Cohen presided. Paramount was a theatrical licensee of Western Electric, and, of course, this newer development without a non-theatrical license was somewhat irregular. But Paramount contended that it wanted first to prove the possibilities, and this seeming reasonable to Erpi in view of the large sums mounting from the theatrical talkies multiplying from this source, Paramount made its industrials on a pending arrangement which, as it happened, never materialized in license form. Erpi had ambitious ideas about licenses in those days. There were to have been separate producing licenses for making school films, for churches, for industry, for department stores and so on.

Francis Lawton, trained in high pressure advertising and sales, and a former vice-president of the Jam Handy organization, felt that here was the big opportunity for industrial films, and became sales manager for the Paramount experiment. His chief immediate qualification was that he had negotiated

through Fox-Case a four-reel picture on safety for the American Gas Association. Unfortunately that picture had been poorly received in its debut before a trade convention. All the same, it was a talking picture, the mixed result was not Lawton's fault and he had obtained the contract. As that contract represented an impressive sum of money actually paid, it surely was somewhat of an achievement. Lawton, with usual energy and determination, armed with his exhaustive statistics and this backing of a really celebrated Hollywood name, went to work lustily on the new opportunity. But, despite the gathering momentum of the situation, his prospects were slow to move. It was decided, then, that Paramount must have an industrial subject at any price to open the field for itself. It was deemed so necessary that Lawton was eventually ordered to find a beginner, even if Paramount only "broke even" on the costs.

It happened, at this time, that Alison J. Van Brunt, director of safety education at the Public Service Corporation of New Jersey, was about ready to make his annual or biennial picture. As an old hand at supervising film production in his field, he could see no reason why this time he should not have something better than anything he had previously attempted, and, of course, it certainly should be a talkie, especially after the "unsatisfactory" safety picture made for the A.G.A. To discuss the situation he had tried to phone me at Eastern Film Corporation, and, discovering that Eastern Film Corporation had ceased, he finally reached me one evening at home. Learning of my new connection at Erpi, nothing would do but that I should write and direct the new subject for him. I tried to explain that all I could do then for him through Erpi was in the educational division, and that for production he would have to negotiate with one of our industrial licensees; but dogged old Van Brunt would not be put off with such excuses as that.

When the Erpi officials heard about the situation, they suggested that, as the insistence was on the part of the client, and he was asking for me personally, merely as writer and director and not as Erpi representative, I might let the matter develop, and, no doubt, ways and means, naturally appearing thereafter, would satisfy all persons concerned. There were no precedents, of course, and apparently the responsibility had become mine. So I proceeded with caution. Van Brunt was willing to cooperate so long as it was understood that I would direct. The scenario was written and several production concerns which had solicited the business were notified of their respective opportunities to bid. Among the representatives who appeared in answer at Van Brunt's office in Newark, was Francis Lawton, Jr.

Hearing the stipulation that I was to direct, Lawton concluded that Erpi was

trying to compete for the business against its own licensees. He called me indignantly, after the meeting, and I said, "I'm going to have Mr. Adcock" (I later telephone Mr. John E. Otters) protest that Erpi is using you, one of its own employees, to discriminate against Paramount." Not blaming Lawton for his stand, but unable at the moment to discuss the policy situation with him, I laughingly urged him by all means to proceed along his proposed line, because, I told him, if the president of Paramount would take the trouble to communicate with the president of Erpi concerning me, it would definitely prove that at last I had become important in the industry.

What transpired, to Lawton's great relief, was that the account was awarded to Paramount as the lowest bidder—I already have mentioned the reasons for



**Urged of Erpi's ability to spread the work of his Yale psycho-clinic, Dr. Gesell once more consented to demonstrate for a commercial film.**

the Paramount desire to have the business on even a low-cost basis. With Paramount as producer, therefore, and Lawton as sales go-between, I wrote and directed the reel in question at an amazingly modest and probably unprecedented sales price at that time, of \$4,000.

It is difficult to believe, looking backward, that the established film men could have so deluded themselves as to the supposed permanence of this public acceptance of screen advertising. But nearly all the major distributors took a hand at it. One of the most notable cases was that of "Kinograms." Captain Baynes and Thomas Evans, a laboratory man closely associated with him, decided to turn their once well known newsreel into a vehicle for advertising. In January, 1934, they reincorporated under the laws of Delaware with a stated capitalization of \$100,000. They offered "space," or "screen time," to national advertisers on a basis of \$20,000 for a

guaranteed audience attention of quarter of a million persons, and, this not being taken promptly enough, \$3,000 "just to get them in." They induced four large advertising agencies to cooperate, among them McCann-Erickson and J. Walter Thompson. They even signed Henry Ford, the contract to begin as soon as his radically changed new car model, the celebrated "Model A," appeared.

Then, all at once, the bottom dropped out of the "sponsored films" market. Kinograms burst like a bubble, and about one month later appeared the Ford car which might have saved it. The makers of the disinfectant "Lysol" had succeeded beyond expectations with a Max Fleischer animated cartoon showing a comic warfare between mankind and germs; the manufacturers of "Chesterfield Cigarettes" had delighted many audiences with several items in a Paramount series of revived newsreel shots of long past events called "Movie Memories,"—so successful, indeed, that, when the advertiser was obliged to drop out, Paramount continued it without the sponsor's name as a novelty short.

But audiences here and there, becoming quickly used to talking pictures and therefore critical of the product, had decided that they were being imposed upon with advertising matter when they paid for their tickets, and one day they had hissed. Eugene Castle wrote indignant letters to the press demanding that theatres be made to specify ad films as such, and even threatened court action to compel it. An acknowledged hisser was George F. Delacorte, Jr., publisher of the magazine *Ballyhoo*. He attended an uptown New York theatre, it was reported in January, 1932, and saw there a film advertising a railroad. He protested this so loudly that the exasperated manager had him arrested. When he was reprimanded by the police lieutenant who told him that he might have started a riot, he replied, "That's just what I wanted to do."

And finally the exhibitors' associations, seeing the danger of their position, ruled definitely against sponsored films of any sort. Thus, for that period, at least, there could be no more money to be made there. Warner Brothers, probably the most active in the field through the former Stanley Chain, abruptly closed its department which had been running in high prosperity under Ben K. Blake. Paramount did the same, and then naturally informed Erpi that it had decided not to take out an industrial license.

By that time, however, Erpi had set a precedent for its own production of industrial talking pictures when I made the subject for Van Brunt, and thereafter the salesman went more strongly after production accounts, the procedure being, when one came in, to execute it through the facilities of some licensee, under Erpi supervision.

**(To be Continued)**

# The Film and International Understanding

## The Film Distributor and International Understanding

DR. JOHN E. DUGAN, Editor

Haddon Heights, New Jersey, Schools

THE phenomenally rapid expansion of the use of the film in the field of international understanding has caused actual practice to follow hard upon the heels of theory and discussion. This rapidity of practical results has to a great extent been made possible by the functioning of a key factor in any extensive film program—the distributor. The distributor may be an individual, a firm, or an organization; but his central position of service and importance remains the same. He is the coordinator who makes practical results possible.

Educators may enunciate the desirability of certain types of films; producers may even produce them; but little of a comprehensive nature in the use of such films can be accomplished until the distributor steps into the picture. He is the coordinator who brings supply and demand together. Sometimes he may create one to satisfy the other. Thus he becomes a creative factor in visual education, rather than just a "filler of orders" for "listed films".

Sensing the desirability for certain types of films, the distributor may canvass the field for available material or may induce a producer to make films of that particular type. On the other hand, realizing that certain available material could be appreciated and used more extensively for current needs, he may organize and present information regarding it in such a way that its use is stimulated to the advantage of all concerned. All of these phases have been evident in the contribution of the distributor to the expansion of the use of the film in promoting international understanding.

Educators, governmental agencies, and others became interested in the use of such films. Special films for international understanding were produced. Notable among these were the films of the Co-ordinator of Inter-American Affairs. There was discussion and experimentation. The possibility of using films or parts of films which already were available was discussed. Expansion took place in all directions. But the central

problem in the promotion of all this development was that of getting actual films to actual users, and here the distributor had a key part to play.

An important fundamental preliminary to getting films to users was the organization and presentation of information regarding films which were available. The distributor could not content himself with merely listing what was available. He had to make his advertisements attractive and appealing so that readers would want to use what they saw listed.

Various agencies of our own and other governments were notably active and successful in opening up the field; but even they depended upon the distributors for the real footwork. Because of this situation, distributors at first tended to list films in the field of interna-



A scene from "Rigoletto" as performed in "Leningrad Music Hall."

tional understanding according to the agencies which sponsored them. A step away from this was the offering of unit programs which might include films from several sources. Then there were various types of "film festivals" which presented films in this field from a variety of sources. The latest development, and apparently the most desirable, is the organization of a body of film resources about a particular topic, region, or nation. This tendency

is evident in the new catalogues which are being issued. Various producers and distributors are contributing to this new development in a number of ways.

The most comprehensive presentation of this sort which has come to the attention of this department is the recent Brandon Films catalogue of "Films of the U.S.S.R." Its form and organization is such that it deserves special attention and consideration. The material is presented in a six-page folder, 8½ by 11 inches in size, which is most convenient for filing and easy reference. It presents 100 films about Russia "for better understanding—for lasting friendship". Short films and feature length films are



From "Chapayev", film on the early days of the Soviet regime, when it had to fight off intervention.

included. The material ranges all the way from Eisenstein's *Alexander Nevsky* to *Leningrad Music Hall*. Some were produced before the war; some are most recent. The 100 films are classified under four main divisions: "Our Russian Allies", "The U.S.S.R. at War", "Modern U.S.S.R.", "The History of the Russian People and the Growth of the U.S.S.R."

The division on "The History of the Russian People and the Growth of the U.S.S.R." is composed of thirty feature length films. These films originally were not made as classroom instructional films, but as entertainment pictures of important historic story material. These features may serve as auxiliary teaching aids to the study of the language, area, history, background, etc. The films are arranged in the historical order of the subject matter, and are listed under six sub-headings: "Pre-1900", "1905-14", "The Russian Revolution", "Civil War and Defense of the Republic", "Reconstruction and Building the New Way of Life", "Pre-War Anti-Nazi Films."

The fifty films which make up the division on "Our Russian Allies" are classified under the following sub-headings: "The People and the Republics", "Educa-



Stalin, Maxim Gorky and transpolar aviation ace, Chakalov seen in "Wings of Victory," reflecting Russia's interest in aviation in pre-World War II.

tion and Child Welfare", "Sports and Physical Education", "Agriculture", "Song, Music, Dance", "The People at War", "War Newsreels", "The Russian Front", "USSR and Eastern Europe", "Comedies".

The comprehensive nature of this list of films on Russia is further indicated by the fact that each film is briefly described, its running time given, etc. In presenting this type of list, Brandon Films has rendered a distinct service to the promotion of the use of films in promoting international understanding. It is to be hoped that similar lists of film resources for other topics, nations, etc. will be forthcoming in the future.

Illustrations accompanying this article were furnished through the courtesy of Brandon Films.)

### The School Made Film for Purposes of Supervision of Instruction

(Concluded from page 159)

what the fire would do to it. They liked the result and thereafter roasted their meat.

It is not supposed that such a movie will do the job alone. Other means of describing a unit of work and inducting the teacher into a similar task will be necessary. There exist certain shortcomings to the movie that make a combination of media desirable. The movie film calls for rehearsed scenes as only the important aspects of the work can be taken. These must be carefully planned. In planning these the film may pass hurriedly over or completely ignore an aspect of the work that another teacher may wish to know more about.

To give a more complete description of a unit with all static details, it is essential to accompany the supervisory film with a series of photographs or a film strip and a written description. The movie can cover the chief items and supply the necessary action. A series of photographs or a film strip can supply important settings that do not require action. These scenes can be used for detailed study. A written description can give a detailed account of the entire unit. This would take care of the strictly verbal or abstract phases of learning that do not lend themselves readily to filming. Included in the written description would be the bibliography, the materials used, provisions for individual differences, a discussion of the objectives, appraisal, and correlation with other subjects.

This combination of a movie, a film strip and a written description of a unit of work can make a definite contribution toward helping a teacher in her classroom procedure. Possibly such films are best made by teachers in the school system. Careful planning with supervisors, principals, and teachers and pupils will result in films that will be practical and acceptable from the teacher's point of view. School people producing such films will find that the process will help clarify their own objectives and the finished product will prove an excellent stimulus for improving their own supervisory and teaching procedures.

# Summer Courses in Visual and Audio-Visual Education, 1944

The following courses have been reported to date. Figures in parenthesis show semester or quarter credits. An additional list will appear in May.

<b>Arizona</b>			
<i>University of Arizona</i> , Tucson	June 5-July 8	<i>University of Cincinnati</i> , Cincinnati	June 20-July 25
Visual and Auditory Aids in Teaching (2)	E. L. Larson	Audio-Visual Aids in the Classroom (2)	Victor Coles
<b>Colorado</b>		<b>Oregon</b>	
<i>University of Colorado</i> , Boulder	July 1-Aug. 24	<i>Eastern Oregon College of Educ.</i> , LaGrande	June 5-July 12
Visual Aids (2)	Lelia Trolinger	Audio-Visual Aids (3 qr.)	Ralph E. Badgley
<b>Connecticut</b>		<b>Pennsylvania</b>	
<i>University of Connecticut</i> , Storrs	June 26-Aug. 4	<i>Albright College</i> , Reading	June 12-July 22
Audio-Visual Aids in Education (3)	David E. Strom	Visual and Other Sensory Aids in Teaching (3)	V. C. Zener
<b>Georgia</b>		<i>Bucknell University</i> , Lewisburg	July 3-Aug. 10
<i>University of Georgia</i> , Athens	June 7-July 14	Visual Education (2 or 3 qr.)	John W. Rice
Audio-Visual Aids (5 qr.)	H. B. Ritchie	<i>College Misericordia</i> , Dallas	June 22-Aug. 3
<b>Illinois</b>		Visual Aids and Sensory Techniques (3)	Sr. M. Immaculata
<i>Northwestern University</i> , Evanston	June 26-Aug. 5	<i>Drexel Institute of Technology</i> , Philadelphia	June 26-Aug. 4
Visual Teaching Aids in the Classroom (3 qr.)	Charles Crakes	Visual and Audio-Education in Home Economics (3 qr. or 2 sem.)	Amanda Ebersole
<i>University of Chicago</i> , Chicago	June 19-July 29	<i>Duquesne University</i> , Pittsburgh	July 3-Aug. 11
Auditory and Visual Instruction (3½)	I. K. Tyler	Sensory Aids (2)	Michael Ferenis
<b>Indiana</b>		<i>Geneva College</i> , Beaver Falls	June 12-July 12
<i>Ball State Teachers College</i> , Muncie	June 12-July 14	Visual Education (3)	John S. McIsaac
Audio-Visual Education (4 qr.)	Evelyn Hoke	<i>Grove City College</i> , Grove City	May 31-July 22
<i>Butler University</i> , Indianapolis	June 19-Aug. 12	Visual-Sensory Education (3)	R. G. Walters
Visual Education (3)	H. A. Henderson	<i>Lebanon Valley College</i> , Annville	June 5-July 14
<i>Indiana University</i> , Bloomington	June 24-Aug. 21	Visual and Sensory Techniques (2 or 3)	Cyde S. Stine
Utilization of Audio-Visual Aids; Administration of Audio-Visual Aids; Production of Audio-Visual Aids; Research in Audio-Visual Education (Hours to be arranged)	Carolyn Guss; L. C. Larson	<i>Lehigh University</i> , Bethlehem	June 20-July 31
<b>Kansas</b>		Visual Instruction (3)	W. G. Hayward
<i>State Teachers College</i> , Emporia	May 31-July 28	<i>State Teachers College</i> , Clarion	June 26-Aug. 5
Visual Education (2)	S. W. Cram	Visual Education (1)	D.D. Peirce
<b>Massachusetts</b>		<i>State Teachers College</i> , East Stroudsburg	June 25-Aug. 5
<i>Boston University</i> , Boston	July 5-Aug. 12	Visual Education (1)	F. B. McGarry
Use and Management of Visual Aids in Education (2)	John G. Read	<i>State Teachers College</i> , Edinboro	June 26-Aug. 5
<b>Minnesota</b>		Visual Education (1 or 2)	F. S. Heinaman
<i>University of Minnesota</i> , Minneapolis	June 12-July 22	<i>State Teachers College</i> , Indiana	June 5-23; June 26-Aug. 4
Visual Aids in Teaching (3 qr.)	Paul Wendt	Visual Education (1 first term; 2 second)	Wilber Emmert
<b>Missouri</b>		<i>State Teachers College</i> , Mansfield	June 5-Aug. 23
<i>Washington University</i> , St. Louis	June 19-July 28	Visual Education (1)	Cyril Stout; Isaac Doughton
Audio-Visual Instruction (3)	Alma B. Rogers	<i>State Teachers College</i> , West Chester	June 26-Aug. 4
<b>Nebraska</b>		Visual Education (1)	Thomas S. Heim
<i>State Teachers College</i> , Wayne	June 5-Aug. 4	<i>Susquehanna University</i> , Selinsgrove	June 20-July 29
Audio-Visual Education (2)	George Seeck	Visual Education (3)	George E. Fisher
<b>New Jersey</b>		<i>Thiel College</i> , Greenville	June 5-July 21
<i>State Teachers College</i> , Trenton	May 8-Aug. 18	Visual Education (2)	H. G. Gebert
Visual Education (3)	Lycia O. Martin	<i>University of Pennsylvania</i> , Philadelphia	July 6-Aug. 30
<b>New York</b>		Visual Techniques (2)	John H. Minnick
<i>Columbia University</i> , New York City	July 3-Aug. 11	<i>University of Pittsburgh</i> , Pittsburgh	June 26-Aug. 4
Audio-Visual Aids to Instruction (2)	M. R. Brunstetter	Visual Education (2)	Herbert T. Olander
Laboratory Course in Audio-Visual Instruction (2)	Etta Schneider Ress	<i>University of Scranton</i> , Scranton	July 10-Aug. 18
<i>Cornell University</i> , Ithaca	July 3-Aug. 12	Visual Aids and Sensory Techniques (3)	L. Paul Miller
Visual and Auditory Aids in Teaching (2 or 3 qr.)	P. G. Johnson	<i>Westminster College</i> , New Wilmington	June 5-July 14; July 17-Aug. 25
<b>North Carolina</b>		Visual Education (3) (Tentative)	Harold L. Brennan
<i>East Carolina Teachers College</i> , Greenville	June 8-Aug. 30	<b>Texas</b>	
Visual Aids in Education (3 qr.)	C. L. Adams	<i>Sam Houston Teachers College</i> , Huntsville	May 30-July 22
<b>Ohio</b>		Administration in Audio-Visual Aids (3)	J. H. Aydelotte
<i>Ohio University</i> , Athens	June 5-July 28; July 31-Sept. 22	<b>Virginia</b>	
Audio-Visual Education (2 each term)	Margaret Hampel; Margaret Flanagan	<i>Roanoke College</i> , Salem	June 14-July 28
<i>State University</i> , Bowling Green	July 3-Aug. 25	Preparation and Use of Classroom Materials in	
Audio-Visual Aids in Education (3)	Herschel Litherland	Visual Education (2)	Miles S. Masters
		<b>Wisconsin</b>	
		<i>Stout Institute</i> , Menomonie	June 19-July 28
		Visual Education I and II (2 each)	Paul C. Nelson
		<b>Washington</b>	
		<i>State College of Washington</i> , Pullman	June 5-July 30
		Audio-Visual Education (3 or 4 qr.; 2 or 3 sem.)	Claude Simpson

An additional list of courses will appear in May. Readers who know of visual courses to be given this summer are earnestly asked to send us names of the institutions offering them, with as complete data as possible.



# Miscellany of the Month

## Events and Achievements

**M**ARSHALL College (Huntington, W. Va.) has promoted study of Inter-American relations by opening a "Campus-Center" for programs with films, speakers, discussions. Primary aim to train teachers for classroom emphasis on the subject.

- The month-long Red Cross Drive (\$200,000,000.00) is getting nation-wide support from movie exhibitors. In the first week some 15,000 theatres had pledged "collection at every performance," and record collections were already being reported toward their \$10,000,000 quota.

- A choice bit of visual education from Portugal. The old university town of Coimbra has just finished its "children's city" within a city park—houses, streets, squares, townhall, stores, marketplace, church, harbor, lighthouse, etc., all in miniature, proportionate to the under-seven-year-olds for whose educational experience it was designed.

- Nelson Rockefeller has finished a two-weeks tour, his first official inspection of South American agencies of the Office of Coordinator of Inter-American Affairs.

- Re-release of *Snow White* (1938) is reported breaking records as it deserves—e.g. 10,000 saw the February premiere in Cincinnati. And the London premiere (February 28) of *Madame Curie* yielded over \$20,000, the proceeds turned over to the Marie Curie Cancer Hospital.

- The Department of Visual Instruction of the Chicago Schools (Joseph Dickman, Director) has placed 20 prints of 20 Erpi Sound Films in each of Chicago's forty High Schools for their permanent possession—a little item of 800 films! The 20 titles were determined by majority vote of the forty High Schools themselves.

- Another war development—16mm reduction-printing from 35mm sound films is now near perfection. By processing picture and sound track separately, there have been achieved higher fidelity sound, sharper pictorial contrast, capacity for greater enlargement on screen, and speedier processing.

- Paramount's location department maintains a permanent reference file of 2 x 2 Kodachrome slides made on scouting trips. Projected at studio, these are invaluable for selecting sites and backgrounds for forthcoming pictures. Some 500 slides made recently for a single production sufficed also to determine locations for a following feature.

- The new tax (April 1st) on movie admissions, about double previous rate, results apparently in raising all admission prices about one dime each. This will put some \$300,000,000 into the national war chest. It is estimated that 90% of amusement tax collections are from motion picture theatres.

## Surveys and Statistics

**T**HE Adult Education Council faces heavy post-war problems, as reported by its Survey Staff, George D. Strayer, Chairman. The Council, now handling a 40,000 audience, should take on another 360,000 men and women over 25 who never went to any school, plus 3,000,000 adults who never went beyond 8th Grade. A perfect job, this, for the sound motion picture.

- During 1943, the Army Overseas Film Service, through 19 Exchanges, gave over 1400 shows nightly—369 features, 556 shorts, 520 newsreels. Of the features, 10% were war films, 18% had war background, 72% made no reference to war. (At home, newsreels were 89% war).

- Will Hays' annual report emphasizes the Industry's tremendous part in maintaining military and civilian morale by its regular production. In addition, it supplied free over 9500 prints of over 200 current releases for use in combat areas around the world—to the Army's production of 708 training films, it has contributed 108 at actual cost—and over 1500 actors have made over 12000 free personal appearances on some 2200 programs abroad—not including countless shows and appearances for millions of the armed forces in 930 military screening centers at home.

- Hollywood evidently "does its bit" not only by pictures. About one-third (6500) of the motion picture industry (19,600) is in the armed forces. Nearly one third of that third, (1950) were actors and staff-members of the studios.

- First survey by the Morale Division shows that 7% of our armed forces think they will go back to full time school or college after the war, 17% are thinking of part-time. Much will depend on economic conditions and government aid. Incidentally, the 7% represent about 40% of the total 1940 enrollment of all colleges and universities in the country.

- February saw weekly Hollywood production at new low for 12 years—30 pictures shooting. By mid-March 37, and 46 by end of month. (Last year saw a February low of 33 climb to 51 by July and hold to near-December).

- CBS report for 1943 shows: 9329 hours, with 90 sponsors, comprised Music 38%, Drama 26%, News 16%, Variety and Comedy 10%, Talks and Discussions 9%, Religion 1%. Of all these, 58% devoted part or full time to war effort themes. In addition 800 expressly educational program periods were withheld from sale—Invitation to Learning, People's Platform, American School of the Air—the last with Teacher's Manual sent on request to 160,000 teachers conducting classroom listening periods. Likewise for 220 religious program periods, divided equally among all denominations.

## Plans and Predictions

**F**EBRUARY saw the formation of two impressive commissions—(1) A "Commission to Study Freedom of the Press, Screen and Radio," with Robert Hutchins, President of the University of Chicago, as Chairman. Results expected in two years. And (2) A "Commission on Motion Pictures in Education," with a membership of eminent educators and financed generously by eight leading firms of the motion picture industry!

- The O W I plans no expansion of its domestic film activity, is content with its present \$50,000 appropriation, and will leave production to more expert Hollywood. Robert Riskin, head of O W I's Overseas Film Division, announces half production completed and second half to comprise educational, industrial, health films, to show American life in relation to war and United Nations.

- Stettinius urges world-wide good-neighbor policy, built on C I A A pattern, using motion pictures and radio under sole direction of the State Department. Looks like an "Office of World Information" after all (Educational Screen, September, 1943).

- Warner will allow broadcast of its pictures only after four months of theatre circulation, because "radio doesn't do anything for a story property nor for the film's star."

- The Division of Visual Education (Philadelphia) has organized a group of over 100 students, from every city High School, for film review, criticism, discussion, with Director Paul E. Long in charge. Newspaper film critics, as leaders and advisers, will conduct the weekly sessions. Aim, to learn all about movies as Art.

- "Youth in Crisis," recent March of Time study of juvenile delinquency, is to be on sale to non-theatrical and educational field in 16mm sound prints.

- By next fall there is expectation of the end of raw stock allocations and of the two-year government control over the motion picture industry through the WPB Film Section. It would be the first major industry to be freed.

- There is reported a plan, now in work for the Massachusetts State Department of Education, to make about 20 very short reels for class use, to test out the field for more extended production—also a similar project of the Scottish Film Council in Edinburgh, backed by the Carnegie United Kingdom Trustees—all of which is pretty interesting news in wartime.

- Within ten years after the war, RCA's Ralph R. Beal told San Francisco Engineering Council, there will be several hundred television theatres open, showing events as they occur, on screens up to 15 x 20 feet, all connected into national television networks.

# THE NEW ENGLAND PAGE

Conducted by

The New England Section (Zone 1) of the  
Department of Visual Instruction of the  
National Education Association of the U.S.

Editor, JOHN H. LYONS

## In-Service Training in Visual Instruction In the Reading, Mass. Public Schools

DOROTHY A. ALLARD, Director of Visual Education

THE fact that many teachers in service have never been trained in the use of visual instruction tools convinced the director of visual education of the Reading schools that a program of teacher-training would be helpful in securing a wider use of visual aids in the elementary schools. Accordingly, with the complete cooperation of Dr. E. C. Grover, superintendent of schools, a two-year teacher-training program was organized.

Because the superintendent is such a firm believer in the value of visual aids in education, the teachers in the Reading schools are more than fortunate in the amount and variety of visual aids provided for their use. Each of the two large elementary schools possess a 16mm. sound motion picture projector, a stereopticon, an opaque projector, a filmstrip projector, stereoscopes, stercographs, lantern slides, filmstrips, beaded screens for both auditorium and classroom use, and other miscellaneous equipment. Of the three primary schools, housing grades one to four, two of them have practically identical equipment which is used between the two schools; while the third school has the use of the equipment in one of the near-by larger schools. The Junior and Senior High Schools, too, possess similar equipment. In addition to these aids permanently located in the various schools, the school department owns, for use in any school, the following materials: a 16 mm. silent motion picture camera, flood lamps, a "copy" camera for making film strips, and photographic lantern slides, and a "play-back" instrument for the reproduction of 16" records. Likewise, the Senior High School, and one of the larger elementary schools, each have a public address system over which records can be played.

In spite of the fact that there was so much equipment at hand it was felt that the teachers were not making the fullest use of the materials available. A few teachers had taken courses at Boston University and were doing excellent work in their own particular classrooms. However, these few teachers were not enough. Our ideal was to have all the teachers aware of, and trained in, the use of various visual aids. An analysis of the situation brought out the fact that the primary reason for the non-use of visual aids was the lack of knowledge, on the part of the teachers, as to the operation of the projectors, and a lack of training in efficient methods of instruction with visual aids.

Therefore, feeling that a knowledge of how to

operate the various projectors would give the teachers an incentive for more immediate use of the equipment, it was planned to offer to all elementary teachers a practical course in the operation of the equipment. This course was given free one afternoon a week for a ten to twelve week period, by the director of visual instruction. Instruction was given at the various schools where the equipment was located, thus, giving teachers practical experience with the specific apparatus which they would use. Instruction was on both a group and individual basis and no teacher successfully completed the course until she demonstrated her ability to use properly each type of projection equipment. The teachers were most coöperative and willing to learn and expressed satisfaction in the practicality of the course.

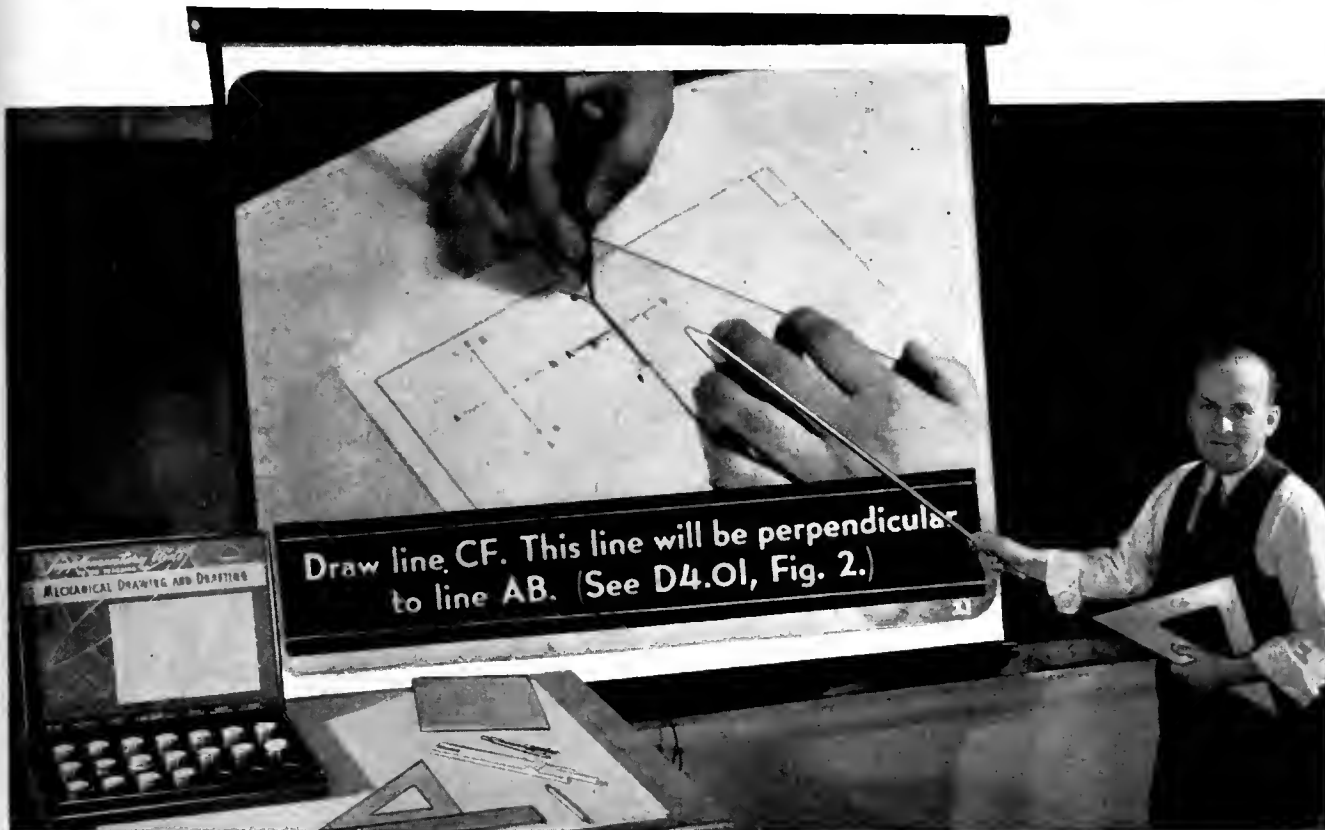
As a result of the course in several of the elementary schools in Reading all teachers are proficient in the use of their visual equipment, and in other schools over seventy-five per cent know how to use the various projectors. Furthermore, we find a definite increase in the number of instances when visual aids are being used. Also, we now have requests from teachers for the latest information and material in the field.

Having made the elementary teachers aware of the possibilities in visual instruction through an acquaintance with the various tools, the next step was to demonstrate some of the specific techniques to be employed in the most efficient use of these tools. Accordingly, in October 1943 a course in methods in visual education was offered, free, to the elementary teachers by the director of the department. This course has been held at one of the larger elementary schools one afternoon every two weeks over a period of twenty weeks. *Enrollment in the course was on a voluntary basis and the average attendance at each meeting was about thirty teachers out of a possible thirty-five!* In the opinion of the writer this testified to the fact that teachers sincerely wish to learn the newer techniques if suitable and practical opportunities are presented for them to do so.

The course consisted of discourse, demonstration, and discussion of the following topics: the school journey, the school museum, the flat picture, graphic materials, opaque projection, the stereograph and the stereoscope, the glass slide and stereopticon, filmstrips and their projection, and the motion picture.

This program has been interesting and worthwhile to teachers and director alike. The only disadvantage has been the insufficient time, the amount that could be allotted for the courses, to cover in as thorough detail as we would like all the phases of visual instruction. However, a good start has been made, and the hope is that the teachers will now have the courage, and the desire, to make a wider use of the possible visual techniques. It is also hoped that from the experiences of these teachers will come material for a practical handbook on the use of visual aids, or teachers' manual, that can be used in the Reading schools.

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# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor  
New York University Film Library

### PRODUCTION-UTILIZATION

**WHAT THE ARMY AND NAVY ARE TEACHING US ABOUT VISUAL AIDS: A SYMPOSIUM—**  
*California Journal of Secondary Education* 19: 14-29 January, 1944. 50 cents.

Featured in this issue is a symposium of five articles reporting on the use of visual aids in the Army and Navy. In an editorial introducing this symposium, Dr. Frank W. Thomas, president, California Society of Secondary Education and president of Fresno State College, calls attention to the impetus the war has given to visual instruction. Out of the pressure of wartime instructional needs came the realization that words alone would not suffice to bring about the clarity in learning upon which so much depends. The result was the development of a variety of visual aids by various divisions of the military services which have not only made instruction more speedy and accurate, but which also have made obsolete some of our teaching practices and assumptions. Dr. Thomas points out the necessity of modifying instructional practices in postwar teaching so as to capitalize more fully on the first-hand experiences and perceptions which the pupils can derive from visual aids. "The institutions engaged in teacher education will have obligations imposed by such developments, but it will be upon the teachers now in service that the responsibility will rest for making those readjustments essential to the successful utilization of resources which promise a challenging adventure in the improvement of teaching."

Walt Disney, in a statement written especially for the symposium, foresees that "films will be a great means of education . . . but their real worth will be established only when the men who teach join with the producers in presenting their thoughts in a way which will hold their classes—in other words, educate through entertainment."

Digests of the five symposium articles follow:—

**Animated Cartoons Join the Teaching Staff**, by Franklin R. Thomas, a member of the Disney staff before entering the Armed Forces, is a significant interpretation of the effectiveness of cartoon characters in terms of the psychology of learning, based on the experiences of the Motion Picture Unit of the Air Forces, to which the author was assigned to plan and supervise the animation in training films.

The article describes the planning, construction, growth, and instructional presentation of the animated film. In the first productions, animation was used only to clarify charts and diagrams and all picture technique was eliminated. But it was soon discovered that this method of presentation was too dull to be effective, so some picture technique had to be put back into the product. The ideas had to be made dramatic and exciting enough that the men would want to learn about them. It was found that repetition of the main points in the training film from a cartoon standpoint made those points more forceful, and occasional injections of cartoon sequences, whether for humor or mere relaxation, eliminated mental fatigue and its accompanying blind spots for the retention of facts. Within a year, the diagrammatic film had "grown up." It was being used in a variety of different ways, each use calling for a different technique in its presentation, but the basis for all later refinement had been achieved.

While the units in the service had been working on the problem of the diagrammatic film, the larger studios had been filling Government orders, many of which specified character animation. The value of this type of production

was recognized quickly and character animation made its entrance into the straight training film. Because of restrictions on time, money and personnel, the possibilities of the cartoon could not be fully experimented but the production unit of the Air Forces felt it could be used to great advantage: (1) in diagrams; (2) to provide humor as "lessons learned with a laugh are seldom forgotten," (3) to give interest and freshness to ideas so old and well-known they are virtually forgotten, (4) to achieve a point more directly through caricature and satire, (5) to stimulate imagination, through fantasy, to a fuller grasp of new ideas.

"It is still too early either to give a complete appraisal or to establish rules for the use of the animated cartoon in training films," declares the writer. "We are convinced that its potential powers have not yet been realized . . . In spite of the growth that has been brought about by the war and its vast training program, it will be the postwar era that will bring fullest realization of these potentialities." He predicts a small-scale production of educational films using animation after the war, but these necessarily will be low-budget pictures, limited in scope, until a market for them has been established. The larger studios, he reports, believe that enough educators already have become interested in this type of teaching film that a program of major proportions will be started very soon but they admit that it would have to be done through endowment funds or with some kind of federal educational grant. Before there can be any large scale production in the postwar world, he also points out, there will have to be a certain amount of standardization in at least the basic subjects of the curriculum. "Perhaps the most effective developments will require some cooperative planning agency in which educator and animator will collaborate."

Mr. Thomas urges the production of motion pictures which will develop desirable attitudes and ideals. "In such an undertaking, the use of animation has some distinctive values. It can touch an abstract quality or idea with its creative magic and give it a warm personality. . . . The appeal of the characters of animation is international and universal. . . . Such films could bring a new era of enlightenment and common understanding."

**Visual Aids Expedite Navy Training Program**, by Lieutenant Francis W. Noel, in charge of the Bureau of Naval Personnel training aids utilization program, is concerned chiefly with the duties and responsibilities of the Navy's training personnel. A Joint Board of Review, comprised of officers from both the curriculum and the Training Aids Sections, appraises and selects suitable aids to implement training, after the curriculum has been planned. If suitable aids are not available, the Board recommends their production and counsels on the educational aspects involved. To provide the personnel designated as audio-visual utilization officers, the Navy has chosen leaders in the audio-visual field who meet the qualifications. Before being assigned to permanent duty, each officer is brought to the Bureau of Naval Personnel for orientation. When they leave the Bureau, they are free to develop a program meeting the particular training needs of the activity to which they are assigned. Their primary job is to work with training officers and instructors for the best utilization of the aids. This involves (1) familiarizing them with equipment and materials, (2) helping them to select and procure appropriate aids specific to their needs, (3) helping them to plan their use of the aids, (4) demonstrating good utili-

(Concluded on page 172)

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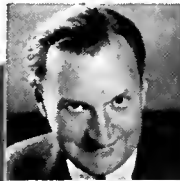
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zation procedures, and (5) assisting in appraising techniques and results.

The pattern of use recommended to all naval activities is outlined in the article. A staff of approximately one hundred utilization officers is helping instructors to put these techniques into practice. An evaluation study is now in progress in the Navy Department to discover the most successful methods of utilization and how audio-visual aids can be made even more effective. The results of this study should be important to the schools of America in the future.

**Planning for the Navy's Training Films**, by Reginald Bell, on leave from Stanford University to serve as educational specialist in the Training Film Branch of the Bureau of Aeronautics, emphasizes the extensive and intelligent planning that is involved in the production of aviation training aids. After making certain films which did not prove entirely satisfactory as the program developed, the Aviation Training Division recognized that the place to outline the needs of the field was not at staff headquarters in Washington, but at the school where instructors were being trained. "It was logical to assume that what tools were needed could be decided best by those who would use them." The locale of further planning, therefore, was shifted to the Flight Instructors School.

The commanding officer of the school reported the list of films needed to implement the flight training syllabus to the Training Command who requested that Aviation Training arrange for the films' production. The superintendent of the Flight Instruction School and the staff flight training officer of the Training Command were appointed technical advisers of the films and consulted with production officers from the Training Film Branch of the Bureau of Aeronautics for the purpose of writing production outlines on the films. The films were then ready to go into production.

**Slide Films in the Navy Training Program**, by Jay D. Dresser, project officer in the Training Film Branch of the Photographic Division of the Bureau of Aeronautics, which supervises the production of all Navy training films, outlines steps followed in the production of each film. A project supervisor, who has had a background of film production work, an education officer, and a technical adviser, assigned by the organization requesting the film, plan the initial outline of each picture, these three officers determining the specific purpose of the film, its contents, and the best method of presentation.

In making a slidefilm, still photographs are made of the subject and mounted on cardboard frame cards. Printed titles and other art work are added to the photographs, which are then photographed in sequence on 35mm film.

Slidefilms have become an integral part of many Navy training courses, covering such subjects as office procedures, seamanship, elements of electricity, semaphore signaling, shipbuilding and maintenance and repair of aircraft, gunfire control equipment and other highly complicated machinery. Besides shortening the training periods and standardizing operations, use of the slidefilm makes continuous training possible. They can be forwarded to units in the field to keep men informed of new developments in equipment and tactics. The search for more effective means of visualizing subjects has led into the production of third-dimensional films, the psychological use of color and other advanced developments.

**The Use of Nonphotographic Aids by the Navy**, by William Exton, Jr., in charge of planning and production in the Training Aids Section, Bureau of Naval Personnel, reviews the extensive list of nonphotographic aids—two-dimensional and three-dimensional—which have contributed substantially to the Navy's training program. An outstanding example of graphic media is the set of 560 charts illustrating the Diesel engineering training curriculum, which have been hailed by educators and manufacturers as a notable contribution to the progress of technical illustration. This elaborate project involved exhaustive planning and an extensive production program. Posters are made to illustrate procedures. One of these, dealing with the bowline, has enabled persons who had never before seen a bowline, to tie it correctly in less than one minute. As with the films, these training aids are the product of careful, collaborative thought by a number of qualified individuals.

Three-dimensional aids are employed to simulate an actual object or item of material. One of the devices in this category is a small cardboard blinker for the training of signalmen, manufactured at a cost of 3c apiece. Another aid is the "mock-up," which is an enlarged reproduction, contrastingly colored, of equipment parts.

In developing training aids the Navy has pioneered beyond civilian precedent, and the writer expresses the hope that valuable lessons will be learned by the educational world from the Navy's experience which will result in substantial benefits to the standards and effectiveness of civilian training in the years to come.

**Learning Through the Senses**—Leland S. March, Principal Westwood High School—*New Jersey Educational Review* 17: 162 March, 1944.

A short but pointed article to remind teachers that facts taught in a dynamic manner are better learned and develop better attitudes in the learner. Audio-visual aids, when properly used, provide a very effective learning situation. By comparison traditional classroom techniques with tepid stimuli and monotonous responses seem outdated.

### Storage Problems in Audio-Visual Aids

(Concluded from page 160)

flat or stood in a corner; their unwieldiness increases if they are to be used frequently. Then too, if an instructor gave a quiz the charts had to be turned over so that wandering eyes could not see the answers. The very aids which helped at one time were sources of distraction at other times.

The author, having visited the Armored Force School at Fort Knox, Kentucky, had the answer. That excellent school had overcome the same problem by use of holders similar to those illustrated. These simple display racks have counter weights which pull any desired chart from the well in an instant. When the instructor has finished with the chart, it can be slid back with little effort. The frames can, of course, be used anew when the charts are changed. Since plywood was used in construction with inch pine braces, their weight is not a burden. Casters can be used with these racks and they can be moved from room to room with ease. Overall dimensions of the holder are sixty-eight inches by eighty-four inches by eighteen inches.

These problems of storage are small but unless solved satisfactorily they prevent a visual aids program from doing its part effectively. If the ideas are adaptable to your situation, don't hesitate to use them. They are merely improved instruments in hands working for victory.



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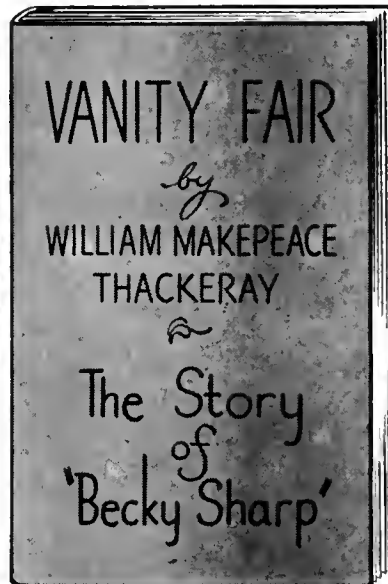
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- Tommy Kelly
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- Madeleine Carroll
- Charles Boyer
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# SCHOOL MADE MOTION PICTURES

**HARDY R. FINCH, Editor**

Head of the English Department  
Greenwich High School, Greenwich, Conn.

*With a question box on the making of  
school film productions, conducted by*  
**DAVID SCHNEIDER**  
Evander Childs High School, New York City

## "Fit to Live and Fit to Fight"

TO show what some schools are doing to prepare students for the strenuous life of today, a motion picture of four reels, *Fit to Live and Fit to Fight*, has been produced by the Bureau of Visual Instruction of the University of Iowa Extension Division, under sponsorship of the Iowa State Department of Public Instruction. It was filmed by John Hedges, Acting Director of the Bureau. A report of the film written by Eric C. Wilson, Editor, University of Iowa News Service, follows:

"This 16mm. film, now being distributed, was made in May, 1943, in thirteen representative Iowa high schools, and is designed as an honest sampling of the physical education program in such schools.

"It is pointed out that this sampling of a program does not necessarily represent the *best* program that might be done in high schools but is what is *actually* being carried on. The program is a good one and one which is suggestive as to what can be done in many schools.

"All scenes are unrehearsed and only physical education activities are depicted. No pictures were made of the competitive sports program, on the theory that there is much more familiarity with this interscholastic program than with the new type of physical education work. It is expected, however, that sports sequences will later be included and that a sound track will be added.

"Thirteen Iowa schools cooperated in the project. These were Fairfield, Keokuk, New London, Burlington, Ottumwa, Centerville, Mt. Ayr, Creston, East and West Waterloo, Boone and North and East Des Moines.

"In the narrative script for the film, written by Prof. Charles H. McCloy, Research Professor of Anthropometry and Physical Education at the University of Iowa, he says, the program needs to be regular and the time allotment should be adequate so that the effects will be cumulative. The exercise must be progressively more strenuous in order to insure that the pupils develop sufficient strength and endurance and speed to do better the tasks of each day, to carry through the work of the day and evening without fatigue, and to develop a reserve of strength and energy for emergency tasks of our time."

"Let us not, however, as we look at this picture, think only of the activities of a physical education program. The activities simply are a means of insuring that the boys and girls will be healthy and intellectually and emotionally well-adjusted."

The picture includes scenes of work for boys and girls such as guerrilla forms of combat, calisthenics, boxing, obstacle racing, rope-skipping, tumbling, dancing, swimming, track and field events, and games in the gymnasium.

Consultants for the film, in addition to Prof. McCloy, were: Dr. Paul W. Brechler, Instructor in Physical Education for Men and Head of Physical Education for boys at University of Iowa and University High School; Dr. Elizabeth Halsey, Head of the Department of Physical Education for Women; Miss Ella Small, Assistant Professor in the Department of Physical Education for Women, both of the University of Iowa; and H. J. Steffey, Supervisor in the Iowa State Department of Public Instruction.

(Concluded on page 176)



(Left) Scaling the wall of an obstacle course.

(Below) An obstacle course hazard.

(Navy photos)



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### QUESTION BOX ON SCHOOL FILM PRODUCTION

**Question:** I would like to organize a motion picture production club in our junior high school. (1) What is the best way to start? (2) What could be considered the minimum essential equipment? (3) How can such project be financed? (4) Commensurate with the abilities and interests of junior high school students, what film subjects shall we produce?

**Answer:** Since there is no one set way to start a motion picture production project, it is suggested that the mere announcement of the planned organization of such a club during an assembly program, in the school paper, or through formal notices sent to each class, would bring more than the maximum number of students needed for the efficient running of your activity. Also you can take advantage of the psychological principle, "strike while the iron is hot", by timing the start of the project so as to make immediate application of the lessons on light and photography just when your general science classes have reached the highest pitch of enthusiasm for those topics. I haven't found a class, yet, that didn't bubble over with excitement and activity whenever pinhole and other cameras and their accessories were put to practical use in the classroom. The important thing here is to keep these flames of enthusiasm fanned. Soon enough every charter member will become a torchbearer for future additions to your club.

Once the club is organized, committees can be formed to study and become expert in the use of the camera, lighting, properties, script, art, and editing. Each group, in turn, can teach the others all the tricks, old and new, of its specialty. A collection of books, pamphlets, prepared lectures and slides should be available at all times for reference and research. A great deal of this material may be obtained on loan basis or free from the manufacturers or distributors of photographic equipment. Many students will want to contribute some of their own materials to build up such a library of information.

As far as equipment is concerned, the following may constitute the list of minimum essentials: 1 motion picture camera, preferably 16 millimeter, having a dismountable lens at least F 3.5 opening; 1 tripod; 3 reflectors, preferably clamp-on type; 3 or more photoflood lamps, number 2; 1 yellow filter; 4 or 5 rolls of black and white film, 100 foot lengths; 1 reel to hold 400 feet of film; 1 can to hold 400 foot reel; 1 splicing set; 2 or 3 extension cords, rubber insulated; 2 triple sockets.

A few words about the equipment: Notice that the camera recommended is the 16 mm. variety. The reason for that is that your school probably possesses one or more 16mm. projectors on which you will most likely run your films. The removable type of lens is suggested because

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some day you may want to add wide angle, telephoto or faster lenses.

No matter how confident one may feel about his ability to hold the camera steady, the fact that more than one person will be using that instrument demands that the camera rest on a firm tripod to insure sharp, level pictures.

Clamp-on reflectors are easier to handle, take less time to set up, and can be tilted at the proper angle just as well as the more expensive, cumbersome types. Whenever you have to use more than three number 2 lamps be sure to check the amperage of your fuse. The ordinary number 2 photoflood draws 4.4 amperes. The average house or schoolroom fuse carries 15 amperes—just enough for three of those lamps. Of course it's wiser to use as many different outlets as possible.

The yellow filter is an important accessory for outdoor filming, especially for distant shots with sky and clouds for background.

Black and white film is best for beginners, since errors in exposures are compensated to some degree by most processing laboratories. No doubt an exposure meter is a good investment, if obtainable these days. However one can get pretty accurate results by following carefully the printed instructions on exposure which come with every roll of film.

As for financing such project your best bet is to throw this problem right into the laps of your enthusiastic clubmembers. I am sure that, among the suggestions you will get, will be any or all of the following:

1. Appropriation of funds by the school General Organization.
2. Put on school plays, dances or movies, charging admission.
3. Seek assistance from parents association.
4. Gifts from graduating classes.
5. (later on) Charge few cents admission fee to see club produced films.

Film subjects that will have the most appeal to the junior high school students are films in which they themselves play the leading parts. Your first film will probably be a kind of public relations film—a subject in which students are displayed at their best, the daily school routine. If you want to show action, not merely posing, be sure to photograph them in subject classes where activities are in full swing—the gymnasium, the swimming pool, the athletic field, shops, laboratories and domestic science rooms. After that usually comes a "March of Time" or School Newsreel. From then on your students may want to put on playlets, but again make sure that there is plenty of action, not mere lip motion. Finally you will reach the stage when you will become surfeited with routine subjects. You will then enter the phase of producing instructional films—films that show the how and why of things, proper ways of swimming, life saving, carving a piece of wood in the shop, yes, even carving a turkey (if you can get one).

D. S.



## The First Fifty Years

AS THIS issue appears the theatrical motion picture industry embarks upon a semi-centennial year of celebration to commemorate the opening, April 14, 1894, at the Holland Brothers Kinematoscope Parlor in New York, of the first film show in the world. Residents of the non-theatrical field of motion pictures may well join heartily in the hosannas. The 1894 demonstration, while involving some simple vaudeville turns in subject matter, derived no importance from them; the entire significance lay in an educational proof that photographic living pictures were possible and practicable.

But quite apart from any non-theatrical distinction, those who are disposed to draw that discriminating line may still celebrate the anniversary in fine fraternal spirit for, without a sizeable, matured theatrical film industry, the non-theatrical side could not possibly have attained in the same period its present stature, and it would quite certainly now be without its efficient existing technical equipment. Moreover, the non-theatrical and theatrical growths have identities in the sap, as in the roots, bark and branches of the same tree.

The pseudo-scientific analyses of animal movements, made by the singular Edward Muybridge in the late '70s and '80s, were educational items produced with photographic cameras before Edison invented his Kinetoscope, and were, indeed, his acknowledged inspiration; but their development to a useful application was carried through wholly by the commercial interest of Edison and his associates in amusement aspects. The first great supply of school films was organized by Charles Urban out of his theatrical productions in England and France about 1903; the first notable attempt to introduce motion pictures into American schools as classroom apparatus, in 1910, came with George Kleine's offer of more than a thousand selected theatrical reels; the long familiar Pathe productions were originally theatrical; the Bray subjects were nearly all theatrical first; the Pathescope Library, the Victor Animatograph Library and many more well known collections have stemmed from theatrical features, newsreels and screen "magazines." The best training films of present global war are being produced by men and women experienced in theatrical techniques and expecting at the end of the duration to return to studio positions, said techniques including arrested and accelerated screen motions and the general magic of screen animation, with the theatrical Walt Disney as chief practitioner.

As the "golden wedding" year goes on there will inevitably be many theatrical observances, and there will be point (within the modest limits of wartime economies) in having the non-theatrical field organize its own particular celebrations, too, if only to remind those who hold the large brass keys to visual instruction that there has accumulated for their endeavors a respectable and even impressive tradition. Upon the forgotten pioneer efforts which they would thus uncover, they might proceed into the latter half of the

(Concluded on page 180)

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# NEW FILMS OF THE MONTH

## As They Look to A Teacher Committee

**L. C. LARSON, Editor**  
Instructor in School of Education  
Consultant in Audio-Visual Aids  
Indiana University, Bloomington

**Assisted by CAROLYN GUSS  
and VIOLET COTTINGHAM**  
Extension Division  
Indiana University, Bloomington

### The Dutch Tradition

(Brandon Films, Inc., 1600 Broadway, New York 19, New York) 27 minutes, 16mm, sound. Produced by the Netherlands Information Bureau and the National Film Board of Canada. Sale price \$22.74. Apply to distributor or Motion Picture Bureau of the Office of War Information for rental sources.

Introductory scenes show the familiar tulips, windmills, and wooden shoes of Holland. The film then passes from these familiar characteristics and portrays the fundamentals of Dutch moral strength and the traditional persistency in united effort for mutual progress through mutual endeavor. It shows that the emigrants from Holland to Michigan have influenced American ideals through their industry, craftsmanship, and high spiritual standards. Through their unflinching devotion to a common cause the Dutch drained the Zuyder Zee and thus created new farmlands to meet the needs of an increasing population.

Later when the Nazis invaded Holland, whose Hague had been the center of international arbitration, the Dutch opened their canals to flood the Nazis, who circumvented this tactic by use of air-borne troops. In the same spirit they frustrated Japanese attempts at negotiating for the wealth of the Indies and even before Pearl Harbor declared war on Japan. Apparently their indomitable determination has not been thwarted by the defeat of their small Navy and Air Force which was no match for years of Japanese armament.

The Dutch colonial policy of development in control of the Netherlands East Indies is shown as industry and education are introduced and the wealth of the islands is preserved rather than exploited. Likewise in the Dutch West Indies, the natives are free to develop their country and to contribute to the Allies oil refining and bauxite for planes.

The unyielding prosecution of war against aggression is shown as the Netherlands people who have escaped from Holland are active all over the globe—Dutch flyers train in the United States to return to Pacific bases, Dutch seamen are active in the Allied Merchant Navy, and the Dutch Underground helps direct Allied planes to their targets.

The film concludes as the commentator states that the Dutch are following their Queen in a tradition of stubborn resistance to achieve the Netherlands Commonwealth in which they will work together as they are working together now for total victory.

**Committee Appraisal:** A kaleidoscopic treatment of the people of Holland and the Indies which provides a background for better understanding of the Netherlands and its international

relations. Because the film covers many facets of the subject, some topics are not fully developed and require supplementary treatment by the teacher or leader. Suitable for use by classes in geography, commerce, and social studies, and by adult groups interested in the role Holland and the Indies are playing in the present war.

### Basic Typing Methods, Part I.

(Castle Films, 30 Rockefeller Plaza, New York 20, New York) 35 minutes, 16mm, sound. Sale price \$23.76. Produced by the Bureau of Aeronautics for the Division of Personnel, Supervision and Management—Navy Department. Apply to producer for rental sources.

The film opens with a short historical sketch of the typewriter from 1868 to the present time. Various machines that are being used now are shown and their differences pointed out.

Miss Lenora Fenton, expert typist, demonstrates and explains the principles of correct typing. The importance of good posture at the machine is stressed, and the position of body, fingers, hands, wrists, and arms is shown. Miss Fenton demonstrates the fundamentals of the keyboard and proper technique of finger stroking and shows contrast between the good and bad. Exercises to develop finger precision and agility are given. An explanation is given of the use of the tabular key, backspace, line space operator, paper guide, paper bail, and various other parts of the machine. Method of inserting, adjusting, and removing paper and carbon packs from machine is shown.

The film closes with the admonishment that speed in typing comes with "intelligent and purposeful practice."

**Committee Appraisal:** One of a series of eight office practice films produced by the Bureau of Aeronautics. Other titles are *Maintenance of Office Machines; Basic Typing Machine Operations, Part II; Advanced Typing Shortcuts, Part I; Advanced Typing Duplicating and Manuscript, Part II; Machine Transcription, Machine Operation, Part I; Machine Transcription Trans. Tech., Part II; Take a Letter, Please; How to Dictate*. Teachers of commerce, both on the secondary and adult level, should find these films valuable aids in teaching typing and shorthand skills. The committee felt that teachers might criticize the length of the films and the inclusion of many details.

### Fundamentals of Diet

(Erpi Classroom Films, Inc., 1841 Broadway, New York City) 11 minutes, 16mm, sound. Sale price \$50.00 less 10% educational discount. Apply to producer for rental sources. Discussion guide available.

The introduction divides animals into three classes in respect to their food habits—carnivorous, herbivorous, and omnivorous. After man is identified with the omnivorous group, the classes of foods which he has learned to eat are then shown. Emphasis is placed upon the fact that many of these foods nature has provided for her young, both in plants and in animals.

Consideration is next given the special dietary factors that must be furnished by the diet: such as energy, protein, mineral nutrients, and vitamins, which are needed to build and repair muscle and other tissues, to build bones and teeth, to provide for growth, and to keep the body machine in good working order. Pictures showing children carrying out feeding experiments as class projects indicate the results of the lack of diet and vitamin deficiencies such as the need for vitamin C to pre-

(Concluded on page 180)

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

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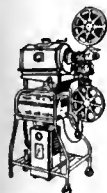
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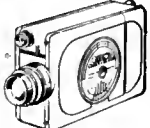


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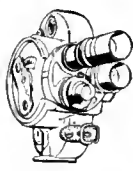
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*Other Outstanding Features include:*

- ★ **EAGLE SQUADRON (Universal)**
- ★ **MY FAVORITE SPY (RKO)**
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vent scurvy which is illustrated by a simple feeding experiment with guinea pigs.

The major classes of foods in an ideal diet and their special contribution to body welfare are portrayed. The film divides foods into the seven groups accepted by The Nutrition Office in Washington. The groupings are presented pictorially by showing many foods so classified, and then individual items being selected to emphasize the idea of an intelligent selection actually being made.

The film ends with suggestions for substituting for foods which are not available—if fresh milk cannot be secured, if wholewheat bread is not available, if eggs or meat are too expensive or are not available, if fresh fruits cannot be purchased or if butter is not available.

**Committee Appraisal:** Treats the groups of foods needed in the daily diet, the functions of the various groups, the wise selection of foods, and the possibility of substituting. As pointed out by the educational author, Dr. George R. Cowgill, Yale University School of Medicine, "Authorities can differ as to just how many groups of food one should consider from a practical standpoint; however this need not lead to rejection of the basic idea of such a classification as a means of facilitating the practical application of our knowledge of foods and food

values." Student and adult groups interested in nutrition should find this film helpful in presenting an over-view of the subject.

### Distillation

(British Information Services, 30 Rockefeller Plaza, New York City 20) 13 minutes, 16mm. sound. Sale price \$14.00. Apply to producer for rental sources.

Through laboratory demonstration, this film explains the method of separating the various products found in crude oil. Much of the explanation is done by means of animated diagrams. Atoms of hydrogen and carbon are represented by white and dark balls. Each carbon atom has four arms; each hydrogen atom has one arm, thus representing the valence of each. A combination of atoms is known as a molecule. Diagrams of a few of the possible combinations of carbon and hydrogen atoms are represented by white and black balls forming chains, rings, and unions of both.

Crude oil is composed of many different kinds of molecules. In order to secure the different products, it is necessary to separate each mixture. Since liquids have different boiling points, the mixtures are separated by distillation.

To explain distillation a clear liquid is mixed with a dark liquid to which some crystals have been added. Heat is applied. At one temperature, the clear liquid evaporates and is condensed. As the temperature rises, the dark liquid boils, evaporates, and is condensed. Only the crystals of the original mixture are left in the container.

Distillation is used to separate the mixture of hydrocarbons in crude oil. The suits in a deck of cards are used to represent the groups of hydrocarbons in crude oil. Each group is called a fraction. The object of distillation is to separate one fraction from the other. A diagram of the old-fashioned bench-still is shown; oil flows from one still to the next as the heat under each still is increased. The vapors formed at the various temperatures are condensed by cold water, thus isolating each compound from the crude oil mixture.

A picture of a modern fractionating tower is shown and a diagram explains the construction of the tower. The crude oil is heated; the vapors rise in the fractionating tower and the residue is drawn off. As the vapors ascend through more and more intense temperatures, each product is condensed at its particular boiling point and the product is removed. All the products are shown as they are ready for the consumer.

**Committee Appraisal:** An excellent use of animated diagrams to explain the process of distillation of crude oil. Should be helpful to teachers of chemistry and vocational training in adding concreteness to an abstract subject.

### The First Fifty Years

(Concluded from page 177)

century with more assurance and perhaps with some saving in duplicating efforts.

Charles Urban's theatrical education department in 1903 was headed by Frank Percy Smith, a trained London school teacher; the George Kleine offer to the New York schools was sponsored by the People's Institute and encouraged by top officials in the metropolitan school system; Lincoln & Parker, of Worcester and Boston, who made their valiant fight to produce and to distribute films expressly for schools—a project extending the educational film enterprises of Thomas A. Edison's theatrical company—were men who both had been trained and experienced in pedagogy; and Harley Clarke's foundation of the Society for Visual Education in the '20s fairly scintillated with internationally known names of leading educators.

Details concerning these and other pertinent facts have been given in the non-theatrical history which has been serialized in the pages of this magazine since September, 1938.

<b>SLIDES</b>	General Science.....	11 rolls
<b>35 mm.</b>	Principles of Physics.....	7 rolls
	Principles of Chemistry.....	8 rolls
<b>F I L M</b>	Fundamentals of Biology.....	8 rolls
Write for Folder and Free Sample Strip		
<b>VISUAL SCIENCES,</b>	Box 264E	Suffern, New York

**DVI (Zone II) New York Meeting**

WHEN the annual convention of the American Association of School Administrators was rearranged to provide for sectional rather than national meetings, in view of the exigencies of transportation and hotel space, the Department of Visual Instruction program was arranged on the same basis. In New York City, on the afternoon of February 23, a timely six-unit program on the theme VISUAL EDUCATION TODAY AND TOMORROW was presided over by Dr. E. Winifred Crawford, DVI (Zone II) president. For the first time in her many years of school service, it was her pleasure to introduce her own superintendent of schools, Dr. A. L. Threlkeld, of Montclair, New Jersey. He made an interesting, favorable appraisal of the contributions and future of visual aids.

Three of the units were excellently illustrated by means of talking motion pictures. Lt. Lyle Stewart, of the Audio-Visual Training section in the United States Navy, laid particular emphasis on the utilization of visual aids in the armed forces. Short sections from three widely different sound films were given in connection with his paper, and the layout of his department was shown by means of projected still pictures.

Floyd E. Brooker, of the U. S. Office of Education, put forward a whole series of challenging questions that grow out of the tremendous war-borne expansion of the use of visual aids for education at all levels and in all subject matter areas. His talk was illustrated by the projection of a short section of a new USOE release, "THE SLIDE RULE."

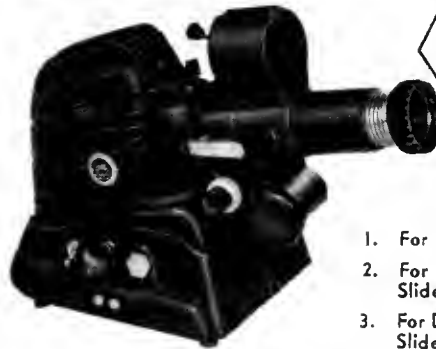
Julien Bryan, producer for the Coordinator of Inter-American Affairs, discussed some of his experiences in implementing the good neighbor policy with a movie camera, and showed two excellent new sound films, "MONTEVIDEO FAMILY" and "HIGH PLANE."

L. C. Larson, of the University of Indiana, reported on current status of 16mm. distribution at the OWI, and on the activities of the "National 16mm. Advisory and Policy Committee". Dr. Lucile Allard, president of the Metropolitan New York Branch of the DVI, summarized the discussions.

In attendance and interest, the sectional meeting equaled the best of the national meetings held in the past. An excellent informal dinner was held at the Town Hall Club. It was presided over by Miss Rita Hochheimer, and was featured by the introduction of prominent visual aid workers from all parts of the country. A preview of the new Warner theatrical feature, "ADVENTURES OF MARK TWAIN" concluded the program.

The commercial exhibits, both at New York and Chicago, were of necessity limited in space and in display budget. Nevertheless all of the well-known names, and some new ones, were well represented.

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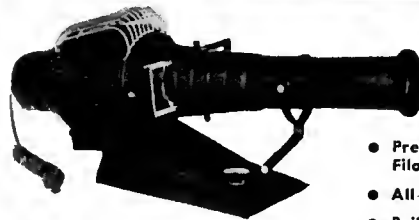
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## News and

### Eastman Classroom Films to University of Chicago

President Robert M. Hutchins announced on April 12th that the University of Chicago has accepted a gift of the Eastman Classroom Films, with its vast library of silent educational movies, from the Eastman Kodak Company. The acquisition comprises some 300 reels of film for exclusive classroom use and represents an investment of more than a million dollars. The new library will be combined with the 200-reel sound film collection of Erpi Classroom Films, recently acquired by the University. Like the Erpi set, the Eastman films will be distributed by Encyclopaedia Britannica Films, Inc., subsidiary of Encyclopaedia Britannica, Inc.

In announcing the latest gift, Mr. Hutchins stated: "Britannica Films is now in such a commanding position in the field as to have a clear responsibility for the continued development and expansion of this important educational tool." Wm. B. Benton, chairman of the Board of Encyclopaedia Britannica, Inc. and vice-president of the University of Chicago said: "With Erpi Classroom Films and now the Eastman films, Encyclopaedia Britannica Films, Inc., is the distributor of the only library of films designed for classroom use. The University now is in an ideal position to take leadership in the entire area of visual education." Mr. Benton added that plans are being made for expanding facilities and that Stephen M. Corey, professor of education psychology at the University, is on leave for full time work on production plans.

### Commission Formed to Study Educational Film Needs

Dr. George F. Zook, president of the American Council on Education, has announced the formation of a Commission on Motion Pictures in Education, consisting of six educators, whose duty it will be to make a survey of the uses of film in schools and colleges and to plan for the production of films in fields of study where new educational films are needed. Particular attention will be given at first to a series of films related to post-war reconstruction.

This project is being financed by a substantial grant from eight major Hollywood producers, namely, Columbia, M-G-M, Paramount, RKO, 20th Century-Fox, United Artists, Universal and Warner Brothers. Members of the Commission are: Mark A. May, director of the Institute of Human Relations, Yale University, chairman; George S. Counts, director of the division of foundations of education, Teachers College, Columbia University; Edmund E. Day, president of Cornell University; Willard E. Givens, executive secretary of the National Education Association; Monsignor George Johnson, general secretary of the National Catholic Education Association; and Dr. George F. Zook.

A preliminary survey on the needs for new motion picture material, and other studies in the evaluation of existing educational films, have been made by the American Council on Education. These studies, Dr. Zook declared, indicate great need for new films, par-

# Notes

ticularly at the elementary school level and at all levels in English, history, guidance and vocational areas.

The Commission plans to set up a national board of advisory consultants, composed of specialists in the various teaching and film fields. An office and staff will be established for the carrying out of this study.

## New WPB Priority Regulations on Photographic Equipment

The March issue of NAVED News carries a report on Priority Interpretations, by Richard F. O'Neil, Visual Education Service, Inc., which sets forth some of the most important changes in the latest amendment to L-267.

According to the new Regulation, restrictions are removed on delivery from manufacturer of any item of photographic equipment of \$10.00 or less (including Federal Tax), and on delivery or repair or replacement parts.

Manufacturers may deliver photographic equipment and accessories: (1) To fill a nonpreferred order bearing an AA-5 or higher rating; (2) as authorized by the nearest Field Office of WPB on 1319 Application.

Nearly all organized commercial business operates under CMP Reg. 5 which, within its ceiling of \$500, authorizes ratings from AA-1 to AA-5 for Maintenance, Repair and Operation (MRO). This means that all established business may obtain any item of photo equipment (except prohibited box cameras and 8mm items) priced above \$10 and below \$500, on their MRO ratings, without filing a 1319 application.

Nearly all Institutions—Governmental, Educational and Religious, Hospitals, Welfare Organizations, and other nonprofit associations—operate under CMP Reg. 5A, which still has a \$100 ceiling, and also authorizes MRO ratings from AA-1 to AA-5. Such Institutions, however, must still apply on the new 1319 forms for all items priced above \$100, such form to be mailed to the nearest Field Office of WPB.

## Rare Pictures Telecast

New York's estimated television audience of 40,000 had a photographic peek at modes and manners of the past when some rare photographs were telecast for the first time February 9 at Station W2XWV, New York, during the Storm Agency Show, a weekly television performance. Dr. Otto Bettmann exhibited and commented upon the slides, which represented some of the choicest photos in his vast collection. Dr. Bettmann has achieved considerable prominence since 1936 when he entered this country from Germany laden with the world's largest collection of photographs depicting the progress of civilization. He had amassed his array of pictures, totaling about 10,000, while head of the Rare Book Department of the Berlin State Art Library. The collection is so thoroughly indexed by Dr. Bettmann that a picture on any subject can be located quickly.

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## Current Film News

■ **CASTLE FILMS**, 30 Rockefeller Plaza, New York City, have prepared the following two companion reels picturing recent sensational action in the battle of the Pacific:

**Salute to the Navy**—a stirring tribute to America's navy and to the men who are fighting the war on, under and above the Seven Seas. This film records the incredibly swift growth of the world's greatest navy, its traditions, training and gallantry, and reveals its power in thrilling battle scenes taken from the deck of a carrier during a raid in the Marshalls.

**Yanks Invade Marshall Islands**—an exciting, tense combat picture filmed under fire by daring marine, army and navy cameramen from land, sea and sky. Heavy naval bombardment of Jap strongholds and sweeping onslaughts of assault craft result in another mid-Pacific American victory at Kwajalein and Roi.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago, have acquired for their Filmosound Library the theatrical features:

**Pot o' Gold**—8 reels of light-hearted nonsense intermingled with hit tunes. Happy-go-lucky nephew of a rich manufacturer of health foods finds romance and adventure on the air waves. In the



cast are James Stewart, Paulette Goddard, Horace Heidt and Charles Winninger.

**Who Done It?** (Universal production)—a travesty on murder-mystery dramas with Abbott and Costello as amateur detectives.

**Three Centuries of Massachusetts**—a notable historical film, produced by Harvard University and narrated by Prof. Albert Bushnell Hart, has been sold to the Bell & Howell Filmosound Library. The film is at present eight reels in length, and will be cut down and re-edited by the new owners. Meanwhile the original eight-reel version continues to be available through the same source.

■ **PICTORIAL FILMS, INC.**, RKO Building, New York City, makes available this month 16mm sound prints of the fifth subject in the RKO series, *This Is America*, which they are distributing. Title of the April issue is:

**Air Crew**—the story, step-by-step,



of the transformation of a raw recruit into a flyer who proudly receives his wings on graduation day. The film presents a behind-the-scenes picture of the stiff training and studying program at the U. S. Naval Air Training Station in Jacksonville, Florida, where our pilots and crews receive the best training in the world.

■ **POST PICTURES CORPORATION**, 723 Seventh Ave., New York City, announces the availability of another Hal Roach feature picture on 16mm sound, namely:

**Topper Returns**, which follows the further adventures of Topper, the amateur detective who turns strange happenings into outbursts of gaiety. Featured are Roland Young, Joan Blondell, Carole Landis, Dennis O'Keefe, Billie Burke, and Eddie (Rochester) Anderson.

The sixth edition of the Post Pictures catalogue is available on request by writing to that company.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York, report many new 16mm sound subjects on Britain at War, including:

**Letter from Ireland** (22 min.)—a film letter describing the training, living conditions and recreations of American soldiers in Northern Ireland.

**Cameramen at War** (15 min.)—showing them in action and some of the famous scenes they have shot right in the forefront of the battle, armed only with cameras.

**Up Periscope** (21 min.)—a tense story of a British submarine on patrol in the North Sea. After successfully attacking an enemy ship, it dives and awaits the counter-attack.

**Tank Patrol** (37 min.)—dramatized incident in the desert concerning a stranded tank crew. How they elude the enemy and rejoin the British.

**Come Again** (16mm.)—changes the

war has wrought in British ways of living, as seen by three returning emigrants.

**Nations Within a Nation** (16 min.)—how the exiles of nine European nations, which now have recognized Governments in London, carry on their own national life and institutions.

■ **WALTER O. GUTLOHN, INC.**, 25 West 45th St., New York City, announce the release in 16mm sound of a feature production exposing Japanese treachery and contempt for western civilization. The film, acclaimed by many critics as "one of the ten best," is titled:

**Hara Kiri**—starring Charles Boyer, Merle Oberon and John Loder. The plot concerns a ruthless, inhuman Japanese war-lord and his downfall, and portrays the fanatical devotion of the Japanese for the ancient traditions of Nippon, no matter how barbaric. Pictured are some of the most spectacular naval battles ever filmed. The picture is available for rental and long term lease.



Two new one-reel films added to the Gutlohn educational library of 16mm sound short subjects are:

**Fundamentals of Boxing**—a detailed demonstration of every move, offensive and defensive, by Carl Siebert, veteran boxing instructor, and his students.

**The Eight Parts of a Business Letter**—showing how mail is handled, why letters are standardized as to form in business, the difference between social and business forms, the various parts of a letter from heading to signature, basic displays and arrangements of the parts. Every essential element of form is visualized.

■ **FATHER HUBBARD EDUCATIONAL FILMS**, 188 W. Randolph St., Chicago, has just released in 16mm. sound, the feature film:

**Mush You Malemites**—based on Father Hubbard's book of the same title. Filled with adventure, humor and human interest, the subject covers the dramatic trek through the Alaskan wilderness enroute to Aniakhak, described as the greatest active volcanic crater in the world. The crater is filmed in its breathtaking destruction immediately after its earth-shaking explosion. Alaskan life and scenery in the depth of frozen arctic nights and blooming summer beauty is vividly depicted.

■ **THE PRINCETON FILM CENTER**, Princeton, New Jersey, is booking 16mm, sound prints in full natural color of one of its latest releases titled:

**Empire on Parade**—a forty-minute film document of the immense resources of the Northwestern area of this country served by the Great Northern Railway—a vast section of the nation which is now supplying many of the essentials of war.

■ **WESTINGHOUSE ELECTRIC & MANUFACTURING Co.**, 306 Fourth Ave., Pittsburgh, Pennsylvania, traces the 23-year history of broadcasting in its new film:

**On the Air—The Story of Radio Broadcasting** (28 min.)—16mm and 35mm sound. Scenes in the swift rise of the radio industry are re-enacted. Depicting the detailed operations of a typical broadcasting day, the film covers writing, scripting, rehearsal, timing, production and presentation of a broadcast. Next the technical side of broadcasting is shown. The picture predicts a rapid growth in the process of radio-photo transmission, and in the use of television and shortwave broadcasting.

The film is distributed free to schools, churches and associations by the Westinghouse School Service department.

■ **OFFICIAL FILMS**, 625 Madison Ave., New York, have issued their latest "Sportbeam," covering

**Big League Baseball**—in which the big league players, and the specialized plays that have made them famous, pass in review in an entertaining and instructive manner. Batting, pitching, running, bunting, sliding, home-run and all the tricks of the diamond are demonstrated. The film is available in 8mm silent, and in 16mm silent and sound.

■ **GENERAL ELECTRIC COMPANY**, through its Photolamp Division at Nela Park, Cleveland, Ohio, has produced an educational movie featuring the technical aspects of flash photography. The 3-reel film—available in 16mm and 35mm—is intended for immediate use by photographic schools of all branches of the military services. It is also designed to educate professional and amateur photographers on how better flash pictures may be taken.

Slow motion sequences permit the human eye to follow the swift action of various camera shutters, of the performance of popular flash bulbs, and of high-precision timings. This has been achieved through adroit use of extremely high speed motion picture photography. The film features the operations and characteristics of between-the-lens and focal plane shutters, various midget flash bulbs, and the relative merits of sundry reflectors—all with relation to one another. Detail action is shown through animation.

Prints of the film are handled by G.E. Lamp Department's district offices where arrangements may be made for showing the picture locally.

## Among the Producers

### Paul Thornton Named Director of RCA Educational Department

Appointment of Paul Thornton as director of the Educational Department of the RCA Victor Division has been announced by Robert Shannon, general manager of the Division. At the same time, Mr. Shannon announced that the Educational Department activities are now a part of the company's Advertising Service Department, under the supervision of the Advertising Director, Charles B. Brown.

The department which Mr. Thornton directs, with headquarters in Camden, N. J., was established in 1911 as a service for schools. It now assists teachers and school administrators in the selection and utilization of records, phonographs, radios, sound systems, movie projectors and other equipment which RCA makes available for schools. An important wartime service is that of providing radio and other technical information for pre-induction training programs.

Mr. Thornton joined RCA's Educational Department in 1940, and has served as assistant director for two years. Prior to 1940 he taught for 12 years in elementary schools, high schools and colleges in the Midwest and South. He also served for some time in a supervisory post with the State Department of Education in Louisiana. He received his B.S. degree from Kansas State Teachers College, Emporia, Kans., in 1928, and his master's degree from Northwestern University in 1936.

### S.V.E. Slidefilm on Slide Binding

A new 33-frame slidefilm on the proper techniques for using the S. V. E. Slide Binder has been announced by the Society for Visual Education, Inc., 100 East Ohio Street, Chicago

11, Illinois. It will be furnished free to those in charge of the visual instruction departments or courses, and to others who are using the binders regularly.

The slidefilm presents the few common tools required for using this simple and safe binder—scissors, brushes, water container, blotter and soft cloth. Next is shown the proper steps in removing Kodachromes from their mounts for binding, followed by instructions for the proper cutting apart of double-frame prints for binding. The next sequence follows each step of the process of binding, to achieve the desired protection of the film from dust and moisture. The same procedure is followed for either double or single-frame slide mounting in the regular binder, except for the addition of the single-frame mask. This is also the procedure used to bind films of bantam size in the special bantam binders.

Further information concerning the new slidefilm and the S. V. E. binders will be furnished upon request.

### C. C. Cooley Becomes Da-Lite Screen Vice-President

Mr. J. C. Heck, President of Da-Lite Screen Company, Inc., Chicago, announces the election of Mr. Chester C. Cooley as Vice President in charge of sales and advertising.

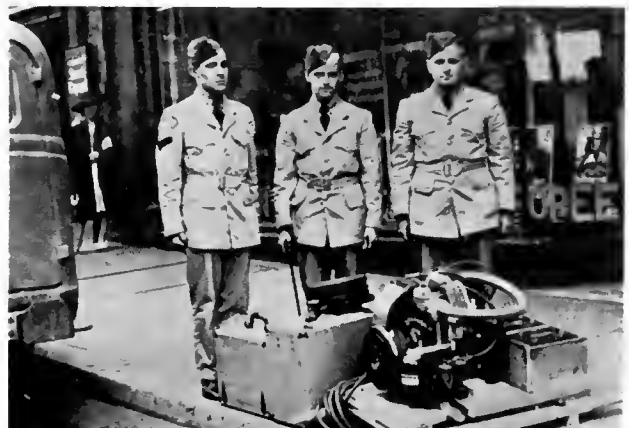
Mr. Cooley has been with the Da-Lite Screen Company for 18 years. He has had broad experience in both the production and sales departments and is thoroughly familiar not only with his company's products, but also with the needs of Da-Lite customers. Mr. Cooley is also Vice President of The Photographic Manufacturers and Distributors Association.

### Recruiting Films "Get Their Man" in Canadian Wilds

News of what's happening in the War and Canada's share in the fighting is being brought to isolated sections of the North Woods and the Arctic regions by a traveling Victor

16mm sound motion picture unit of the Canadian National Film Board. Operated and transported by three members of the Canadian Armed Forces, this mobile unit is effectively aiding the recruiting efforts in regions which could not otherwise be reached with visual propaganda. The recruiting films use French or English sound tracks, depending on the language of their audience.

The run consists of a Victor 16mm Animatophone and Speaker, its own 100 watt generator power unit and a library of films.



Mobile Victor Sound Motion Picture Unit.

### Wartime Uses of Filmosounds

Thirty-two Royal Canadian Air Force stations in Canada each have a band—without the benefit of bandsmen and instruments! Soon, by means of motion picture film, all air force stations across Canada will have this same type of mechanized band music, played by the outstanding band of the RCAF for as long as forty-five continuous minutes. This is a further illustration of another wartime use of motion picture film—the broadcast of martial music on a Bell & Howell Filmosound for the entire regiment.

The Filmosound unit is demountable, and can be used to project motion pictures with sound accompaniment in barracks, doubles as a public address system, and is an over-all unit with entertainment



Broadcasting with B & H 16mm sound equipment.

and educational utilization. The current news is broadcast to the entire forces; the officer in charge can deliver his orders by means of the Filmosound public address systems; and route marches, ceremonial parades, drill ground training, and lectures now reach the boys in the RCAF via motion picture equipment.

### Filmosound V Available for Essential Purposes

The Filmosound V, 16mm sound-on-film motion picture projector, is available at this time on priority for essential purposes according to prevailing government directives. This compact, sturdy, precision-built, easy-to-operate product of Bell & Howell engineering achievement is being used to project the sound movies that entertain and instruct our soldiers of today and educate our citizens of tomorrow. Until priority regulations are lifted, the limited supply of those Filmosounds must be restricted to sale to the armed forces, hospitals, and schools.

The latest edition of the Filmosound sales folder is available upon request from Bell & Howell Company, 1801 Larchmont Avenue, Chicago 13, and describes the features of the new B&H Filmosound V.

### New Keystone Physics Units

A completely revised and enlarged Physics manual has been prepared by Harry N. Wheaton for the Keystone View Company, Meadville, Pennsylvania, to accompany their new series of physics slides. This manual emphasizes two fundamental courses urged by the War Department for particular attention in high schools—"The Fundamentals of Machines" and "The Fundamentals of Electricity." Both of these courses were worked out by the author in accordance with the outline proposed by the War Department. The manual also covers two other subjects, "The Fundamentals of Sound," and "The Fundamentals of Light."

The manual and series of slides have been carefully prepared and will be of permanent usefulness to schools, regardless of war needs. The manual alone sells for \$1.00. It is furnished without charge when five or more units from the slide series are purchased.

### Radiant Screen Plan for Post-War Placement of Service Men

Unusual enthusiasm from both service men and industry has greeted the inauguration of a soundly conceived post-war plan for assuring proper placement for men and women in the visual equipment and photographic field after they leave the U. S. armed forces. Developed by the Radiant Manufacturing Company, Chicago manufacturer of screens, this program is now in full swing and is bringing some surprising results. The specific object of the Radiant plan is to obtain the registration of all men and women who are engaged in visual training, film production and film distribution, or who had visual equipment experience before entering the armed forces so that those who wish to continue in this field after the war can be located.

Special registration cards for this purpose have been prepared by the Radiant Manufacturing Company and distributed at points where all types of training and entertainment films are stored and projected, and where equipment is serviced. These cards list the previous experience and background of each registrant, as well as the specific fields in which post-war interest is indicated.

These fields include the production and distribution of films and the sales, servicing, manufacturing, retail and wholesale distribution of projection equipment. Registration cards are beginning to pour in to Radiant headquarters. When the files are completed, the lists of these registrants will be sent to manufacturers, distributors and retailers in the visual training industry. Naturally, service men and women have indicated their sincere appreciation of this opportunity to prepare for their post-war future. Numerous expressions of approval have been received from commanding officers and executive personnel.

### DeVry Honored

DeVry Corporation, 1111 Armitage Ave., pioneer manufacturers of motion picture sound equipment, has been awarded the signal honor of receiving a second white star for its ARMY-NAVY E Flag—denoting continued production excellence for the war effort on the part of its personnel.

In the letter of notification, C. C. Bloch, Admiral USN (Retd) Chairman Navy Board for Production Awards, advised President William C. DeVry that the additional white star, which the renewal of the "E" award adds to their Army-Navy "E" flags, "is the symbol of appreciation from our Armed Forces for your continued untiring effort and support so necessary for victory."

DeVry is the only concern in the United States to be thus honored for the manufacture of motion picture sound equipment and secret electronic training devices incorporating motion picture projection principles developed by DeVry's founder, the late Dr. Herman A. DeVry.

### Bibliography Available

A Bibliography covering the subject of "The Use of Motion Pictures in Education during the Past Twenty Years" has just been completed by Charles R. Crakes, Visual Educational Consultant for the DeVry Corporation.

Titles of twenty-five books, articles, film directories, and periodicals offer a basic reference list for the study of administration and utilization practices in the field of audio-visual aids. Copies can be obtained without cost from the DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Illinois.

### New Eastman Aerial Camera

An aerial camera that will photograph from a height of 40,000 feet upwards, is now being produced by Eastman Kodak Company for Army use. To test the operation of the camera at temperatures to which it will be subjected—from forty-five to seventy degrees below zero—Eastman workers had to wear Arctic clothing, such as is used by the Air Force.

### Roshon Moves Headquarters

The Russell C. Roshon Organization, 16mm sound motion picture distributors, has moved its headquarters office from Pittsburgh, Pa., to Suite 2200, RKO Bldg., New York City (20).

In line with its policy of expansion the company has also recently opened its sixteenth branch exchange in the Liberty Life Bldg., Charlotte, N. C.

The Roshon Organization are exclusive distributors of many Walt Disney cartoons in 16mm sound and a large number of Columbia features. The library also includes Westerns and other Hollywood features, serials and short subjects in 16mm sound.



## Additional Valuable Literature —

### "1000 AND ONE"—The Blue Book of Films

"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, indispensable to film users in the educational field. The **CURRENT, NINETEENTH EDITION** lists and describes over 5,000 films, classified into 176 different subject groups (including large groups of entertainment subjects). A valuable feature is a complete alphabetical list of every film title 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.

136 pp. Paper. Price 75c. (25c to E. S. Subscribers)

### FILM EVALUATION SUPPLEMENTS TO "1000 and ONE" under The National Film Evaluation Project

A new and unique service to the teaching field. Film Evaluations made by nation-wide Judging Committee of over 500 teachers after actual use of the films with classes.

Each Supplement consists of 50 standard-size library cards carrying detailed evaluations of 50 films, based on combined scores of 15 or more teachers on each film. Three Supplements have appeared to date. Another appears as soon as 50 more films attain their quota of 15 or more scores.

Price per Supplement—50 cards in carton, serially numbered 1 to 50, 51 to 100, 101 to 150, etc., with full explanations accompanying, 50 cents (postpaid if cash with order.)

### THE AUDIO-VISUAL HANDBOOK (4th 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 \$1.75

### AUDIO-VISUAL AIDS TO INSTRUCTION By Harry C McKown and Alvin B. Roberts

A practical volume which shows the teacher and administrator how to select, organize, and utilize audio-visual aids of all types, in all subjects, and at all levels, from kindergarten through the twelfth grade. Primary emphasis is on actual practice and every effort has been made to include specific information and advice which will be most helpful in the classroom.

384pp. Cloth. Illus. Price \$3.00

### PICTURE VALUES IN EDUCATION By Joseph J. Weber, Ph. D.

Presents in unusually interesting form the results of the extended investigations on the teaching values of the lantern slide and stereograph.

156 pp. Cloth. Illus. Price \$1.00  
(67c 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's dictum that the "future is a race between education and catastrophe."

124 pp. Cloth. Price \$1.25.

### 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.

### PRODUCING SCHOOL MOVIES By Eleanor Child and Hardy R. Finch

Based on first-hand experiences of the authors and those of many other teachers and movie enthusiasts. Chapters are "Organization (of a Club); Choosing the Idea; The Scenario; Buying Equipment; Using the Equipment; Filming the Picture; Advanced Techniques; Final Preparation and Showing. A welcome book to those who want movie-making explained in simple terms.

151 pp. Paper. Illus. Price \$1.50.

### SELECTED FILMS FOR AMERICAN HISTORY AND PROBLEMS. By William H. Hartley

Part I gives directions for obtaining, evaluating and utilizing films. Part II comprises a fully annotated catalog of the most useful films for illustrating various aspects of American Civilization. Title of film, length, whether sound or silent, production date, producer, sale and rental price and grade level suitability, are given. Also synopsis of film content. Suggestions are offered concerning most effective application of the film to the teaching situation.

275 pp. Cloth. Price \$2.25.

### THE USE OF VISUAL AIDS IN TEACHING By Ella Callista Clark, Ph. D.

Brief, clear, concise, authoritative. An attractively printed manual of procedure for all visual aids in teaching, with stimulating suggestions for the inexperienced teachers as well as for the veteran.

24 pp. Paper. Illus. Price 25c.

### HOW TO MAKE HAND-MADE LANTERN SLIDES By G. E. Hamilton

24 pp. Paper. Price 10c.

### 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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	Price	To subscribers of E. S.
"1000 and One" Film Directory .....	\$ .75 <input type="checkbox"/>	\$ .25 <input type="checkbox"/>
Film Evaluation Supplements		
No. 1, No. 2, and No. 3 .....	1.50 <input type="checkbox"/>	1.50 <input type="checkbox"/>
The Audio-Visual Handbook .....	1.75 <input type="checkbox"/>	1.75 <input type="checkbox"/>
Audio-Visual Aids to Instruction .....	3.00 <input type="checkbox"/>	3.00 <input type="checkbox"/>
Picture Values in Education .....	1.00 <input type="checkbox"/>	.67 <input type="checkbox"/>
An Alternative for Revolution and War .....	1.25 <input type="checkbox"/>	1.25 <input type="checkbox"/>
Evaluation of Still Pictures .....	.50 <input type="checkbox"/>	.50 <input type="checkbox"/>
Producing School Movies.....	1.50 <input type="checkbox"/>	1.50 <input type="checkbox"/>
Selected Films for American History .....	2.25 <input type="checkbox"/>	2.25 <input type="checkbox"/>
Use of Visual Aids in Teaching .....	.25 <input type="checkbox"/>	.25 <input type="checkbox"/>
Stereograph and Lantern Slide in Education .....	.15 <input type="checkbox"/>	.15 <input type="checkbox"/>
How to Make Handmade Lantern Slides .....	.10 <input type="checkbox"/>	.10 <input type="checkbox"/>

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I have indicated items desired and enclose check for \$.....

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School or Street.....

City .. State .....

# HERE THEY ARE

A Trade Directory  
for the Visual Field

## FILMS

- Akin and Bagshaw, Inc.** (3)  
1425 Williams St., Denver, Colo.
- Bailey Film Service** (3)  
1651 Cosmo St., Hollywood, Calif.
- Bell & Howell Co.** (3)  
1815 Larchmont Ave., Chicago, Ill.  
(See advertisement on page 179)
- Bray Pictures Corp.** (3, 6)  
729 Seventh Ave., New York, N. Y.
- Castle Films** (2, 5)  
R C A Bldg., New York, N. Y.  
(See advertisement on page 149)
- Central Education Association** (1)  
123 S. Washington St.,  
Green Bay, Wis.
- College Film Center** (3, 5)  
84 E. Randolph St., Chicago, Ill.
- Community Movies** (3)  
1426 W. Washington St.  
Charleston 2, W. Va.
- Creative Educational Society** (1)  
4th Fl., Coughlan Bldg.  
Mankato, Minn.
- DeVry School Films** (3)  
1111 Armitage Ave., Chicago, Ill.  
(See advertisement on page 146)
- Eastman Kodak Stores, Inc.** (3)  
Eastman Classroom Films  
356 Madison Ave., New York, N.Y.
- Encyclopaedia Britannica Films, Inc.**  
1841 Broadway, New York 23 (2, 5)  
(See advertisement on page 171)
- Films, Inc.** (3)  
330 W. 42nd St., New York, N. Y.  
64 E. Lake St., Chicago  
314 S. W. Ninth Ave., Portland, Ore.  
(See advertisement on page 175)
- Fryan Film Service** (3)  
2nd Floor, Film Building  
Cleveland, Ohio
- General Films, Ltd.** (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St. W. Toronto
- Walter O. Gutlohn, Inc.** (3)  
25 W. 45th St., New York, N. Y.  
(See advertisement on page 180)
- Hoffberg Productions, Inc.** (2, 5)  
618-20 Ninth Ave., New York, N. Y.
- Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 173)
- Institutional Cinema Service** (3)  
1560 Broadway, New York 19, N. Y.
- Knowledge Builders Classroom Films**  
625 Madison, New York, N. Y. (2, 5)
- Mogull's Inc.** (3)  
68 W. 48th St., New York 19
- National Film Service** (2)  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.
- Nu-Art Films, Inc.** (3, 6)  
145 W. 45th St., New York 19
- Pictorial Films Inc.** (2)  
RKO Bldg., New York City.  
(See advertisement on page 182)
- Post Pictures Corp.** (3)  
723 Seventh Ave., New York, N. Y.
- The Princeton Film Center** (2)  
55 Mountain Ave., Princeton, N. J.
- Swank's Motion Pictures** (3)  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 176)

- Universal Pictures Co., Inc.** (2, 5)  
Rockefeller Center, New York City  
(See advertisement on page 183)
- Visual Education Incorporated** (3)  
12th at Lamar, Austin, Tex.
- Vocational Guidance Films, Inc.** (2)  
2718 Beaver Ave., Des Moines, Ia.
- 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, N.Y.  
19 S. LaSalle St., Chicago  
351 Turk St., San Francisco, Cal.  
1700 Patterson Ave., Dallas, Tex.

## MOTION PICTURE PROJECTORS and SUPPLIES

- The Ampro Corporation** (3)  
2839 N. Western Ave., Chicago, Ill.  
(See advertisement on page 150)
- Bell & Howell Co.** (3)  
1815 Larchmont Ave., Chicago, Ill.  
(See advertisement on page 179)
- Central Education Association** (1)  
123 S. Washington St.,  
Green Bay, Wis.
- Community Movies** (3)  
1426 W. Washington St.  
Charleston 2, W. Va.
- DeVry Corporation** (3, 6)  
1111 Armitage Ave., Chicago, Ill.  
(See advertisement on page 146)
- Eastman Kodak Stores, Inc.** (3)  
Kodascope Libraries  
356 Madison Ave., New York, N. Y.
- General Films, Ltd.** (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St. W. Toronto
- Holmes Projector Co.** (3, 6)  
1813 Orchard St., Chicago, Ill.  
(See advertisement on page 182)
- Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 173)
- Mogull's Inc.** (3)  
68 W. 48th St., New York 19
- Radio Corporation of America** (2)  
Educational Dept., Camden, N. J.  
(See advertisement on page 152)
- Ralke Company** (2)  
829 S. Flower St., Los Angeles 14, Cal.
- S. O. S. Cinema Supply Corp.** (3, 6)  
449 W. 42nd St., New York, N. Y.
- Victor Animatograph Corp.** (3)  
Davenport Iowa  
(See advertisement on inside front cover)
- Visual Education Incorporated** (3)  
12th at Lamar, Austin, Tex.
- Williams Brown and Earle, Inc.** (3, 6)  
918 Chestnut St., Philadelphia, Pa.

## SCREENS

- Da-Lite Screen Co., Inc.**  
2723 N. Crawford Ave.,  
Chicago 39, Ill.  
(See advertisement on page 177)
- Mcgull's, Inc.**  
68 W. 48th St., New York 19
- National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.
- Radiant Mfg. Company**  
1144 W. Superior St.,  
Chicago 22, Ill.  
(See advertisement on page 145)
- Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)

- The Stanley Bowmar Co.**  
2929 Broadway, New York 25, N. Y.
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDEFILMS

- Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)
- The Jam Handy Organization**  
2900 E. Grand Blvd., Detroit, Mich.  
(See advertisement on page 169)
- The Stanley Bowmar Co.**  
2929 Broadway, New York 25, N. Y.
- Visual Sciences**  
Suffern, New York
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES (KODACHROME 2 x 2)

- C. Edward Graves**  
P. O. Box 37, Arcata, Calif.
- Klein & Goodman**  
18 S. 10th St., Philadelphia, Pa.
- Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)
- The Stanley Bowmar Co.**  
2929 Broadway, New York 25, N. Y.

## SLIDES (STANDARD 3 1/4 x 4)

- Ideal Pictures Corp.**  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 173)
- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 148)
- Radio-Mat Slide Co., Inc.**  
222 Oakridge Blvd.  
Daytona Beach, Fla.  
(See advertisement on page 172)

## STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**  
Rochester, N. Y.  
(See advertisement on inside back cover)
- DeVry Corporation**  
1111 Armitage Ave., Chicago, Ill.  
(See advertisement on page 146)
- General Films Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Golde Manufacturing Co.**  
1220 W. Madison St., Chicago, Ill.  
(See advertisement on page 181)
- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 148)
- Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)
- Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.
- Spencer Lens Co.**  
19 Doat St., Buffalo, N. Y.  
(See advertisement on page 151)
- Williams Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## REFERENCE NUMBERS

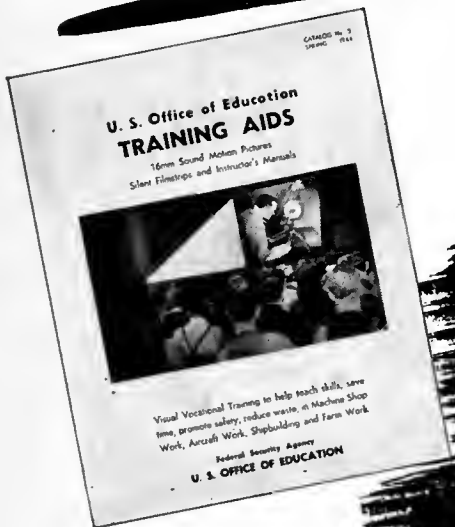
- (1) indicates 16mm silent.  
(2) indicates 16mm sound.  
(3) indicates 16mm sound and silent.  
(4) indicates 35mm silent.  
(5) indicates 35mm sound.  
(6) indicates 35mm sound and silent.

**FREE!**

**NEW CATALOG**

describing all **95** available

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Here is a new and complete catalog of value to every industry... every training school in the United States! It describes every one of the films now available... both those released last year and NEW ones released this year. It gives data, prices... tells you about the new film strip and instructor's manual available with *each* film!

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While films are arbitrarily listed under

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RCA BLDG.  
NEW YORK 20

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CHICAGO 3

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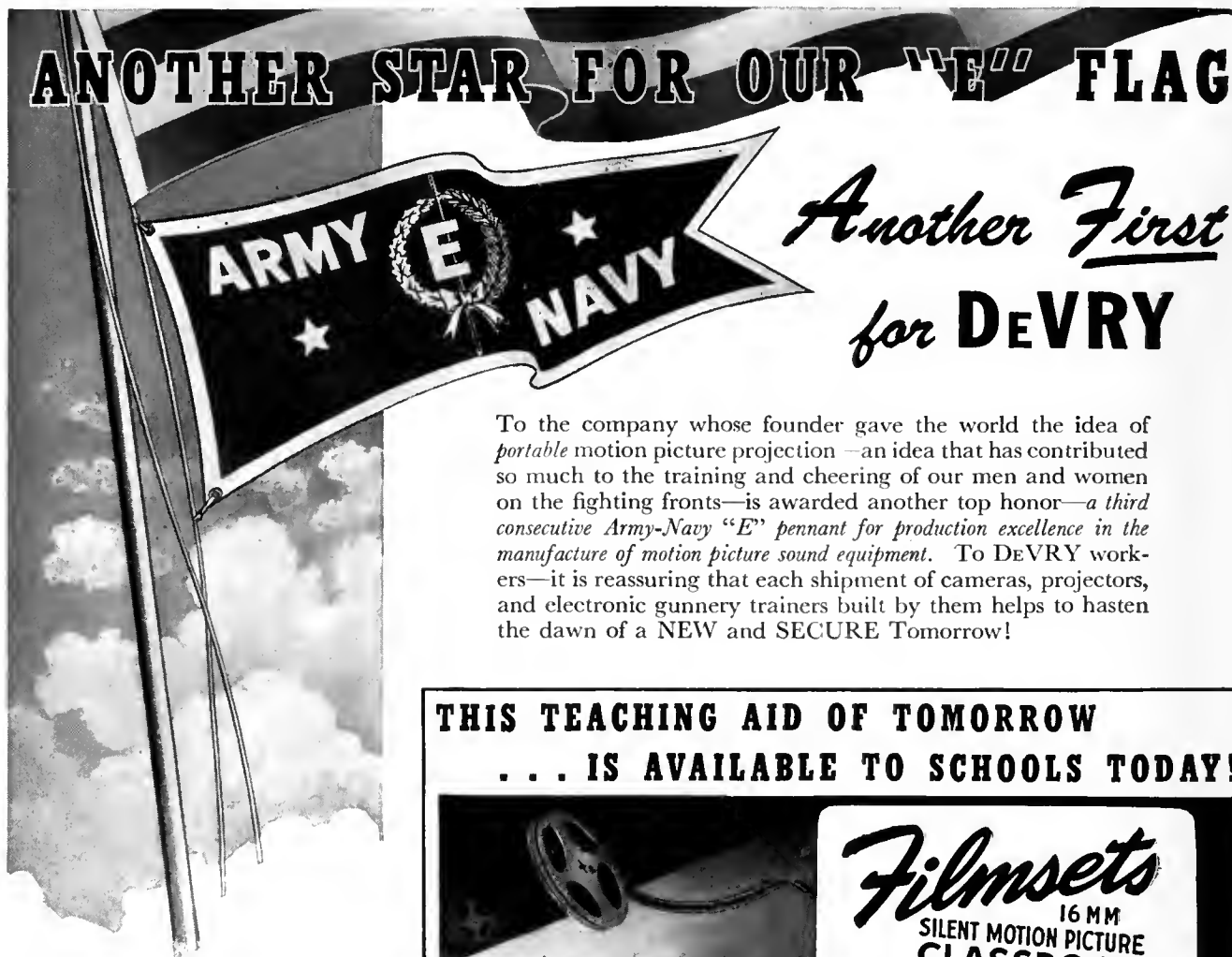
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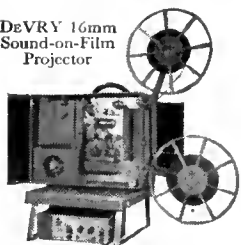


# ANOTHER STAR FOR OUR "E" FLAG

*Another First*  
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To the company whose founder gave the world the idea of portable motion picture projection—an idea that has contributed so much to the training and cheering of our men and women on the fighting fronts—is awarded another top honor—a *third consecutive Army-Navy "E" pennant for production excellence in the manufacture of motion picture sound equipment.* To DeVRY workers—it is reassuring that each shipment of cameras, projectors, and electronic gunnery trainers built by them helps to hasten the dawn of a NEW and SECURE Tomorrow!

DeVRY 16mm  
Sound-on-Film  
Projector



Out of the laboratory of wartime necessity and the relentless proving ground of war—is emerging a NEW, postwar DeVRY—a DeVRY worth waiting for. On V-Day, DeVRY will be ready with finer, sturdier, lighter, and reasonably priced motion picture equipment and associated electronic products—designed, engineered, and built to war-born perfection . . . "the World's Most Complete Line of Motion Picture Equipment." DeVRY CORPORATION, 1111 Armitage Avenue, Chicago 14, Ill.



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112-Page  
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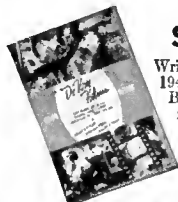
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# The EDUCATIONAL SCREEN

THE EDUCATIONAL SCREEN  
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VOLUME XXIII

MAY, 1944

NUMBER FIVE  
WHOLE NUMBER 222

## Contents

Miscellany of the Month.....	194
The Coolidge Visual Aid Squad Functions..... David F. Chassy	197
Teacher Education: When Do We Start? ..... Edgar Dale	200
Filmstrips for War Training Classes..... Joseph A. Roenigk	202
Film Program of a Public Library..... R. Russell Munn	204
The Film and International Understanding ..... John E. Dugan, Editor	205
Motion Pictures—Not for Theatres ..... Arthur Edwin Krows	207
Summer Courses in Visual and Audio-Visual Education.....	210
School-Made Motion Pictures..... Hardy R. Finch, Editor	211
The New England Page..... John H. Lyons, Editor	214
The Literature in Visual Instruction A Monthly Digest..... Etta Schneider Ress, Editor	216
New Films of the Month..... L. C. Larson, Editor	222
News and Notes..... Josephine Hoffman, Editor	226
Current Film News.....	228
Here They Are! A Trade Directory for the Visual Field.....	232

SUBSCRIPTION PRICE

Domestic .....	\$2.00
Canada .....	\$2.50
Foreign .....	\$3.00
Single Copies.....	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
Address communications to The Educational Screen, 64 East Lake St., Chicago, Ill.





Photo courtesy U. S. Merchant Marine Cadet Basic School, San Mateo, California, shows Spencer Model VA Delineascope for lantern slide and opaque projection.

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# Miscellany of the Month

## Events and Achievements

**V**ISUAL education meetings scheduled for July are:

Department of Visual Instruction at Pittsburgh, Pa., July 4, when the 1944 Representative Assembly of the NEA opens its conference.

Conference on Audio-Visual Aids, held by the Visual Aids Service, University of Illinois, Urbana, July 11-13.

Audio-Visual Institute, University of Wisconsin, Madison, July 17-22.

Sixth Midwestern Forum on Visual Teaching Aids at Bellfield Hall, University of Chicago campus, July 21-22.

Further data on these programs will be given in the June issue.

- The "first film made expressly for television presentation," says Will Bishop, MGM publicity director, is titled "Patrolling the Ether" and was shown on April 10th to a trade audience by Zenith Television Station W-9XZV.

- The Federal Communications Commission has received 109 applications, so far this year, for new broadcasting stations. Of these, 66 were for Frequency Modulation, 25 for Television, and only 18 for standard broadcasting. Many think this points the trend of the future.

- Uruguay showed the *Sonja Henic* pictures. But Uruguay has no ice. So a wave of frantic roller-skating swept Uruguay. "Trade follows the films," remarked Motion Picture Herald.

- De Mille's technicolor war saga, "The Story of Dr. Wassell," was given a brilliant preview in the nation's capital before top-ranking Army, Navy, Marine Corps Officers, Congressmen, Senators, Supreme Court Justices, and social leaders of the District of Columbia. Receipts of \$25,000.00 went to the Navy League's Red Cross Fund.

- An elaborate and unique exhibit—arranged at Dartmouth College for Navy trainees and other students—presents the complete history of the three-dimension picture: From the invention of the stereoscope by Oliver Wendell Holmes and rare stereoscopic photos taken before the Civil War—through the hey-day of its social success when the stereoscope replaced the family album for home entertainment, showing a completely furnished model of a Victorian parlor—and down to the present-day Vectograph which, through polarized spectacles, is teaching the Armed Forces air photography, geometry, map-making and other wartime subjects.

- An Army film—"The Negro Soldier" (4 reels), a Frank Capra production, written and supervised by a negro, Carlton Moss, who also plays a leading role—is a social documentary of high interest and of more than wartime potentiality. It pleases the negroes. It can make white people think, even change their attitudes. It is now being released to theatres through the War Activities Committee, and a 16mm version will be available June 15th through the OWI.

## Surveys and Statistics

**A**CCORDING to the Wendt Report:

The Army has 50 to 75 Directors of Visual Aids; 250 Libraries of audio-visual materials; and 250 copies of each film produced. The Signal Corps produced 270 films in 1943 alone—its total production for the war being nearly 1000 films, which is five times the films made by Erpi in a decade and over. But cost-per-film is higher than Erpi's.

- The Will Hays Report says:

In 1943 theatres sold over \$770,000,000, in War Bonds, and personal appearances by stars another \$1,337,000,000—total over \$2,000,000,000. Theatres collected \$3,000,000 for the Red Cross, \$1,600,000 for the United Nations Relief, and \$2,000,000 for the March of Dimes.

Further data are that 417 features and 449 short subjects were released in 1943 . . . that Teaching Films Custodians Inc., a branch of the Motion Picture Producers and Distributors of America, now has a library of 6000 16mm short subjects for the use of schools (!) . . . and that 1307 new reels were added in 1943 (!) . . . that the Industry's main functions are "entertainment, information, inspiration," education not mentioned.

- The Commission on Motion Pictures in Education has started spending the \$100,000.00 given it by the Motion Picture Industry. It will first "survey the post-war application of films to the school-room," then recommend a "program of specialized teaching film production," then tell how to "integrate visual education with school curricula," and then will consider the sources of teaching film production—(1) the organized entertainment film industry, (2) commercial producers, (3) specialized educational producers. As to which will emerge as the major source of teaching films, the field can only await the Commission's conclusions. At present it appears that, after analysis of the Teaching Films Custodians achievements so far, "several of the Commission members believe that this record points the way toward even greater use of Hollywood product." The ultimate findings of the Commission should be of extraordinary interest to the educational field!

- The over-all record total attendance on a single picture is announced as 51,000,000 for "Gone with the Wind." Some five million saw it twice, a half million three times.

- Comparative motion-picture theatre figures for two years are interesting:

Gross admissions (without tax) for	
1942.....	\$1,193,400,000
1943.....	\$1,363,250,000
Average ticket price for	
1942.....	25.5 cents
1943.....	27.5 cents

Weekly ticket-buyers for	
1942.....	90,000,000
1943.....	95,000,000

(But Gallup poll says about 65,000,000)

## Plans and Predictions

**F**OUR of the many questions facing the television-planners are these: (1) Will the coaxial-cable method or the relay-station method prove better for nation-wide television broadcast? (2) Will television broadcasts be more economical and effective from film or from "live pickup"? (3) Will television news replace newsreels—or will newsreels be made as always and televised to reach the national audience more quickly than by distribution of prints to theatres? (4) William Fox poses another question—as to whether theatres will be turned into garages when real television comes.

- Televised News Programs from Press Association, Inc., radio affiliate of the AP, may be inaugurated this month through Filmidea, Inc. They will be summaries from news camera films.

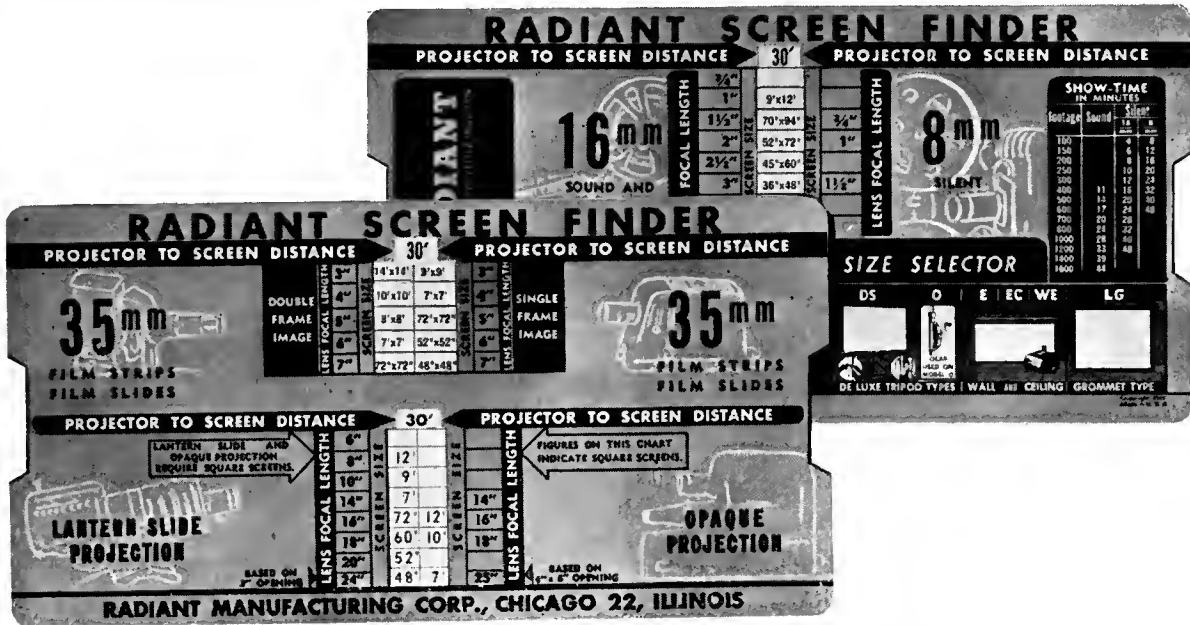
- Bell Telephone plans post-war television development with 7000 miles of co-axial cable linking important cities, coast to coast, north to south, complete by 1950. First circuit, New York to Washington, ready in 1945. Another plan, by American Telephone and Telegraph Co., will construct micro-wave-length relay stations 30 miles apart between New York and Boston for regular television broadcast.

- One "expert" got into print (we mercifully withhold his name) with the wishful thought, emitted as prediction, that the post-war period will see "a good 16mm sound projector" available to schools at \$25.00. (sic!). Such absurdity in print is a high disservice to the field. Maybe it was a misprint, we hope.

- There is much agitation in England toward the idea of having war projectors "given to schools after the war." Head of the Boys and Girls Cinema Clubs, J. Arthur Rank, and the director of Gaumont-British Instructional Ltd., Javal, are staunch promoters of the plan. A group of civic-minded Members of Parliament, headed by the educational expert, Kenneth Lindsay, are trying to amend the Government's Education Bill to require every school to install a projector. Javal's five-year plan, ending as the war began, aimed at a projector each in 21,000 English and Welsh schools. Final achievement, 500 projectors installed in the five years! Obviously the sales effort needs help. The proposed free disposal of war projectors will speed up results considerably.

- Wendell Willkie's "One World" will be produced by Darryl Zanuck for 20th Century Fox, of which Mr. Willkie is Chairman of the Board. Expected to cost about \$3,000,000. Profits to be divided between the Wendell L. Willkie Fund, a charitable foundation, and Simon and Shuster, publishers of the book. At Mr. Willkie's request, the picture will not be shown until after the November elections.

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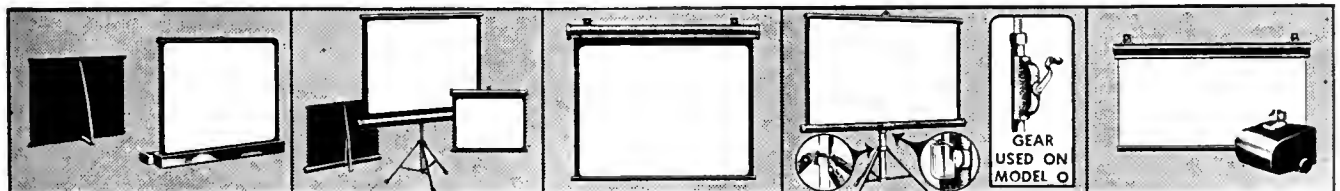


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A United Artists release, the picture co-stars Alan Curtis as Schubert, and Ilona Massey, the Hungarian singing actress, who is gay and charming as the girl with whom Schubert falls in love.

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# The Coolidge Visual Aid Squad Functions

Full details on a highly efficient organization of student-operators for school projection.

**DAVID F. CHASSY**  
Calvin Coolidge High School  
Washington, D. C.



Above: Some members of the Coolidge Visual Aid Squad.  
Left: Trainee taking projector examination under pressure.

**A**T Calvin Coolidge High School, Washington, D. C., we have a student organization which has done much to encourage the use of visual aids in the classroom. Our Visual Aids Squad, organized soon after the opening of the school in 1940, has won over many a faculty convert to the cause of visual education by the simple expedient of very definitely relieving the teacher of all responsibility for procuring and operating the necessary projection equipment.

For carrying on the program, we have portable projection equipment as follows: two 16mm. silent movie, one 16 mm. sound movie, two slide projectors, one opaque projector, besides 16 mm. stationary movie equipment in the auditorium booth. The portable equipment is used in any classroom where proper lighting conditions prevail. There is one room set aside for projection use exclusively.

The bulk of the visual instruction material comes from the centrally located Visual Instruction Library which serves the entire D. C. school system, on the primary, secondary, and collegiate levels. The material is sent by special messengers to each of the schools on a regular weekly schedule. Even during these trying times, the service is uninterrupted and very dependable. The task of the Visual Aid Squad is to integrate the above service with the visual instruction program at Coolidge.

**Step 1.** At the beginning of the school year, the Coolidge Visual Aids Office receives a catalogue from the D. C. Visual Instruction Library listing all materials available for the current year. This listing is periodically revised or supplemented. The Coolidge Visual Aids Office then prepares duplicate lists, classified by subject matter, and distributes these lists to the various departments throughout school, for permanent reference by every teacher in his own subject.

**Step 2.** The teacher consults this list periodically, selects items, prepares Form No. 1 and forwards to the Coolidge Visual Aids Office. (For example, see Form No. 1 as filled out by Mrs. Anderson on Monday, Dec. 6.) (Forms 1, 3, 5, 6, 7, are slips of standard 3x5 card size. Only Form 1 is shown here.)

**Step 3.** On Tuesday, Dec. 7, the Coolidge Visual Aids Office consolidates similar orders from other teachers throughout the school, and prepares Form No. 2 in duplicate. Both of these copies are mailed the same day to the D. C. Visual Aids Library, where they are "processed". The Visual Aids Library confirms the dates requested, or names substitute dates, and returns one copy thus processed to the Coolidge Visual Aids Office.

**Step 4.** By Friday, Dec. 10, the Coolidge Visual Aids Office is able to relay confirmations and substitutions from Form No. 2 to the teachers concerned. (On Form No. 3). When agreement is reached with teachers regarding substitution dates, the Visual Aids Office prepares Form No. 4, the Projection Squad Assignment Chart. Forms No. 2 and No. 4 are posted side by side on the bulletin board in the Visual Aids Office, headquarters for the Visual Aids Squad.

**Step 5.** On Monday morning, Dec. 13, the Visual Aids Squad operators consult Forms 2 and 4 for the operations scheduled. For example, the first operator assigned for Monday, Jane Miller, looks for the box next to her name. She will note the Key No. 89. She realizes, by a glance at both forms, that she is to operate a 3-reel silent movie, "From Clay to Bronze," in room 316, for Miss Fontanini.

**Step 6.** Our operator proceeds to room 316, where she finds the projector assembled, threaded, and focused. All Jane has to do is to flip the start

Form 1

PUBLIC SCHOOLS OF THE DISTRICT OF COLUMBIA  
CALVIN COOLIDGE HIGH SCHOOL

To D.F.Chassy Room 115 V.A. OFFICE  
From Mrs. Anderson Date Dec. 6, 1943

Please order the following visual aids for me, and project same as indicated below. (Type desired circled)

SILENT FILMS	SOUND FILMS	SLIDES	STILLS
Title		Date	Periods
1. Vitamin D		Dec. 17	1-3
2. Nursing		Dec. 17	2-4
3.			

button at a signal from the teacher. No time is wasted. How does it happen that Jane finds all in readiness upon her arrival in room 316? This is because of the squad's co-operation.

You will note on the Assignment Chart that Jim Strand and William Sealfrank are assigned to the AM preliminary period. The boys are members of my home room class. Since my room adjoins the Visual Aids Office, it is a simple matter for them to attend to both their home room duties as well as their squad assignments. Next to Jim's name on the chart are the symbols which mean that Jim is responsible for the setting up of any silent projector scheduled for the first period, with

its proper film, or any opaque projector. The symbols next to Bill's name similarly instruct Bill to set up a sound machine for the first period, whenever scheduled, or a stereopticon. This explains why everything was in readiness for Jane when she appeared in Room 316 the first period.

Step 7. As soon as Jane has completed showing reel 1 of Film No. 89 on the machine A, she will immediately start reel 2 on machine B, which has already been threaded and focused along with machine A. While reel 2 is running on machine B, Jane will rewind reel 1 from machine A, and thread that same machine with reel 3, which will be all set to go when reel 2 on machine 8 is completed. Likewise, while reel 3 is running on machine A, Jane will rewind reel 2 from machine B. Then she will thread machine B with reel 1, which you note was rewound a little while ago. When reel 3 is completed on machine A, the teacher takes over. Jane then carries on by rewinding reel 3 and threading machine A with reel 2. Thus both A and B machines are again in readiness for the second period under another operator, Don Witters. Of course, we assume that two silent machines were available for this period. When we use our single sound machine, we just don't synchronize. We have hopes. Incidentally, it is rare that Jane is required to project more than three reels dur-

Form 2

PUBLIC SCHOOLS OF THE DISTRICT OF COLUMBIA  
Visual Aids Order to VISUAL INSTRUCTION LIBRARY Date . . . Dec. 6, 1943  
From CALVIN COOLIDGE HIGH SCHOOL

Type	Key	Reels	Title	Teacher	Date Wanted	Periods Wanted	Dates Confirmed by Library
<b>SOUND MOVIE</b>							
	Key#						
	78 (1)		Circulation	Miss Wenchel	Dec 14	2,3,4,6	...✓...
	79 (1)		Food-Nutrition	Miss Kent	Dec 14	1,5,7	...✓...
	80 (1)		Electrodynamics	Mr. Himes	Dec 15	1,3	...✓...
	81 (1)		Sound Acoustics	Mr. Himes	Dec 15	2,5,6	...✓...
	82 (3)		The City	Miss De Atley	Dec 15	4,7	...✓...
	83 (2)		Conservation	Miss Barkley	Dec 16	1,3,4,7	...✓...
	84 (1)		Chemical Reaction	Mr. Warren	Dec 16	2,5,6	...✓...
	85 (1)		Vitamin D	Mrs. Anderson	Dec 17	1,3	...✓...
	86 (1)		Nursing	Mrs. Anderson	Dec 17	2,4	Jan. 6
	87 (1)		Mexico, Arts	Miss Gunning	Dec 17	5,6,7	...✓...
<b>SILENT MOVIE</b>							
	Key#						
	88 (2)		The Silversmith	Mr. Jacoby	Dec 13	6,7	...✓...
	89 (3)		Clay to Bronze	Miss Fontanini	Dec 13	1,2,3,5	...✓...
	90 (1)		The Frog	Mrs. Barrett	Dec 14	1,3,5,7	...✓...
	91 (1)		Pond Insects	Mr. Chassy	Dec 14	2,4,6	...✓...
	92 (1)		Correct Shorthand	Mrs. Green	Dec 15	1,2,3,6	Jan. 4
	93 (2)		Eyes - Advanced	Miss Crigler	Dec 16	4,5,7	...✓...
	94 (1)		Yorktown	Miss Fairbanks	Dec 16	1,2,3,5	...✓...
	95 (2)		Asia Today	Miss Hanft	Dec 16	6,7	...✓...
<b>SLIDES</b>							
	Key#						
	96 (20)		Romeo and Juliet	Mrs. Sandefer	Dec 13	1,3,5,7	...✓...
	97 (24)		Tale of 2 Cities	Miss Taylor	Dec 13	2,4,6	...✓...
<b>OPAQUE MACHINE</b>							
	Key#						
	98		Misc Photographs	Miss Trufant	Dec 17	1,3,5,7	...✓...
	99		Misc photographs	Miss Walter	Dec 17	2,4,6	...✓...

ing any one period, generally less. Our teachers usually plan for a twenty to twenty-five minute program, which leaves the operator sufficient time to prepare for the next period. When Jane has completed preparations for the second period she will return to the V. A. Office, if there is still time; otherwise, she will proceed to her next class. If any emergency arises requiring my immediate attention Jane will report directly to me in my classroom.

**Step 8.** At the beginning of the second period, Don Witters reports to the V. A. Office, checks in, and proceeds to his assignment. Upon arrival in 316 Don will double check on his associate's preparations, and await the "go" signal from the teacher. At the end of the period all is in readiness for Howard Brooks to take over for the third period. And so it goes until the fifth period when Westerfield takes over. Westerfield notes on the Assignment Chart that although he is to project No. 89 during the fifth period, he must prepare No. 88 for his sixth period successor, Henry Porten. Therefore, before proceeding to room 316, he picks up film No. 88—"The Silversmith," scheduled for Mr. Jacoby's class. At the close of the 7th period showing of film No. 88, Norton Marshall will cart all the equipment back to room 115. Marion Boat, Inventory Clerk, will make his daily check (on form No. 5).

The Training of the Operators

Obviously, the synchronization of this student activity requires adequate training. Since I, myself, carry a full teaching program together with other miscellaneous extra-teaching responsibilities, I am in no position to take any active part in the training program. Therefore, we have developed a system whereby the more experienced squad members instruct the younger members in the "know how" of projection duties. The squad members are of three ranks—the senior members, the junior members, and the trainees. The senior members must have served effectively for at least two semesters, the junior members for one semester, before acquiring rank and title. Within each assigned period we try to have on duty one senior member, one junior member, and an occasional trainee. The senior member is responsible for the education of the trainee co-assigned with him for that period. For example, Don Witters is responsible for the training of Joe Neophyte, No. 2. Whenever Don and Joe are able to get together for a training session they take out the equipment and go over the details of good projection technique. The training is leisurely, but thorough. There is no urgent need of Joe's immediate service. Within a few weeks Joe is ready to operate the slide machine and the opaque machine. However, the training for the movie projectors is prolonged. Wit-

(Continued on page 220)

Form 4

ASSIGNMENT CHART for CALVIN COOLIDGE SQUAD

Period	Name	MONDAY		TUESDAY		WEDNESDAY		THURSDAY		FRIDAY	
		Job	Room	Job	Room	Job	Room	Job	Room	Job	Room
Prelim.	Saalfrank, W. Strand, Jimmy	DEC 13 SD ST SL OP		DEC 14		DEC 15		DEC 16		DEC 17	
1	Miller, Jane Weiner, Irving Neophyte "Joe"	89 SL 316 96 ST 210	79 SD 316 90 SL 119	80 SD 225	83 SD 316 94 SL 206	85 SD 316 98 OP 206					
2	Witters, Don Booth, Mary Neophyte, "Joe"	89 SL 316 97 ST 208	78 SD 316 91 SL 115	81 SD 225	84 SD 327 94 SL 206	99 OP 202					
3	Brooks, Howard George, Joseph Neophyte, "Joe"	89 SL 316 96 ST 210	78 SD 316 90 SL 119	80 SD 225	83 SD 316 94 SL 206	85 SD 316 98 OP 306					
4	Harris, Dean Volkmer, Eldon Neophyte, "Joe"	97 ST 208	78 SD 316 91 SL 115	82 SD 316 93 SL 115	83 SD 316	99 OP 202					
5	Westerfield, E. Oehm, Fred Neophyte, "Joe"	89 SL 316 96 ST 210	79 SD 316 90 SL 119	81 SD 225 93 SL 115	84 SD 327 94 SL 206	87 SD 316 98 OP 206					
6	Porten, Henry Boone, Daniel Neophyte, "Joe"	88 SL 316 97 ST 208	78 SD 316 91 SL 115	81 SD 225	84 SD 327 95 SL 210	87 SD 316 98 OP 202					
7	Marshall, Nort Boat, Marion Neophyte, "Joe"	88 SL 316 96 ST 210	79 SD 316 90 SL 119	82 SD 316 93 SL 115	83 SD 316 95 SL 210	87 SD 316 98 OP 206					

SD, sound movie SL, silent movie ST, stereopticon OP, opaque machine

# Teacher Education: When Do We Start? \*

Presenting some shortcomings of teacher training in the audio-visual field, with suggested remedies.

EDGAR DALE

Bureau of Educational Research  
The Ohio State University, Columbus, Ohio

YES, when do we start? My title is provocative rather than accurately descriptive. But are we yet past first base as far as teacher education is concerned? Since this is a matter of judgment and opinion let's set up some of the standards which describe an effective teacher education program.

1. *In an adequate teacher education program in the audio-visual field there will be a statement of necessary competencies and of the experiences necessary to achieve these competencies.*

I don't believe this standard is reached anywhere. You will find scattered literature on what constitutes competency in this field. A few have attempted to put these things down on paper. But I do not know of a college of education or teachers' college which insists upon a mastery of competencies in this field.

Yes, I know that we offer courses. And some of them are compulsory. But would anyone defend them on any ground other than that they make a good start? Are any of us telling prospective teachers that they aren't ready to teach yet because they haven't mastered some simple skills in using the blackboard? Must one have stated, definite competencies in the handling of excursions in order to get a teacher's certificate? Or be a skillful demonstrator of the meaning of fractions, of how to read a map, or how to use a rotary saw safely?

I'm not now saying that, once agreed upon these competencies, we should then teach them one by one out of the context of real, live teaching situations. Indeed it is only in rich, vital teaching situations that we can develop these competencies. Better teacher education in the audio-visual field means that we must improve the general quality of teacher education. More careful attention to the general problem of what constitutes the competencies of the effective teacher will help to such improvement.

2. *A good teacher education program in the audio-visual field will require that the entire college use audio-visual materials as a regular part of its teaching procedure.*

One of the common problems faced by teachers in schools is the previewing the recordings, films, film strips, or slides that they plan to use. Failure to preview is a common weakness. But if we had effective use of these materials on the college level, many of them would not only have been seen by the teacher but also used by her in practice teaching. Hasn't the time come when we should expect every teacher to have heard the best recordings in her field, seen the

finest films, and used the best pictures before she has received a teacher's certificate?

How many colleges are making instructional use of Hollywood films—both features and shorts? Do many college students see films like "New Prisons—New Men," a *This Is America* release? Do they see "The World at War" which many of you own in the 16mm. version? Do students view the short version of "Magie Bullet?"

Are most college instructors skillful in the uses of the blackboard? Can they do simple drawing well? Do they turn readily to the blackboard to write down a technical term or to note the five or six points that they are making in their lecture. Some do. Many do not. Do most colleges use their bulletin boards effectively? Is the bulletin board in the library changed regularly? Is it attractive and inviting? If it is, students will imitate it when they develop their own bulletin boards.

Remember—we teach as we were taught, not as we were taught to teach. That's why progress is so slow. But to have an effective teacher education program in audio-visual materials, we must have an educational program that is audio-visually effective.

3. *An effective teacher education program requires a rich supply of teaching materials in the schools.*

Let's explore this a bit. A common unit in elementary geography is one dealing with China. Now, can I go into your school tomorrow and find there a file of excellent photographs on China itself, e.g., rice fields, temples, emphasis on manual labor, crops of various kinds? Or better still, would there be a file carefully classified under Industry, Transportation, Agriculture, Religion, and the like?

Will you also have easily available a large map or maps of China, by means of which these ideas just presented are clearly shown in their geographical context? Do you have large maps by means of which pupils can follow the Chinese war front? Would the map, for example, show the difficulty of access to China by land from Burma? Would it show the river valleys? The appropriate elevations and the like?

Would you have some recordings on China, perhaps Madame Chiang-Kai-Shek's speeches? Could you put your hands quickly on Pearl Buck's tribute to Sun Yat Sen in a recent *New York Times* magazine section? In other words, do you have at your finger tips a rich supply of teaching tools on this commonly taught unit or subject? Do you have a feast or a famine?

4. *Teachers in service must be regularly informed about new materials of instruction, given an opportunity to preview them and discuss problems of use with other teachers.*

If this situation does not obtain, we do not have an adequate system of teacher education. For, under no circumstances, can we assume that a four-year program of teacher-education, involving as it does far more study of subject matter than actual preparation for teaching, can give enough skills, enough information, enough attitude development to carry the student

\*Address given at The Northern Ohio Visual Aids Conference in Cleveland, April 3, 1944.

through the rest of her teaching career. You simply can't have an effective teacher-education program in the audio-visual field unless you have a careful, consistent, in-service training program also.

#### One Approach to the Problem

We are developing a teaching aids laboratory at the Ohio State University. It isn't unique. Other schools have done a notable piece of work in this field. It is only through some such plan as this that we are ever going to make any progress in this field. Compulsory courses in audio-visual education won't do it. Exhortation won't do it. Even rich supplies and materials alone won't do it. There must be intelligent practice, too, supervised skillfully.

What should be the goals of a teaching aids laboratory? First, we must be a service agency for the college. We must understand that the failure to use audio-visual aids in college teaching has usually not been a lack of interest or any unfavorable attitude. Most instructors say that it is a good thing to use audio-visual materials. There is no active opposition. But each individual instructor cannot carry forward the practice and investigation and study necessary to determine the available aids. He needs help. We have noted again and again that the average instructor who tries to use a film or recording catalog is baffled by the complexity of the offerings. Then he orders some of these materials and is often disappointed. He goes back to textbook teaching with certain misgivings.

That isn't all. Suppose he wants a certain film. He then has the laborious problem, not so complicated but very annoying, of arranging for his department to pay the dollar or two necessary for the film rental. He, or some one else, must write a letter. He must see that there is a projector available, check the film when it comes in, and the like. This is an impossible situation. Even when he has the projector and the film or whatever it is that has been ordered, he must arrange the projection and see that the room is properly darkened. This again is another chore, especially in many of our old college buildings. The result is that a series of tiny annoyances, and some not so tiny, have built up in the mind of the instructor a barrier against the use of this material.

The solution is simple. Instead of having *every* person do all this work, have *one* person do it. I know that you are saying, "Well, after all, that is what an audio-visual director does in a city school system." Yes, that is true, but we don't have many such persons in public school systems and we have still fewer of them in colleges and universities.

What I want to see, then, and we won't be successful in teacher-education until we have it, is a rich laboratory of teaching materials and teaching suggestions available to every member of a college faculty, and similar opportunities for every teacher in a school system. The war is going to hasten this. We have learned that if you are going to wage war, you have to have soldiers who are well taught and if you teach aerial gunnery or first aid or "Why we are in the war," you can turn very quickly, simply, to a film such as "Battle of Russia," to a chart dealing with a calibre-50 machine gun, to a map put out by the Morale Services Division of the War Department.

Teaching tools and teaching materials are at your fingertips. We must duplicate that in the college and university.

We must go still further. We must equip certain classrooms as teaching aids rooms. This is just a preliminary step, but a necessary one. These rooms which might well be double classroom size, should have equipment of all sorts available in them, playback equipment, filmstrip projectors, motion picture projectors, and the like. Many classes should be routed to this room and this space can be used economically.

We will not have a satisfactory teacher-education program until we have produced materials specifically for teacher-education. We shall have to show how to use audio-visual materials by using specially prepared audio-visual material. To illustrate a demonstration we need a motion picture of that demonstration. To illustrate oral reading levels, we should have a series of recordings of such oral reading. We ought to have films which show how an alert teacher uses a multiplicity of teaching material on fractions, decimals, etc. We must, of course, take our prospective teachers on excursions, but these excursions are time-consuming. We must also photograph typical excursions, how they are prepared for and followed up.

The above type materials might be described as the "how to do it." They have the advantage of specificity and the disadvantage of the fact that there are many ways of teaching. A further need in teacher education is the production of a number of teaching situations or problems. Through a film or recording, we can sharply etch a particular problem in the teaching of reading, in guiding a high school student toward a vocational career, in meeting a special type of disciplinary problem, and the like. But the films or recording or film strip does not give the answer. It merely poses the problem. It poses the problem with the sharpness, concreteness, and dramatic quality of audio-visual materials. Discussion, reading, lecturing, demonstrations will follow as possible solutions for the problem are sought.

Is this new approach in teacher-education likely to come as a wave of the future? Don't depend upon it. If you are a superintendent of schools or a principal charged with the hiring of teachers, make certain that they know their teaching materials. If that means putting pressure on us in the teachers' colleges, please do that. Teachers, in turn, who are in school systems, need to put on pressure to see that they get adequate materials with which to work. No workman likes to work with dull or inadequate tools. To the reply that we cannot afford these materials, let us answer that we cannot afford ignorance either.

The past twenty-five years has been a period characterized by attempts to get adequate materials made and to try to purchase them. We haven't licked this problem yet, but we are on the road to doing it. The other problem, that of effective use of these materials, is still in its infancy. One of the most effective ways of assuring this improved use is through a revolutionary change in methods of teacher-education. Part of that revolution must come through increased use of these new-type teaching materials in the teachers' college itself.





Two pictures from a slidefilm series on Machine Shop Mechanics made by the Society for Visual Education for vocational training in industry, showing the use of micrometer (left) and caliper (right).



## Filmstrips for War Training Classes\*

**Visual education, even under the extraordinary handicaps of the war emergency, still works.**

**JOSEPH A. ROENIGK,**  
Cleveland Trade School, Cleveland, Ohio

**W**OULD you like to "sit in" on a group of trainees for war production and see how visual aids function in the rapid training of skilled and semi-skilled workers? Here of course, we have to set up a simulated situation to show what teachers in this work have to cope with. It is very different from "orthodox" classroom procedure and at times is exasperating.

Last summer, I was doing what is called "on the line" training in a Cleveland factory where the new employees were largely "ini-grants" from the South. There were no facilities which could be called a classroom. I picked out a spot in the stockroom between rows of bins and shelves for storing parts, because it was naturally dark there when the lights were turned out. We used empty nail kegs and packing boxes for seats. I hauled in my car a portable screen, projectors and a blackboard (3 ft. by 4 ft.) which could be set up when needed.

The class was made up of production operators who were relieved from their work stations for the brief period to attend class. I recall teaching a class in a plant where it was desirable (not to upset production schedules) to have the class meet at shift time, 3:00 to 3:30 P. M. The only available place to meet was in a corner of the cafeteria. Here the workers gathered for a snack or a pack of cigarettes and the customary greetings at the "change of shift." In a din of conversation and the rattle of dishes, my class would gather and they were usually supplied with pop and sandwiches. The class was always augmented by a number of curious listeners who were not

always considerate of the teacher. You just can't be disturbed by such distractions although it is disconcerting—besides, sometimes a kind soul would buy the teacher a bottle of pop.

The experience of a co-worker doing this same kind of teaching illustrates the level at which some of this training must be conducted. He was to teach fractions of an inch, decimal equivalents and reading a micrometer, to a group of machine operators and line inspectors. For an average group this is not a big assignment but in this instance he just was not "putting it over." The word *equivalent* wasn't in their vocabulary and one woman said: "You can get as many quarters out of an apple as you want to." Illustrations such as four quarters in a dollar, etc., wouldn't work because to them, each 25-cent piece was a separate object—not a part of a larger unit. He used various devices and probably each contributed something in establishing the concept, but he finally succeeded by using a telephone directory. Each page represented a thousandth of an inch; altogether the pages made up the unit—one inch, a thousand pages. Half a book was 500 pages, a quarter book, 250 pages, etc. Thus were taught the decimal equivalents.

Not all war training classes are at this level nor the physical handicaps so extreme, nor are the members of any one class so unlike in backgrounds and abilities. If you like to work with a wide range of individual differences, try one of these classes. There are the foreman groups with high skills and abilities who are directing other workers. There are skilled mechanics who are being upgraded by learning other skills to broaden them. There are other groups composed of persons anxious to change from non-essential

\* Talk given at the Visual Aids Conference, Cleveland.

Right: Frames from the Jam Handy slidefilm unit on Mathematics.  
 Below: From "Using a Follower Rest," one of the USOE films on the Engine Lathe, distributed by Castle Films.



If the COMMON DENOMINATOR is higher than necessary, it will cause extra work.

$$\frac{2}{3} + \frac{3}{5} + \frac{7}{15} = ?$$

$$\frac{150}{225} + \frac{135}{225} + \frac{105}{225} = \frac{390}{225} = \frac{26}{15}$$

15 parts was high enough to express these fractions in like parts.

We learned that the quickest way to perform a series of multiplications and divisions is . . .

$$2 \div 3 \times 5 \div 8 = ?$$

1. MULTIPLY THE MULTIPLIERS. (NUMERATORS)  $(2 \times 5) = 10$
2. MULTIPLY THE DIVISORS. (DENOMINATORS)  $(3 \times 8) = 24$
3. DIVIDE THE MULTIPLIERS BY THE DIVISORS.  $10 \div 24 = \frac{10}{24}$

to war work—clerks, housewives, professionals—intelligent and schooled but to whom shop work is entirely strange. They are not only eager to learn but are quick to catch on—qualities which make teaching a pleasure.

The enormous amount of visual material now available for war production training has been a genuine help. There is also an abundance of printed material, such as diagrams, pictorial charts and instruction manuals, which is available for distribution to trainees. We look at this array of material and say "it's a god-send," but actually it has limitations. It is excellent in its utility if we know those limitations. The planning, production and use of visual aids are much like the same operations in the development of an automobile. It was carefully designed by engineers, tested in laboratories and on the proving ground, and then turned over to the public to drive. What the automobile manufacturer calls "bugs" did not show up when the car was tested by experts, but when handled by the average driver under conditions which were not simulated in the laboratory, deficiencies showed up.

With all this material, printed as well as that prepared for projection, there are two important requisites for its effective use—*timing* and *integration*. If we do not observe these guide posts, much of the efficiency and value of visual aids are lost. Timing is important in that the visual material must be used at the precise time in the learning process, when the trainee needs it. Too early, the material is "over his head;" too late is just too bad. After he has learned the manipulation of a tool or a machine or has performed an operation by whatever method was expedient, he has established habits which are difficult to change. There is little need for a visual aid after the learning process is completed and to correct an error in his technique requires other teaching methods.

Proper timing also includes the breaking down of a skill or operation into its elements and using a

visual aid for only as many elements as can be retained and applied through practice. That is why teaching films and slides should be short—many of them are too long and cover too much territory at "one sitting." Sometimes well planned visual aids are used improperly and miss their mark entirely. I have seen teachers take trainees, regardless of their individual progress or stage of training, to the projection room and show them three or four subjects of moving pictures—sort of a double feature night, but without the "free dishes."

Integration is a close ally of timing and consists of using various teaching devices in close continuity, so that the learning of one phase, process or operation is completed before engaging in another. It means that the shop work or skill practice must be carried on at the time the visual aid is used; that the supplementary reading, testing and follow-up or remedial teaching must follow in close sequence. This is not always easy to do and many difficulties arise because of new enrollees, absence, various learning rates, and range of background. One is often tempted to give up to easier ways of teaching, but it is results in a time of crisis that we are after. Educators have been accused of teaching much subject matter superficially, but here is a situation where a little subject matter is taught intensively. Briefly, integration, as here used, implies bringing together the many elements in the learning process, properly timed and executed to accomplish the doing of an operation or skill as near perfectly as possible, as quickly as possible.

The vital part that visual aids play in this process is obvious and the relative value of each kind of aid may be argued, but whatever kind is used, integration and follow-up are indispensable. I prefer to use filmstrips in presenting essential and detail instruction. However, I use all types, film strips with recordings, 16mm. sound film, charts and manuals—each has a worth in its place, if fitting and properly used. In

(Concluded on page 206)

# Film Program of a Public Library\*

**The significant role that awaits public libraries in the field of adult and community education through visual materials.**

**R. RUSSELL MUNN.**

Director, Adult Education, Cleveland Public Library

FOR twenty years the Cleveland Public Library has cooperated with the local theatres in an arrangement wherein we publicize good entertainment films along with related reading. Ever since there have been printed catalogs, we have helped informal groups to find where they could borrow 16mm. educational films.

It was less than two years ago that we actually began to assemble a library of 16mm. films for direct lending to the public. The Board of Trustees made an appropriation of \$1000 for the purchase of films and, through the cooperation of the local OCD and the Council on Inter-American Relations, we became a depository for OWI and CIAA films. With this as a nucleus we have continued to expand, and we now handle films from the British, Canadian, French, Belgian, and many other governments, and have steadily filled in with our own purchases. Thus, in less than two years, we have built a collection of 400 documentary and other educational films, almost all 16mm. sound.

Our loans average 800 monthly. During 1943, our first full year of operation, we reported 7750 showings of our films to a total actual audience of 372,760 and a total per film attendance of 762,474. This may seem small to school people. However, when you consider that the borrowers are mostly adult groups and not formal classes, the figure does seem substantial. We lend to industrial plants, social agencies, schools and colleges, OCD groups, churches, clubs, PTAs, and recently have begun to develop quite a business with individual borrowers. We make no charge (except fines for late returns) to any borrower in the county. Except with the few films which we lend outside the county, all loans are on a 24 hour basis, and the films are picked up and returned by the borrower. We take no responsibility for projection.

A fundamental question which must occur to all educational film users is: Why should a Public Library be operating in this field? The answer, from the librarian's point of view, is simple. All progressive public libraries these days are convinced that their field of endeavor extends far beyond that of merely lending books to those with sufficient interest to come to the library to get them. A public library is an educational institution, with all that term implies, albeit the emphasis is on the dissemination and distribution of the materials of education. For years we have handled pictures, records, microfilm, and other

non-book materials. For decades we have been trying to find new and more effective means of disseminating and recording information. The 16mm. educational film is an educational medium and it belongs in the library with other printed matter. Furthermore, it fits into all the technical processes of a library. You can catalog it, give it a Dewey decimal number, you can put it on a shelf, you can lend it on a borrower's card, you can even include it in a bibliography, or you can refrain from doing any or all of these things. As far as the technical processes are concerned, about the only difference is that, when it is returned by a borrower, you inspect it by turning a crank rather than by leafing over pages. The wide-awake public library cannot neglect the 16mm. film as one of the most effective of all the various kinds of educational printed matter.

From the standpoint of the use of films in adult education, and I mean all kinds of informal adult group activities, the library is in a peculiarly advantageous position to serve. We are non-political, non-profit. We have no ax to grind, we are interested in ideas, not in fees. Our mandate is to serve education in any form in which it may appear, with whatever materials may be appropriate. We took a leading part last fall in organizing an institute on visual aids for the Cleveland Church Federation. We have frequently spoken before, and arranged screenings for, such groups as the Motion Picture Council, the PTA, the Federation of Settlement Houses, OCD, etc. Finally, we have conducted a great many film programs of our own. Every Friday noon we have public screenings of recent films in the Main Library Auditorium, and these meetings are consistently well attended, not only by individuals interested in the latest films, but by representatives of groups who come to see them with the purpose of using them later in their programs. We have conducted film forums and various kinds of film meetings at the Main Library and in many branch libraries. We are collecting films of interest to children and these are now being used as a variant for the ever popular storytelling hour by the children's librarians. In all cases where films are used in our own programs, we try to relate them to books and to the learning process, and we have frequent occasion to suggest speakers or discussion leaders to borrowers who may wish to augment the educational value of their films.

There are a few public libraries in the country which render similar service, although Cleveland is the only large city library so engaged, as far as I know. For a public library, this kind of service is "a natural." In conclusion, I hope the Department of Visual Instruction will recognize, more fully than is apparent in this program, the enormous importance of 16mm. films in adult education.

\*Address at Visual Aids Conference, Cleveland.

# The Film and International Understanding

DR. JOHN E. DUGAN, Editor  
Haddon Heights, New Jersey, Schools

## Interchange of Films Between Nations\*

THOMAS HODGE  
Film Officer  
British Information Services



Tower Bridge London, (from *Know Your Ally, Britain*)

BEFORE the war, I taught school in England, and my main subject was Geography. In fact I majored in Geography in College; and yet the things I've seen in the U. S. since I first came to this country some eighteen months ago, make me think that for a long time I must have been getting my salary under false pretenses. I have realized how little I knew of America and her people, and also how much more real my teaching would have been, if I could have used some good factual films about America.

Before the war, we in England had very few teaching films on any subject, and many of those we had were useless from a teacher's point of view, because they covered a subject right from the Junior Grades to the Junior College stage. In fairness to our own teachers and schools, I must say that our woeful ignorance of America and her people is about matched by that of the Americans about Britain and the British people.

I believe that a free exchange between the countries of all kinds of visual aids and especially of motion pictures is one of the surest ways we can learn about other people. (I am taking it that no one disputes my contention that we should know more of other peoples and lands.)

I hope that the international conference of the educational departments of the United Nations, soon to meet in London, will make real progress toward setting up simple machinery for a free exchange of educational motion pictures. I know that one of the sub-committees will deal solely with this question.

Much progress towards an exchange of knowledge through motion pictures has been made in the last two years. We, and the United States, have a motion picture and film strip service in Chungking; We—and I think the United States, though I am not sure about this—make many of our films available in Russia.

\*Talk given at the luncheon meeting of the Northern Ohio Visual Aids Conference, April 4, and broadcast over WJW, Cleveland.

In England, the British Government distributes many Russian films like *Soviet School Child* and *Salute to the Soviet*. So that our people could understand more about the European peoples who found sanctuary in England when Hitler swept across Europe, and the lands from which they came, and also about others of the United Nations, we made and distributed films like *This Is Poland*, *The White Eagle* (Poland), *Before the Raid* (Norway), *Our Fighting Allies* (Czechoslovakia) and a whole series on the British Commonwealth.

When America entered the war and began to make factual films, it was quite natural that we should want to show our people about the great war effort of the United States. So every OWI film which goes to England is shown to the British people by the British Government, either through its arrangements with the cinematograph trade (which by the way guarantees showing in every cinema in England), or by one of its 250 travelling cinemas which go to schools, factories, civil defense meetings, garden clubs, and so on. In fact they go to any organization which can raise an audience. Films like *Henry Browne-Farmer*, *Home on the Range*, *Bomber*, *Tanks*, and others, have been shown to more than 5,000 audiences in England.

We have also two films from the very excellent "Why We Fight" series. Frank Capra made these films to show the United States service men something about their allies and about the issues of the war. You will find *Battle of Britain* and *Know Your Ally Britain* two first-class films worthy of inclusion in any program.

Some of you may dub this exchange of films between the nations as propaganda. Who isn't propaganda conscious these days? If you feel uneasy about these films, all I ask you to do is to look at almost any of the films put out by Canadians, New Zealanders, Dutch, Norwegians, Poles, Czechs, Russians, and by the time you reach the end of your program you'll have learned a lot, but even in your most completely



A pottery class, with instructor, nurse and patients.  
(from *Psychiatry in Action*)

relaxed state, you'll be just as good an American as you were in the beginning.

I know, when I talk of British films, many will say, "Sure, the British films are good, but "the accent!" And you will probably say "the accent" in such a way as though you thought a British accent was some loathsome way of talking which the British had acquired after years of hard practice. My mother doesn't go to the movies very often. Probably once in five years. And when she does go, she says she "can't understand a word those Americans say." We see and hear so many American films that our ears have now become used to what once we thought of as your strange way of talking, and we understand them readily. I would like the Americans to hear so many British films that their ears too become accustomed to the "British accent," and, of course, when that happens I would imagine that there will cease to be a "British accent" so far as the Americans are concerned.

Here in America, films about Britain are shown in the motion picture theatres by arrangement with the motion picture industry. You recall famous films like *London Can Take It*, *Target For Tonight* and *Desert Victory*, which last by the way was shown in 11,000 cinemas out of a total of 16,000 cinemas in the United States. The OWI distributes others like *Message From Malta* and *Listen To Britain*. In addition to these two outlets we ourselves maintain our own distribution service of 16mm. sound films. At offices of the British Information Services and also at British Consulates we have set up film depositories where you can find films on farming and gardening, on the United Nations and on the British Commonwealth; science films for high school and junior college; films about our great industries, and films—like the now famous *Desert Victory*—on our armed services.

Probably one of the most important of our new films is *Psychiatry in Action*, which has been adopted

by the American Psychiatric Association. It shows the psychiatric treatment of neuroses in servicemen and civilians, and so is of tremendous interest not only to hospitals, doctors and nurses and psychiatric workers, but also to the many adult organizations now studying the problems of the rehabilitation of the service men or women.

A great beginning has been made during this war towards securing a greater and freer exchange of knowledge and information about our countries through the medium of motion pictures. Let us all work for some way to continue and to extend this exchange. As I see it, each country's contribution towards the building of the Peace can only be in proportion to its people's understanding of the problems and peoples involved, and I believe that motion pictures, together with all other available media, can best bring about this understanding.

### Filmstrips for War Training Classes

(Concluded from page 203)

teaching groups of wide ranges in learning ability and background (I have asked many of them which they like best), the motion picture is too fast in action. Narration is likewise too fast for some, and in both mediums, the commentary has words and terminology not always familiar to the group. When using filmstrips, the explanations can be tailored to fit the group. I prefer to use movies at the beginning of a lesson to stimulate interest or at the end to summarize.

In the selection of filmstrips for the mainstay, I like them without captions for use with such groups. Some descriptions are too advanced for these learners, and may also distract their attention from what the teacher is saying in connection with the slide. The photographs and diagrams need to be very simple, reduced to basic elements as far as possible. As a rule, visual material cannot be too simple—more often than not, it is too complicated.

When and if third-dimension views are ready for teaching purposes, they will be a big help. Two dimensional material lacks reality to many who are not versed in mechanical drawing. Cross-sections are often misleading. I had a woman trainee ask me why the pistons in the diagram were square shaped and the ones I showed her in the engine were round. With three-dimension pictures, blueprint reading and mechanical drawing will be easier to teach.

When using visual aids in any combination and singly, I have much faith in the tests or check sheets as a follow-up. The test or check sheet is not an examination—it is a teaching device. I find it particularly useful with adult groups. It is a stimulus for further investigation into the subject and usually results in heated discussions giving the teacher a splendid opening for re-teaching. Nothing is so flat as a lesson where there are no questions or discussion by the group. This device forces out questions and a high score is something to compete for. I let them grade their own papers, or exchange them with the comment: "Trade with someone you think won't cheat you." The higher the intelligence and broader the background of the class, the more effective is this device.



# MOTION PICTURES— NOT FOR THEATRES

Installment 57 continues the story of the first important educational talkie program which began under the wing of the Bell Telephone System

By ARTHUR EDWIN KROWS

## Chapter XIII—Conversation Pieces

IN THE MEANTIME plans were proceeding apace for the making of an Erpi educational series. Several outside educators remain individually and independently convinced that the intention of making a teacher-training series was their suggestion during visits of inquiry to Col. Devereux and that they have been deprived of credit for it. However, I feel that the nature of the Erpi educational committee, with its strong ties at Teachers College, Columbia University, is sufficient to explain a spontaneous origin. At all events, the first emphasis *was* on teacher-training.

### Teachers Come First

APPARENTLY it was felt that those who were trying to promote the new ideas in education would most cordially welcome this obviously useful medium of the talking picture and develop it most actively. Also, that pictures showing these educators and what they were doing would be most eagerly sought wherever teachers congregated for self-improvement and in the Parent-Teacher Association meetings. The chief succeeding objective, pictures in the classrooms, would follow naturally when the teachers had learned the effectiveness of the talking screen for themselves.

Everything was with allowance for the time factor. Erpi could afford to wait. It was an everyday saying around the place then, that, "The Bell System has been in existence for fifty years; it is building now for the next fifty." That was it. The Bell System was a tremendous organization commanding the communications industry. Talking pictures from its point of view were a mere incidental consideration. They did not constitute a drop in the bucket compared with the telephone. There was plenty of money to spend, and the officers could easily and comfortably wait to learn from possible, probable mistakes. No group like this had ever been seen before in either theatricals or non-theatricals.

Working under the probationary arrangement with Paramount had its advantages. The Paramount News Building, in West 43rd Street, over near Tenth Avenue, was more inconvenient to reach than the Fox Studio, but, once there, we were among practical motion picture men who were not too abashed by the profundities of the sound engineers. They had a processing laboratory in the premises, and their tiny stage was remarkable for its compactness. Fred Waller, manager of the industrial division and in charge of the trick photography for the organization (the same who at one time

not so long before had served in the Film Guild) was not only a tireless worker, but he was familiar with all of the short cuts, including many which he had devised himself to take advantage of the possibilities of sound. His assistant, Leslie Rousch, son of a veteran film laboratory man, had been trained along the same lines.

Waller made an excellent impression on the Erpi educational committee in the first work he did for them. Even before Stokes had returned from Europe to begin work with Erpi, they had decided that nothing could be more convincing to teachers in training than to see for themselves the actual methods used in the modern experimental schoolroom. Accordingly, when Stokes had returned from the Berlin advertising convention and



"One-way vision dome" at the Yale psycho-clinic. The wire mesh of the dome, brightly lighted within and dark outside, appears solid to the unsuspecting baby in the crib.

Arnsperger had been engaged, Waller and his camera crews had been sent to an experimental school in Bronxville to photograph actual situations without rehearsal. If the scenes were not spontaneous, the committee said, they would be valueless. Not knowing how the action might develop, all Waller could do was to light the room in its entirety, set up a number of cameras to cover every angle of visibility, and shoot. What might become usable thereafter was just a matter of luck.

Waller, who had been accustomed to the most rigid budget economies in production, stood by helplessly in this fantastic situation, while, to his everlasting disgust, the cameras ground out in one afternoon upwards of 16,000 feet. Out of this material two tentative two-reel subjects, entitled respectively "A Case of Professional Study, Grade I," and "A Case of Professional Study, Grade VI,"

were assembled but quietly shelved. More than two years afterward a rehash of the material was made for its silent values, and provided with a lecture spoken by one of the teachers at the school. The original sound was virtually unusable, as Waller very well knew it would be in such uncontrollable circumstances. With microphone suspended on high out of screen range of the cameras, hard floors, walls and ceilings to echo and reëcho the noise, many of the children seated on kindergarten chairs, low down, and the unpredictable sounds including hammering and sawing as well as differently pitched voices, nothing else could have been expected.

This footage was screened repeatedly in its unassembled form as Arnsperger and the committee considered what might be done with it. But other projects had arisen to occupy them, and putting the Bronxville reels aside for then, the committee turned to the new ones. One of these was a two-reeler entitled "Child Growth," produced after short notice at the Paramount News studio to demonstrate some European researches in teaching psychology of the pre-school child. The lecturer and demonstrator was Dr. Charlotte Buehler, professor of psychology at the University of Vienna, who chanced then to be visiting New York in connection with the American publication of one of her books. Excluding the unhappily made test films I have just mentioned, it probably was the first teacher-training talkie ever made.

Of course, it was my job to make my own productions as technically perfect as might be; but, whenever I deplored results which had fallen short of their intended effect—and in the circumstances of the time there were plenty of those—Howard Stokes pointed out that the most important consideration just then was to turn out our subjects as rapidly as possible. One or two "perfect" productions, as he said quite rightly, could be of very little use to the clamoring salesmen, whereas they could dispose of complete sets of even average production quality. Accuracy of the basic content was of more concern to them, and, naturally, that phase was the responsibility of the committee.

Accordingly, I rushed through my production schedule as quickly as I dared. There was one awful week in which I personally made six different subjects, most of them single-reelers, however. That this may not seem too incredible, I should explain that probably four out of the six consisted of straight lectures by educators who usually started seated at a library table, and then, as argument warmed up, arose and sat on the table, a



For Varney Clyde Arnsperger opportunity never had to knock more than once—and occasionally not at all. His enterprise has helped the field.

little further variety being provided by shifting camera positions from side to side and using two- three- and four-inch lenses for varying distances.

One of these subjects was the presentation of Mrs. Ina Craig Sartorius, in a series of Binet-Simon tests of children ranging in age from about three to thirteen. Another was of Hughes Mearns, professor of creative education at New York University, an especially delightful gentleman who matched pennies with the cameramen between takes and told me horrendous tales of modern youth. Dr. Mearns brought his wife a few days later to see the "rushes" and, when the screening was at an end, I asked Mrs. Mearns how she liked her husband's performance. She drew a deep breath and answered, "Well, it's Hughes all right; but he looks shinier than I've ever seen him before." My hectic life, you see, was not without its lighter moments.

One of the most notable of the subjects in the early teacher-training category came about in an odd way which I think may be of some importance to the record. An elderly gentleman came to my office one morning and stated that he wished to talk with me about studio scenery. In New Haven, where he lived, he had inquired for information on this subject, and had been referred by Roy Phelps, local non-theatrical producer, to me. It developed that he was Dr. Arnold W. Gesell, celebrated authority on infant behavior, founder and head of the Yale Psycho-Clinic. In his work he used 16mm motion pictures, made by himself, of the babies being studied, through what he called a "one-way vision screen." By means of this device the camera could see the babies but the babies could not see the camera. Now he wished to expand his studies to cover behavior of the toddling child, and he desired to build at the clinic for this purpose a setting which

would seem like a real room to the child, but which would nevertheless permit the use of the cameras from any angle.

As an Erpi gesture of good will toward the Yale University group, I was permitted to visit Dr. Gesell at New Haven and do what I could to assist him. As an especial return courtesy I was shown in fascinating detail the remarkable establishment which he had built and headed, and discussed at length with him his plans for the proposed new studio arrangement. When the conference ended, Dr. Gesell wished to know what he might do in fuller return. He knew, he said, that as a man in business, I necessarily must have something of the sort in mind and what was it? I protested our actual friendly intention, but, having been greatly impressed with the pictorial possibilities of the interesting work which he was carrying on, I suggested the production of a talkie to show it.

Dr. Gesell listened with grave courtesy and gently shook his head. What could be the purpose of such a picture? To advertise his work? He needed nothing of that sort, and, the clinic being sufficiently endowed, no publicity was required there. Moreover, he had once demonstrated in a few scenes for the Pathe Review. His argument seemed conclusive, but I jumped at a straw. The clinic surely had been founded, I reminded him, with the idea of spreading good. Advertising or no advertising, a film made of his work under proper, dignified auspices, would accomplish that purpose, and to deny this suggestion would be to neglect an unusual opportunity. In fact, could he conscientiously ignore what amounted to a duty to the founders? Upon this point he yielded. He then wrote the scenario himself, and I produced the picture with Roy Phelps as cameraman and with Dr. Gesell speaking the running narrative. It became one of the most successful items in the teacher-training series, and it led to making public an entire set of Dr. Gesell's experimental records.

One of his assistants at the Psycho-Clinic then was Dr. Alice V. Keliher, who later became well known to the

visual instruction field. She it was who prepared certain teacher's handbooks for use with the lantern-slide courses of Keystone View, of Meadville, Pennsylvania. Another of Dr. Gesell's assistants, in charge of his special film laboratory, was Jules Bucher, who was to gain reputation as a cameraman-director with Julien Bryan. Working for Bryan in subsequent years, he travelled widely through Russia and Latin America, producing some admirable, useful pictures.

### Staff in Hand

AT ABOUT the time that Stokes had decided to take on an assistant, Arnsperger also had felt the need of one. Accordingly he summoned from Oklahoma his friend James A. Brill, former director of high school music at Oklahoma City. Brill proved to be a frank, likeable soul of the Will Rogers order, with a genuine, specialized interest in the profession he had left, a love of trout-fishing, and, what probably was of high importance, too, an excellent sense of humor. It doubtless saved him from taking many subsequent situations too seriously. He had had some experience with amateur dramatics and quickly developed a creditable knack of composing pedagogical scenarios.

Brill was Arnsperger's first assistant after Stover, but he was not long the only one. Now that we had an impressive list of teacher-training subjects, shown triumphantly at various teacher conventions, and the committee was planning pictures to be produced in various lines of study, there naturally was plenty of research to be done in the line of curricular needs and subject matter of individual units, and in the preparation of teaching handbooks to accompany the films. This justified staff expansion, and, of course, there was at that time plenty of money to make staff expansion possible.

One of the most discussed subjects for possible utilization was the study of languages, so, after Brill, who had been responsible for the well-planned set of reels on music appreciation, there was engaged as a new research assistant, Max R. Brunstetter. He was former principal of the high school at Millville, New



Among Erpi's "research associates" Melvin Brodshaug majored in natural science; Edgar Stover in educational experimentation; and Howard Gray in social science and teacher training. Stover was first to be engaged. Portraits from left to right.



Left to right: Max R. Brunstetter, research associate in vocational guidance; Laura Krieger Eads, tests and measurements and elementary social sciences; and James A. Brill, the fine arts.

Jersey, where he had done interesting work in developing techniques for teaching French and Spanish. A graduate of Dickinson College at Carlisle, Pennsylvania, in 1922, he had received his M.A. from the University of Pennsylvania in 1928, and was to gain his Ph. D. from Teachers College, Columbia University, in 1930. Came next, in quick succession, Howard Gray, specialist in social science and teacher-training; Melvin Brodshaug, expert in natural science teaching; and Laura B. M. Krieger—later Mrs. Eads—to make tests and measurements in the elementary social sciences. Edgar Stover's work was ticketed as the field of experimentation, and he was set to work with Miss Krieger to devise and to conduct tests. Howard Gray was a native of Colorado and, in 1926, a graduate of the University of Montana. His M.A. and his doctorate both were gained at Columbia, from Teachers College, the latter just a few months before his coming to Erpi.

These educators were uniformly a sincere, able, hard-working body. They had won schoolmen's accolades. Miss Krieger, Howard Gray and Melvin Brodshaug were Ph. D.'s, each with a right to be addressed as "Doctor." Brunstetter had most of his counts and became a Ph. D. in the first year of his presence at Erpi. Brill and Stover had mere A.B.'s, but both were thinking seriously of trying for the hood. Devereux was a Ph.D., and even Stokes was an A.B., well on his way to a master's degree from Colgate, and listed in *Who's Who*, beside Arnsperger, at the close of 1931, was still only a bachelor of arts, but he went to Columbia University during odd times during his busy days, and, after meeting the inflexible requisite of hours of study, became a doctor, too. His thesis, *Measuring the Effectiveness of Sound Pictures as Teaching Aids*, using the materials provided by his current employment at Erpi, was issued in book form by the Bureau of Publications of Teachers College in 1933.

All of this learned activity naturally provided additional grist for the production department mill, and, of course, it never would do in the circumstances to have defections there. So Stokes was

obliged to enlarge his own staff also. With his permission and approval I took on Don W. Bartlett, who had been working fitfully as a free lance film editor since his return from his Canadian experience with Bruce Bairnsfather; Richard F. Chapman, who had fallen on lean times with the receivership of Fox Films and the collapse of sponsored pictures at Paramount; and Charles Brooke, who had been my assistant in production since my association with Carlyle Ellis. Consequently, the production department became rather imposing, too.

Arnsperger was especially disturbed that in making the original educational talking pictures at Erpi the production authority was not completely in his own hands. But then, the production department was not without its own ideas on education. This is interesting to remark because it represents the recurring situation in every educational film enterprise that ever existed. The educational head of an educational program is generally obliged by his own ignorance of film procedures to divide his authority with a motion picture man. Stokes had known non-theatricals for a long time. He had been aware that this natural difficulty must arise and had anticipated it by insisting from the first that one of Arnsperger's research assistants should be present in every production period to decide pedagogical questions which might come up. Stokes, with malice towards none and sufficient charity for all, believed then, as always, in the supreme merit of minding his own business and leaving all else to the divine course of nature. He was quite right. In proper time nature was to give Arnsperger a production facility of his own and to return Howard Stokes to his first love, his office at the A.T.&T.

To be sure, a compromise spirit was needed on both sides. We, of the production division, with some practical experience in writing and staging films for industrial and social service purposes, had naturally reached certain conclusions about the effectiveness of techniques in conveying useful ideas via the screen. When a subject was of itself rather commonplace, and could not be given a fresh approach in imparting arresting informa-

tion, we deemed it worthwhile to build up the interest by devising an attractive form of presentation. But we were to discover that our educators wished to avoid such additions as injections of elements disturbing to the lesson. We were to learn that, while modern education seeks to integrate new knowledge in the pupil's experience, it was frowned upon to integrate the pupil's experience in the new knowledge, as we would do in following approved methods of the theatre. Above all, we discovered that educators, as a class, shunned aroused emotion in the learning process whether it improved attention or not.

### Production Research

AN instance, to show the dilemma which arose in this respect, was in the group of four subjects known as "The Music Appreciation Series," planned and executed with the supervision of James Brill. We began the series with a reel on the woodwind choir, a lecturer standing with the musicians and frankly explaining the instruments individually and in combination. This was the very early period, when the lecture technique for a teaching film was virtually the only one generally approved. Brill's interesting text for the lecture referred to the piccolo as the comedian of the choir, and, when I came to the closeup of the piccolo, I animated the instrument so that as it squealed it apparently wriggled of itself on the music rack to the comic consternation of the lecturer and musicians. This touch was well received, and we were encouraged to explore possibilities further.

At about the same time I had varied the straight lecture technique of Joe Coffman and others by having interpolated scenes, consisting of stock film and sometimes material especially staged, with the lecture continued over them. Of course, this had already become familiar practice in the industrials, but when I thus "illustrated" the long talk of Hughes Mearns on "Creative Education," using an acted episode, it was an almost sensationally new technique for this purpose, and the subject was authorized to be made only after many qualms and misgivings. But, each time I essayed a new way of doing and found it effective, I naturally was anxious to explore further and to make these experimental pictures experimental from the production side as well. Those early films may seem rather quaint now; but, in the light of their undeveloped times, some of them were distinctly progressive.

Brill, whose experience with amateur dramatics made him considerably less word minded than some other teaching authorities we knew, always shared this attitude with enthusiasm, and assisted us greatly in breaking down the natural conservatism of the committee. But we had one serious setback which for a time put a stop to any developments of this nature. It was when we came to the second subject in Brill's music series.

(To Be Continued)

## Summer Courses in Visual and Audio-Visual Education, 1944

The following list supplements that which appeared in April. Figures in parenthesis show semester or quarter credits.

<b>California</b>	
Humboldt State College, Arcata	June 26-July 27
Workshop in Audio-Visual Aids	Mrs. Alma Thompson
<b>Illinois</b>	
Wheaton College, Wheaton	July 24-Aug. 18
Visual Aids (2)	Robert L. Cooke
<b>Iowa</b>	
Iowa State College, Ames	June 12-July 19
Visual Methods in Education (3)	A. P. Twogood-H. L. Kooser
<b>Kansas</b>	
University of Wichita, Wichita	June 5-16
Workshop in Elementary Education will emphasize Visual Education	W. A. Bonwell
<b>Kentucky</b>	
University of Kentucky, Lexington	July 20-Aug. 26
Visual Teaching (4 qr.)	Louis Clifton
<b>Louisiana</b>	
Louisiana State University, Baton Rouge	June 9-July 22
Audio-Visual Aids (4 qr.)	Mary Clint Irion
<b>Maine</b>	
University of Maine, Orono	July 5-Aug. 11
Motion Pictures in Education (2)	Paul S. Miller
<b>Massachusetts</b>	
State Teachers College, Hyannis	July 6-Aug. 15
Audio-Visual Aids to Teaching (2)	Earle S. Collins
<b>Michigan</b>	
Central Michigan College of Education, Mount Pleasant	
Visual Education (2)	July 3-Aug. 11 W. C. Smith
University of Michigan, Ann Arbor	July 3-Aug. 14
Visual Sensory Aids in Education (2)	F. Dean McClusky
<b>Missouri</b>	
Central Missouri State Teachers College, Warrensburg	
Audio-Visual Education (2)	July 3-Aug. 25 Byron Westfall
<b>New York</b>	
Chautauqua Summer Schools, Chautauqua	July 10-Aug. 18
Laboratory Course in Visual Aids I and II (2 qr. ea.)	Mary Molyneaux
Syracuse University, Syracuse	July 3-Aug. 12
Visual Education (3)	To be appointed
<b>Oklahoma</b>	
The University of Oklahoma, Norman	July 17-29
Visual Aids Workshop (2)	W. B. Ragan—Betty Blanton—Weldon Brown
<b>Pennsylvania</b>	
Muhlenberg College, Allentown	July 5-Aug. 30
Visual Instruction (2 or 3)	John E. Trainer
<b>Texas</b>	
Southwest Texas Teachers College, San Marcos	July 17-Aug. 25
Audio-Visual Education (3)	Ruby Henderson
<b>Virginia</b>	
State Teachers College, Farmville	July 24-Aug. 26
Audio-Visual Education (3 qr.)	E. M. Johnson
University of Virginia, Charlottesville	July 3-22
Workshop in Visual and Auditory Aids (2)	John A. Rorer
<b>Washington</b>	
Central Washington College of Education, Ellensburg	
Audio-Visual Education (2½ qr. for 1-month course, or 5 qr. for 2-month course)	Edward B. Rogel
Western Washington College of Education, Bellingham	July 20-Aug. 18
Visual Aids (3 qr.)	Fred W. Knapman
Construction and Use of Visual Aids (3 qr.)	Charles M. Rice
<b>Wisconsin</b>	
University of Wisconsin, Madison	June 24-Aug. 18
Visual Education (3)	W. A. Wittich

## Workshop in Visual Education For the Religious Field

THE first North American Workshop in Visual Education for church workers will be held at Garrett Biblical Institute, August 28 to September 2, Evanston, Illinois.

There is a rising tide of interest in the use of visual method by churches. Despite the shortage of equipment, there is an increasing use of the film material that is now available. After the war when equipment is released there will doubtless be an upsurge in the use of visual materials and method. Wise guidance is essential if the interest and resources of local churches are to be used most effectively both now and after the war.

There is great need for persons equipped to teach courses in visual education in the 700 schools for church workers scattered over the country. Leaders are needed to organize and hold conferences and institutes, to serve as chairmen of committees of visual education in local churches, in state and city councils and in denominational staffs. The Workshop to be held this summer is encouraging the discovery of such potential leadership on the part of denominations, state and city councils and local churches. One outcome of the Workshop should be the beginnings of a field leadership in visual education.

This conference is being conducted under the auspices of the International Council of Religious Education which is the official organization through which 40 denominations and about 110 state and city councils work together in Christian education. Its constituency includes about 80 per cent of Protestantism and it corresponds in the church school field to the American Council on Education in the public school field. The administrative committee for the Workshop includes such persons as Rev. William Rogers and Dr. Paul H. Vieth. The persons invited to attend the Workshop are: national staff members, committees responsible for visual education, age group workers, area and council executives, supervisors of church schools, pastors, directors and professors of religious education.

Throughout the conference attention will be given to all kinds of visual aids including motion pictures and slides but, also, including the use of prints, murals, school journeys, maps, worship centers and other non-projected visual aids. The program will include a Seminar on the whole field of visual education in the church, "functional work groups" for special groupings of leaders; production groups in script writing, in simple motion pictures and slides and in non-projected visual aids. Guidance will be given in operating projectors. Demonstrations of methods and review of films will be provided. The very best leadership of the country is being secured for each item in the program.

This first North American Workshop should be a foundation stone for an increasingly adequate total program of visual education for the churches. Facilities are limited so that advance reservation is necessary. Inquiries should be addressed to Dr. Mary Leigh Palmer, 203 North Wabash Avenue, Chicago 1, Illinois.

MARY LEIGH PALMER

# SCHOOL MADE MOTION PICTURES

**HARDY R. FINCH, Editor**

Head of the English Department  
Greenwich High School, Greenwich, Conn.

Your editor is pleased to present in this column a comprehensive account of the University of Minnesota Film-making, secured through the cooperation of Paul Wendt, visual education director who has supervised the production of several unusual films during the past year.

## University of Minnesota Productions

**A**LMOST a year ago the three reel 16mm. color sound film on the curricula of the School of Nursing called *Nurse Student in Wartime* was released for distribution. This film was designed to inform prospective candidates for the School of Nursing on the content of both the three-year and five-year curricula leading to degrees.

The first few scenes of the film show a freshman having conferences with Miss Densford, the director of the School of Nursing and outlining her plan of study. Then follow in rapid sequence scenes from many classrooms, laboratories, and study halls where the same student is shown hard at work. Types of recreation that nurse students are encouraged to enjoy are also shown. Distinction between the two curricula is clearly made by means of a large wall-size course diagram located in the School of Nursing office.

When the student has completed her preliminary studies, she enters into fields of specialization such as X-Ray Therapy, work with psychiatric patients, community nursing, etc. The variety of specializations shown here in juxtaposition presents the new student with a graphic over-view of the opportunities open to her. The last part of the film shows some of the other opportunities open to nurses such as employment with airlines, industrial nursing, and other fields. The film closes with a short sequence on the importance of nursing to the war effort. Several scenes in this sequence are devoted to the new Nurse Cadet Program and its colorful uniform.

Before the war the School of Nursing regularly provided speakers to visit high schools and other organizations whose members might be interested in entering the School of Nursing. Within a short time after the opening of war, it was evident that the School of Nursing could not provide staff members for these duties, and the color sound motion picture was made to do most of this recruitment work. Since the film was released, it has been booked solidly without interruption.

The production was under the direction of John L. Hamilton, assistant director of the Visual Education Service, and under the technical supervision of Mrs. Christy Hawkins of the School of Nursing. The method of production followed the usual procedure of film production at the University. Mr. Wendt, Mr. Hamilton, and Mrs. Hawkins first prepared a subject matter outline of the content that the proposed film

*With a question box on the making of  
school film productions, conducted by*

**DAVID SCHNEIDER**  
Evander Childs High School, New York City

should contain paralleling the two courses of study. Then Mr. Wendt and Mr. Hamilton visited representative nursing classes and laboratories in order to determine more exactly the camera angles with the aid of portable view finders and to plan in advance the blocking in of the lighting of each scene. These specific camera directions were then incorporated into a shooting script. In the meantime, a search was made among the students in the School for four girls who would play the leading parts in the film. Many candidates were interviewed, and those selected from this large group were screen tested in color, both in medium shots and close ups. In the meantime, Mr. Hamilton and Mrs. Hawkins had written a commentary to accompany the film and when this was accurately timed, shooting began.

The shooting schedule actually took two months of intermittent photography followed by one month of editing, recording, and synchronizing and release printing. Since most of the nurses' activities are indoors, the production called for an unusual number of interior scenes. Since the film was in color, the interiors



Top: Recording commentary on film on toothbrushing.  
Bottom: University production crew in action.



called for the use of all the 5,000 watt and 2,000 watt Fresnel lighting units in the Visual Education Service studios. Finding the power necessary to run between twenty and thirty thousand watts of lighting constituted a great problem in most buildings which were never planned for a current consumption of 300 amperes. However, one factor tending to make lighting easier was the fact that slightly under-exposed color originals tend to make the most faithful color duplicates.

Another production completed during the last year was a two reel 16mm. color sound film on the technique of toothbrushing called *Your Own Teeth*. This was sponsored by a local toothbrush manufacturer and was made under the direction of Dr. Raymond Johnson of the School of Dentistry of the University of Minnesota. The film is done entirely in animation designed and executed by Karel Dodal, a Czechoslovakian artist working for the Visual Education Service. Mr. Dodal had years of experience in production of animated motion pictures in Czechoslovakia before coming to this country.

The purpose of the film is to show, carefully and in detail, the correct way of brushing the teeth and the gums. After a brief introduction on the cause of dental decay, the film takes up one by one the different techniques that should be employed in brushing different parts of the mouth. Particular attention was paid to the correct angle of the brush and type of brush stroke to be used in brushing between the teeth. The film ends with a short sequence of animated charts showing the proportionate numbers of people who lose their own teeth in successive decades of the life span, and the small percentage of people living to old age who retain their own teeth.

The production of an all-animation film in color and sound was an ambitious undertaking for a university. Mr. Dodal and six artists took several months to complete the thousands of individual colored drawings, called "cells", which when photographed occupy only ten minutes on the screen. There was liberal use of delicate air brush techniques. The technical problem of perspective was especially difficult in many scenes inside the mouth. Most of the scenes in *Your Own Teeth* would have been impossible to photograph in real life. By using animation, not only was it possible to present the teeth in angles which were best for photography, but also by means of such devices as showing some teeth temporarily transparent, it was possible to explain inter-dental brushing with great clarity.

The production staff is at present in the midst of shooting a four reel 16mm. color sound film for the University on the training of the Armed Units on both campuses. This involves the Electrician's Mates, Machinist's Mates and the V-12 Program for the Navy. For the Army, it involves the Pre-Flight Corps, the Pre-Meteorology Unit, and the ASTP Units in German, Swedish, Finnish, and Japanese, and advance engineering. In addition are ESMWT Units, a group of Curtiss-Wright Cadets, some women being trained for the Signal Corps, and the large Nurse Cadet Program. The film will show the classroom instruction, the barracks life, the messing, and recreational activities of all these units. The film is being produced

primarily as a historical record, but it is anticipated that it may also be circulated throughout the state as a report to the citizens of part of the war effort of the University.

The last year has also seen more shooting for the general film on University activities which has been in production for several years. This is a kind of news-reel record of outstanding events to which additions are being made continually.

Another production activity which goes on intermittently is the photographing of films which might be called research records. Whenever a doctor in the Medical School has an unusually interesting case whose symptoms involve motion, the Visual Education Service dispatches a movie photographer to make a record of the patient. Similarly, other research at the University often involves a motion picture record. The teaching staff at the University has become accustomed to using motion pictures in research, and plan their use for this purpose as naturally as the use of other laboratory facilities.

#### QUESTION BOX ON SCHOOL FILM PRODUCTION

**Question:** I am planning to invest in a screen for home projection of my 16 mm. films. Are there any factors I should take into consideration in order to make an intelligent purchase?

**Answer:** The kind and size of screen you should get depend upon the optical system of your projector, and upon the length of your room—the distance between projector and screen.

Projection screens are usually of three kinds. Those made of white cloth are known as the diffuse or matte. The emergency, home put-up screens of table cloth or window shades are not as good for the simple reason that the home products do not reflect sufficient light to really bring out all the brilliant images. The next time you watch a film projected on a home improvised screen stand in back of that cloth. You can see the not-so-bright pictures almost as well from the back as from the front views. A good matte screen has a sufficient opaque projection surface to prevent light from leaking through. The disadvantages of the matte screens are that they eventually become yellowed with age, thereby reducing contrasts in the picture and upsetting any color balance whenever Kodachrome films are projected. This type of screen requires a high unit of illumination, about 16 foot-candles. This means a projection lamp of higher wattage.

The second type of screen is known as the beaded kind. This screen consists of a base of white cloth upon which minute glass beads have been attached. This surface can be kept clean by carefully removing any dust or dirt with a damp cloth. Since glass beads reflect more light than plain white cloth it stands to reason that the unit of illumination will be less—approximately 8 foot-candles.

The smooth aluminum-coated, as well as the silver surfaced screens constitute the third group. With these screens and good lamps under-exposed pictures may show up to advantage. Of course normal pictures can be projected with a minimum of light. The unit of illumination is about 4 foot-candles.

Since beaded as well as smooth surfaced screens reflect light more strongly in the direction of the projector, it is advisable to seat the audience within an angle of about 15 degrees on either side of the projector. Therefore, if your room is long, you will get better results with screens of the second or third groups.

It is best to remember that a small, bright picture is far more enjoyable than a large dull one. Assuming that you have a 2-inch projection lens, and the distance between projector and screen to be about 18 feet, the size of your picture should be about 30 x 40 inches. Based on the laws of illumination, at about half the distance your picture would be 15 x 20 inches and about four times as bright.

D. S.

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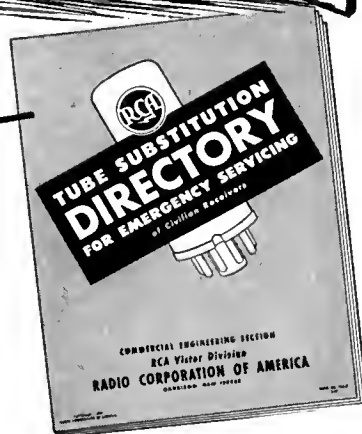
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# THE NEW ENGLAND PAGE

Conducted by

The New England Section (Zone 1) of the  
Department of Visual Instruction of the  
National Education Association of the U.S.

Editor, JOHN H. LYONS

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## Parent Education Through Visual Aids

by JOHN GAMMONS READ

Rhode Island Collge of Education, Providence

If we are to have our school children alert to changes in the world economic structure, their parents must be ready to change the family's concept of the place of the United States in a world brotherhood and world community. That community is in fact already here. We teach the children and wait for them to grow into senators and business men, statesmen and teachers. We must begin with their education now, and we must have parents prepare the way. A new idea, in this parent-conditioning, using the quick-teaching visual aid called an "Institute," is being used by Rhode Island College of Education.

The Geography-Science Departments sponsor a city or town Institute in cooperation with the school department of the place where the Institute is to be held. The theme is world community, achieved through a better knowledge, with the aid of geography, of the needs and problems of all countries. The community of all nations can be implemented, for the first time in history, if science is free to produce materials and have them move where they are needed.

On the evening of the Institute, after a mid-day professional meeting of all the teachers of the town, the parents come to the Institute. They find there exhibits on all phases of science, made by Rhode Island College of Education students, and by students of the local school system. Great quantities of reading material, from those companies all over the nation which have science or geographic backgrounds are available for free distribution to teachers and parents. Maps and posters from other countries cover the walls. Kodachromes are projected by consultants, high school girls who care for each exhibit. A survey has been made of the geographic and scientific environment of the town, and photographs are transferred to glass and tinted, then illuminated, museum-style, from behind. Local industries tell of their scientific and geographic backgrounds. High school students tell visitors about the industrial exhibits. There is no "selling" of products, but of ideas.

Then everyone goes to the assembly hall, to see movies of scientific advances being made; in industry and agriculture, to see how people live in far-off lands. Short explanatory talks by the professors of science and geography explain the purpose of those subjects and of the Institute. A pageant, that most effective aid for teaching the parents of children who appear in the stage presentation, depicts life in other lands. The orchestra and a singer show our debt in music to other days and other peoples. The College choir standing in front of a great map of the world, closes the program with folk-songs of all the world.

Visual aids are combined into a whole, doing that job that needs so desperately to be done soon—preparing our children and their parents for the hard road of peace. Try this new use of an old aid, famous for years as an educational method, used by Horace Mann and Henry Barnard, sweeping the country as the Chataqua. We hope you'll find the same response that we have—thongs of parents coming into the schools to learn about the world today, to learn how to prepare for tomorrow.

## Visual Aids in Industrial Training

THE important role visual aids can play in industrial training was demonstrated to our visual aids class recently, when the students viewed *Ships for Victory*, a thirty-minute, natural color sound motion picture, produced at the Bethlehem-Hingham Shipyard, Hingham, Massachusetts. The film highlights some of the streamlined mass production methods used in supplying the Navy with Destroyer Escorts. It shows how one of the country's largest shipyards met and solved training and construction problems under war time pressure, and followed through to establish shipbuilding records.

The visual aids sequence of the film points out that, "the use of slides, motion pictures, and filmstrips are important factors in the necessary streamlining of our training methods. These are an integral part of all the courses. Experienced operators project these pictures in the classrooms. The function of our film service has been expanded to include showings of safety, fire prevention, industrial incentive and official Navy films to our workers. Including training films, over seven thousand showings have been made. Visual aids have saved untold hours in teaching our workers. Over one-hundred training films have been secured from outside sources. This material did not demonstrate all required shipyard trades, so it was necessary to make our own pictures covering those subjects. Our staff is now prepared to handle all steps of production, from script to completed picture."

The production and twenty-mile radius distribution of such films are additional functions of the Visual Aids Division of the Training Department, Bethlehem-Hingham Shipyard, Inc.

## Connecticut to Establish Safety Film Library

The Connecticut Highway Safety Commission is now making plans for the establishment of a Visual Education Film Library. This library will supply the schools of the State with the latest visual aids in the field of safety education. The services of this library will be free to all schools of the state. The plans also call for the library to supply projection equipment to those schools needing it for the use of these materials. The library is to be under the direction of William M. Greene.

## New England Notes

*Spring Meeting Cancelled.* At a meeting of your Board of Directors held at the Hotel Lenox in Boston on April 1st, it was decided to cancel the spring meeting for this year. It is our plan to arrange for a meeting in the early fall.

▲ ▲

The Audio-Visual Aid Center of the University of Connecticut has a supplement to the regular catalogue. The supplement will list approximately 200 new films that have been added to the library within recent months. Included in this are more than 50 additional Erpi film subjects as well as a number of sound and silent films suitable for the elementary grades. This supplement will be available June 1.

▲ ▲

We would like to call your attention to the Geography-Science Bulletin, which is published monthly by the Rhode Island College of Education and edited by Professor John Gammons Reed. This bulletin should be of particular interest since it not only gives a considerable amount of information on Geographic and Science subjects but also devotes an entire section to the evaluation of new film releases and other teaching aids in these fields.



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# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor  
New York University Film Library

### PRODUCTION-UTILIZATION

**Getting Underway**—Lt. Francis W. Noel, USNR—*The School Executive* 63:29 February, 1944.

This is the first of a series of three articles on the use of audio-visual aids in the navy training program. It outlines the organization of the Training Aids Section in the Bureau of Naval Personnel, which was set up in the summer of 1942, thus giving recognition to the place of audio-visual instructional materials in training. The formation of this Section was most significant in that for the first time centralized overall direction of the Navy audio-visual education movement was possible. The enormous scope of its activities required the section to be organized into three sub-sections: (1) production planning and new development of aids, (2) distribution, and (3) utilization and evaluation.

**Full Speed Ahead** (part 2—p. 29, March) is concerned with the administration of the navy visual program.

The Training Film Section in the Bureau of Aeronautics provides the entire naval establishment with photographic training aids. It does not itself initiate production. All requests for production originate from some training activity, must be specific in terms of definite training needs, and must be approved by the Bureau of Naval Personnel. To date more than 250 million feet of 16mm positive film have been used for film-strip and motion picture subjects.

Smooth distribution has been achieved through training aids libraries established in each of the naval districts, naval training stations, and at foreign ports. An extensive utilization and evaluation program has also been developed. This is under the supervision of approximately one hundred utilization officers, experienced in the audio-visual education field, who are especially trained to carry out this part of the program.

**Plotting a Course for Education** (part 3—p. 45, April), which concludes this series, points out that the experiences gained from the Navy's training aids program, which is essentially the work of professional educational personnel serving as wartime officers, will have great significance in American education. The organization and development of this program is based upon principles derived from American educational experience during the years of peace. The Navy training aids program has not remained static. New ideas are constantly being put into practice, scientifically evaluated and continually improved. Lt. Noel discusses twenty-one implications of this development to education. "The first and probably the most significant implication is that after the war American education can look with confidence to its own ranks for personnel qualified to assume leadership in a sound post-war development of the audio-visual movement in the United States."

**The Work of the Training Film Branch, Photographic Division, Bureau of Aeronautics, U. S. Navy**—An Overview—Lt. Orville Goldner, USNR, Head of Training Film Branch—*Journal of the Society of Motion Picture Engineers*, 42:71 February, 1944.

The Training Film Branch of the Navy is responsible for the procurement, production and distribution of training films for all activities of the Navy. Since its establishment in October, 1941, the Branch has supervised the production of approximately 2000 titles, including both slidefilms and motion pictures, covering every aspect of Naval training. It is organized into five sections, Procurement, Cataloguing, Distribution, Project Supervision, and Education, the functions of each of which are described. Two hundred persons—civilians, enlisted men and officers, work for the Branch. Facilities of commercial producers are used in addition to

the Navy's own production laboratory at the Naval Air Station, Anacostia, D. C.

Other articles in this issue treating various aspects of the Training Film Branch activities are: "Production Planning for Navy Training Films," by Lt. R. B. Lewis, Senior Project Officer; "Making Films that Teach," by Lt. Reginald Bell, Head of Education Section; "The Training Film Program in Action—A Case History," by Howard E. Carr, Edward Nell, Jr., and Thornton Sargent, Lieutenants.

**The Use of Films as a Teaching Aid**—Robert E. Schreiber, Stephens College, Columbia, Mo.—*School Science and Mathematics*, p. 59 January, 1944.

Last year Stephens College used over 4,000 reels of motion pictures, which represented 800 hours of film showings, or 3.7 hours per day, allocated among the 300 classes which meet daily. The library and Visual Aids Office cooperate in informing instructors at Stephens as to what films are available to them. Assistance is also given the faculty in film selection, projection service, methodology and evaluation. Extensive card indices are maintained for the use of the faculty. Source cards giving the physical characteristics of the film and subject areas to which it is applicable, are filed alphabetically. From these cards, course—or, subject area—cards are made out for as many divisions of study as are indicated on the master form. These course cards are then sent to the Division Libraries throughout the campus. A file of course cards is also kept in the Visual Aids Office, classified according to subject areas. Following every film exhibition, evaluation cards are filled out by the instructors and filed with the corresponding course cards.

Another important function of the Visual Aids Office is the personal contact work to win over new converts to the idea of using films as a teaching aid. But, this accomplished, they do not consider the job done and forget about the new convert. He must be guided and stimulated until the use of films is firmly established as a part of the instructor's methodology.

### DISTRIBUTION

**16mm Exchange Practices**—B. A. Aughinbaugh, Director Ohio Slide & Film Exchange, State Department of Education, Columbus—*Film and Radio Discussion Guide* 10:5 February, 1944.

"How to Stop Film Deletion by Customers" is the problem discussed in this second installment of Mr. Aughinbaugh's series of articles which began in January. (The first one, on "Unsatisfactory Reels," was reported in our March issue.) By embossing the beginning and end of every film splice made by the Exchange, customers' splices are detected readily. They are removed and a new one made. The deleted section is charged to the customer on a footage basis. This splice-marking system exposes those users who damage or remove scenes from the films.

"That Old Alibi: 'We Didn't Use It'" (p. 5, March) tells how to prevent arguments between the Exchange and customer as to whether a film was used or not. If for some valid cause, film is to be returned unused, there can be no reason for it to be opened. Most rental exchanges charge for films whether used or not, but that does not take care of possible damage assessments unless there is a damage insurance charge included in the rental. To meet this eventuality, the Ohio Exchange wraps a "one-time band" completely around the film and the inspector signs her initials over the pasted end in dry, indelible pencil. The band carries the warning that if the band is broken or the signature is blurred, the exchange will consider the film used.

(Concluded on page 218)



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## RESEARCH

**Visual Instruction in the Teaching of the Secondary Sciences**—Charles C. Graham, Berea College, Kentucky—*Science Education* 28: 25 February, 1944.

After quoting statements made by various educators, from Comenius to the present, concerning the value of the picture in the learning process, the author goes on to review very briefly seven investigations which have been made to determine the value of visual aids in teaching secondary science. Each of these studies showed that the experimental group, with which films or slides were used, learned more than the group taught by the ordinary classroom methods.

The writer recently made a sampling study of the teaching of general science in the secondary schools of forty-five schools located in ten states, with special emphasis on Kentucky, and found that 30% of them own 16mm silent motion picture projectors, 15.5% have 16mm sound, approximately 10% have 35mm projectors, and 44.4% own slide projectors. Teachers of science were found to make greater use of visual aids than do teachers of other subjects.

### Some New Releases of USOE Visual Units

BY releasing a new series of fifteen industrial training 16mm. sound films depicting marine construction, the U. S. Office of Education is helping to speed the program of the greatest shipbuilding year in the history of the country. These reels, coordinated with silent film strips and manuals, are additions to the ten motion pictures on shipbuilding skills already in use in navy and shipyards throughout the country.

Other new reels which have been completed and added to the visual unit groups are five films devoted



Scenes from  
"How to  
Check and  
Surface  
Foundations"  
one of the  
Shipbuilding  
series



## PERIODICALS

**Electronics**—*Building America*, vol. 9 No. 3. Department of Supervision and Curriculum Development of the National Education Association, 2 W. 45th St., New York.

The story of what electronics is, its importance on the war fronts, how it serves on the home front, and what it promises for the post-war world, is told in simple, non-technical language in this study unit. The story opens with the vital role that electronic devices are now playing on America's battle lines. The science of electronics is then briefly explained by means of non-technical text and several simple diagrams, making it easy for the uninitiated to grasp the basic principles involved.

The publication goes on to trace the historical development of electronics, and discuss its many applications—in the fields of communication and transportation, as a new working tool in industry, as a weapon against disease and accidents, and as a source of new marvels in the home.

The story told in this publication together with the many photographs and graphic charts contained in it, presents a sufficiently broad picture of the field to enable readers to understand the immediate importance of electronics and of its possibilities in the post-war world.

to many phases of farm work, thirteen to machine shop work and eight to aircraft construction. With the increasing shortage of manpower in the rural areas it is believed that training films will prove of great assistance by the instruction given in the maintenance of farm machinery thereby safeguarding the food supply for members of the armed forces and the civilian population.

Utilization of industrial training films in shipbuilding establishments is regarded as one of the important reasons why shipyards have been able to develop greatly enlarged staffs of capable workmen and produce good ships so rapidly. Federal statistics show that training periods are reduced by 30 to 50 per cent.

Produced under the supervision and direction of Floyd E. Brooker, visual aid director, U. S. Office of Education, the latest reels portray some of the intricate operations in shipbuilding, covering the installation of marine machinery, coppersmithing, pipe fitting and insulation. Among these are checking and surfacing foundations; aligning and installing auxiliary machinery; filing and installing choeks; laying out, drilling and tapping flanges on sea chest; installing valves and strainer on sea chest; laying out and installing stern tube, tail shaft, and propeller; bending copper tubing to a wire template; brazing flanges with spelter and silver solder; measuring pipe, tubing and fittings; cutting and threading pipe by hand and by machine; covering hot and cold pipes. Distribution is made through Castle Films, Inc., New York.

"These films, with supplementary animation and commentary, can be used repeatedly, for novices and others who are seeking advancement, for quick instruction and with the least delay in production," said Mr. Brooker. "They convey the knowledge of assembly steps, nomenclature, part identification, markings and supplementary erection procedures with equal clearness. The advantage of them in speeding up the country's war production is obvious."

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### The Coolidge Visual Aid Squad Functions (Continued from page 199)

ters isn't taking any chances with his trainee. He insists on nothing less than perfection, for he doesn't want any embarrassment on the day of reckoning. When Witters is assured that his protégé is prepared to stand up for formal examination, he notifies the Chief Examiner, Norton Marshall. The Chief Examiner sets a date for the formal examination, posts the notice on the bulletin board, and cordially invites all members of the V. A. Squad, including myself, to grace the occasion with our presence.

#### The Formal Examination of Joe Neophyte

In the course of our three years existence a sort of ritual has evolved in the examination procedure. On the appointed morning, the Chief Examiner introduces the candidate, and comments with more or less flourish on the importance of the occasion. He then instructs his assistant to blindfold the candidate. The blindfolded candidate is lead to the box containing an unassembled silent movie projector, and is instructed to assemble same. If this part of the examination is completed successfully, the candidate is given a practice film, and instructed to thread the machine with it. The candidate is still blindfolded. In the meantime, the Chief Examiner and his associates are doing their best to make things unpleasant for the candidate. They are applying what is known in our exclusive circle as "Under Pressure Routine". It takes a strong mind to ignore this deliberately induced bedlam. The tumult is supposed to simulate the occasional natural confusion that greets the candidate on his first projection assignments. I have attempted at times to intercede on behalf of Joe during the wilder moments of the "routine", when the barbaric incivilities on the part of the examiners seemed a trifle too severe, but I have been consistently brushed aside by the Chief Examiner, his assistants, associates, and even by the tormented examinee. The examiners refuse to tolerate any interference with a solemn tradition, and the tormented candidate insists on his prerogative to suffer the worst offered. When Joe finally demonstrates that he can thread the silent movie machine under pressure and blindfold, he is accorded a generous round of applause. At this point his blindfold is removed, and he is permitted to step up to the last hurdle in the examination.

He is instructed to assemble the sound movie machine. Since this is a more formidable bit of equipment than the silent movie machine, Joe is permitted to carry on without the handicap of the blindfold. It is only when Joe appears for his senior examination that he is required to assemble the sound machine under blindfold as well as under pressure. When Joe proves his skill with the sound machine, he is accorded a second round of applause, and is presented to me by the chief examiner for official certification. With due solemnity I read aloud the inscription on the certification card, (Form No. 6) and I accept Joe into our organiza-



Reg. U.S. Pat. Off.

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tion with certain rights, privileges, etc. If Joe serves with sufficient merit for one semester as junior member, he will be qualified to apply for the senior examination. Incidentally, to inject a sad note, I might add that occasionally Joe fails to perform according to the rigid standards set up by the examining board. In such an event, both candidate and senior sponsor share alike in the humiliation. One can readily understand why the sponsor is so exacting during the training period of his protege. On such tragic occasions I have tried to intercede on behalf of the outraged candidate, but to the usual no avail. The sponsor may present his unsuccessful candidate for another trial on the following week. Fortunately, on the second trial the examiners are not without a vestige of mercy.

### Special Assignments for the Squad Members

In addition to their regular projection responsibilities several of the squad members perform clerical duties in order to keep the program operating smoothly. The senior members instruct the juniors in the same manner described earlier in this article. We have special clerks to prepare the Confirmation Order, the Assignment Chart, and other small forms. The Inventory Clerk is responsible for the return and accounting of all equipment at the end of the day. The Technician checks for minor adjustments, splicings, etc. And our fair secretary handles correspondence within and outside the

school. Acknowledgement is due to Mr. Paul Hahn of the Coolidge Printing Department. Mr. Hahn has two boys on his staff who do nothing but run off forms for the V. A. Office. Mr. Hahn has expressed nothing stronger than an occasional look of amazement.

### Keeping the Squad Intact

It would be catastrophic if we had to re-organize the squad at the beginning of each semester because of the individual program adjustments. In order to keep the same operator assigned to the same period from one semester to the other, we submit to the assistant principal our request on Form No. 7. This request is honored wherever possible. We try to spread the membership of the squad in such a way as to retain representatives from all semesters, thus guarding against wholesale loss through graduation. To take care of the occasional replacements I am generally able to select a likely candidate from among my lower semester biology students. As usual, scholastic standing is a fair index of dependability, though occasional lesser academic lights make good also. If I am unable to find a student in any of my biology classes with the necessary free period, enthusiasm, or inclination, I make the rounds of the study halls assigned for that period and get my man. Sometimes I pick a mistake. Experience helps here. But by and large the Coolidge Projection Squad ranks as a hardy perennial.



# NEW FILMS OF THE MONTH

## As They Look to A Teacher Committee

L. C. LARSON, Editor

Instructor in School of Education  
Consultant in Audio-Visual Aids  
Indiana University, Bloomington

Assisted by CAROLYN GUSS  
and VIOLET COTTINGHAM  
Extension Division  
Indiana University, Bloomington

### Care of the Feet

(Encyclopaedia Britannica Films, 1841 Broadway, New York) 11 minutes, 16mm. sound. Sale price \$50.00 less 10% educational discount. Apply to producer for rental sources. Discussion guide available.

This film, divided into three major sequences, presents the new interpretation of the function of the feet and their accompanying disorders as developed by Doctor Dudley J. Morton of Columbia University.

The first part of the film is devoted to the anatomy of the foot, its bony structure, and the distribution and support of the body weight. By means of X-ray photography and diagram, the bones of the feet, ankles, and heels are shown while the commentator explains the relationship of one to the other. A live model illustrates how the weight of the body is shared equally by each of the feet; diagrams explain in greater detail how the weight is distributed to each metatarsal.

The second part of the film analyzes the two chief causes of foot discomfort. X-ray photography points out that the end of each metatarsal bone comes in contact with the ground in its weight bearing function. A short first or second metatarsal throws the distribution off balance, thereby causing pain, malformation, and callouses on the bottom of the foot. Flat feet are generally attributed to lax ligaments and weak muscles; Dr. Morton discredits this theory, asserting that weak bony structure causes the bones to shift out of position causing flat feet. The ligaments and muscles perform their chief function when they maintain equilibrium and institute or control body movements. Illustrations of these common disorders are shown.

The third part of the film deals with the general care of the feet, the wearing of proper shoes, and the importance of rest and relaxation to the comfort of the feet.

**Committee Appraisal:** The committee recommended the film for use by groups specifically trained in physiology and not particularly valuable to groups interested in practical suggestions on foot care since the terminology is very technical and the explanations concentrate on the physics of foot structure. The title would lead one to expect more emphasis on care of the feet, helpful exercises, and the wearing of the correct kind of shoes. Animated diagrams explain clearly the function of each part of the foot and the distribution of body weight to each part. Should be useful to physical education classes and foot doctors.

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

### The Bridge

(Coordinator of Inter-American Affairs, 444 Madison Avenue, New York and New York University Film Library) 33 minutes, 16mm. sound. Produced by Willard Van Dyke in cooperation with the Foreign Policy Association. Apply to distributors for a list of depositories and terms governing purchase.

A documentary film depicting the social and economic problems present in the various South American countries and suggesting that air transportation using the bridge of air which brings South America within sixty air-hours of the farthestmost points is the solution to the problems.

The introduction to the film emphasizes the fact that South America is not one place but a thousand. A map and scenes of the palms at Natal, the harbor at Rio de Janeiro, the business district of Buenos Aires, the mountains and the jungles, the mighty Amazon, the soldiers' barracks at Caracas, and the extant remains of the Inca Empire impress upon one the diversity of geographical conditions and peoples present in South America.

Animated diagrams show that World War II has disrupted the pre-war trade triangle which existed with England and the United States and that the ends of the triangle—figuratively speaking—have coiled back on themselves and encircled and thus isolated South America. German, English and Italian ships are shown at a standstill in South American harbors. Month by month raw resources of cotton, coffee, wheat, and corn are piling up in South American warehouses. Or, even worse, are being left in the fields or used as fuel by furnaces in the factories. The United States doesn't need these products, Europe can't get them, and South America is unable to use them because of inadequate distribution facilities and a lack of industrial factories.

The fires of the few industries which burn in South America offer a possible solution to the problem. But nine out of every ten South American have never seen a mine or oil well and live by the labor of their hands. Among these people malnutrition and illiteracy prevail. Scenes show the deplorable conditions under which such people live and work.

Progress is being made in reclaiming vast tracts suitable for agricultural purposes, shifting from one crop to many, developing productive rubber trees, establishing transportation routes, and replacing manual labor by machine. The film ends with shots of a plane being loaded with manufactured products for South America and with the bright promise for the future that by using the bridge of air, South America will achieve economic and social development.

**Committee Appraisal:** A dynamic and dramatic film—artistically photographed and sincerely narrated—furnishes a wealth of material on the peoples, the problems, and the conditions in South America. Some may feel that the solution to South America's economic ills presented in the film is over-simplified. An excellent film for developing an appreciation of the whole of South America, and of the urgency for developing a functional Pan-American policy. Student and adult groups interested in South America will find this a stimulating and informative film upon which to base their study and discussions.

**Abegweit**

(National Film Board of Canada, 84 East Randolph Street, Chicago, Illinois) 11 minutes, 16mm. sound. Purchase price \$15. Produced by Mrs. Margaret Perry for National Film Board, Ottawa, Ontario, Canada. Apply to distributor for rental.

As the commentator explains that the Prince Edward Island was originally known as Abegweit, an Indian name meaning "cradled on the waves," the film opens by showing that part of the island which juts out into the Atlantic Ocean. As the camera presents scenes of the shoreline and countryside, the commentator relates briefly the history of the island. Originally settled by the Indians, the French came in large numbers to fish. In 1758 the English took over the island and focused their activities on agriculture rather than fishing.

The remainder of the film is devoted to the varied activities of the island inhabitants. As men are shown busy at farming duties, the narrator relates that three fourths of the people are engaged in specialized farming of which field crops are the most important. A mother and daughter are shown cutting seed potatoes, a principal export of the island. Men are pictured at work in orchards, in the hay fields, and on the fox farms. Stock and poultry farms with their quality breeds are caught as the commentator explains that in 1925 the action which was taken to rid the island cattle of tuberculosis was successful. In most farming areas cooperative planning and marketing are used. While a rich living is gained from the land, the film also records the activities of the fishermen as they proceed to the fishing areas, haul in their catch, clean and sort the fish. Cooperative effort is again stressed.

The picturesque quality of the island is further enhanced as the film presents the "Ann" country—the green gabled house, the babbling brook, and the haunted wood.

The progress of the island is illustrated by scenes of the regional libraries first initiated by Carnegie but now controlled and supported by the towns. In this way new reading material reaches all parts of the island. The film ends with scenes of Charlottetown, the capital, and Summerside, the center of the fox fur industry.

**Committee Appraisal:** Excellent for providing impressions of resources, products, people, industries, historical background and legend, and a successful application of the cooperative movement. Should be useful for providing a background and information on the inhabitants and occupations of Prince Edward Island in classes in economics, geography, literature, history and in adult groups interested in cooperatives and specialized farming. Good photography and a sympathetic treatment of the subject combine to make this an interesting and enjoyable film.

**Romance of the Gyroscope**

(Sperry Gyroscope Company, Central Film Service, Great Neck, New York) 15 minutes, 16mm. sound. Apply to producer for rental sources and purchase price.

The film gives the history of the discovery of the gyroscope, the laws of physics governing its operation, and its practical applications in the realm of navigation.

Introductory scenes show that the idea of the rolling log led to the discovery of the wheel. Various types of wheels are shown—the ancient Greek, the Roman chariot wheel, a French Seventeenth Century wheel, an early American, and an English pneumatic. The commentator here points out that the transferring of power from one wheel to another caused the machine age to come into being.

Until forty years ago the gyroscope was only a toy. Scientists seeking to solve the mysteries of the rotation of the universe through space discovered the law of force. They found that a wheel at rest did not possess gyroscopic properties, but that the same wheel when spinning would resist a force endeavoring to change its plane of rotation. Leon Foucault, the first to perfect a spinning wheel which allowed him to observe the earth's motion, is shown

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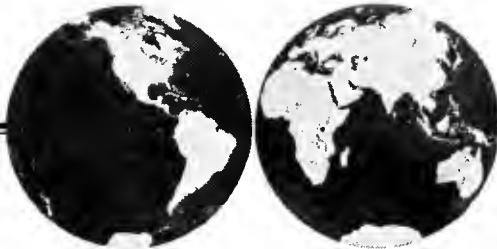
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using his discovery. He named it "gyroscope" derived from two Greek words meaning "to view evolution."

Demonstrations with a spinning top and a rolling hoop show two important properties of a wheel in action—rigidity in space or gyroscopic inertia and precision, the force applied to the axis of the gyroscope tending to change the plane of rotation.

Dr. Elmer A. Sperry, who incorporated these principles in his gyro-compass, is shown at work in his laboratory. Final scenes show practical adaptations of the gyroscope—battleships being automatically steered by the gyro-pilot and their courses charted by the gyro-compass the spinning axis of which is brought into line with the north-south axis of the earth.

**Committee Appraisal:** Good for demonstrating the principles of the gyroscope, its industrial application and its usefulness in modern warfare. Also provides the history of the discovery and development of the gyroscope. The film should be effective in developing an appreciation of the persistent effort devoted by scientists to their research and of the industrial progress achieved through application of scientific discoveries to industry. The committee recommended the film for high school and college use.

#### Series and Parallel Circuits

(Encyclopaedia Britannica Films, Inc., 1841 Broadway, New York) 11 minutes, 16mm sound. Purchase price \$50, less ten percent educational discount. Apply to producer for rental sources. Discussion guide available.

This film, divided into four major sequences, illustrates and explains series and parallel circuits. A series circuit with lamps as resistors in place is shown by a diagram as the commentator relates that the elements in the circuit are arranged to permit only one path for the current. Electrons in motion are shown. A parallel circuit is demonstrated by diagram as the commentator again explains that this is a divided circuit with branches, thus providing more than one possible path for the current. The rest of the first sequence is taken up with the explanation of how the electrons flow and the amperage decreases in the series circuit as more resistors or lamps are included. Using diagrams and equations, Ohm's law is applied.

The second sequence explains by the addition of resistors between conductors in a parallel circuit that the voltage across each branch of a parallel circuit is the same regardless of its resistance and each is equal to the source of the voltage. Equations are again employed to show that the total current flowing in a parallel circuit is the sum of the current flowing in the branch circuits. The total current increases in the parallel circuit as more resistors are added. Ohm's law is applied to any or all parts of the parallel circuit—a toaster, a lamp, and a soldering iron are used as practical examples.

The third sequence lists the advantages of the parallel over the series circuit. If any part of the series circuit is removed, the circuit is opened and no current can flow. A second chief disadvantage is that the voltage is different across each resistor. Neither of these disadvantages is true of the parallel circuit; hence, it is possible to use equipment of a standard voltage.

The fourth and final sequence deals with the combination series-parallel circuits. Examples of the combination are the radio, the lamp-board, and the switch-board used for electrical controls.

**Committee Appraisal:** Excellent use of animation presents the flow of electrons along wires arranged in series and parallel circuits. The film should be useful in clarifying points not made clear by the lecture or laboratory demonstrations. The film is strong because of its unity of purpose. The only adverse criticism offered by the physics instructors was that insufficient time was devoted to showing the results on the meters and shifting from words in Ohm's law to symbols. Instructors teaching this unit to high school and college physics classes will find this film useful.

**Audio-Visual Education Conference  
Los Angeles City Schools, March 24**

THE first annual Audio-Visual Education Conference, sponsored by Dr. Vierling Kersey, Superintendent of the Los Angeles City Schools, and Mrs. Gertrude Rounsaville, President of the Board of Education of the City of Los Angeles, was held March 24, 1944, at the Audio-Visual Education Section. Approximately 175 conferees gathered for the General Session. Dr. Raymond E. Pollich, Assistant Superintendent of the Los Angeles City Schools, and General Chairman of the Conference, introduced Mrs. Rounsaville who in turn welcomed the group.

Superintendent Kersey presented many current teaching problems and the potentialities of the audio-visual program. He said in effect that the armed forces have taught us how to be successful in the war effort—that we can learn more, that we can learn it better, and that we can learn it faster, and that there need be no extraordinary cost in order to learn that way. Study has been made on why there has been this eminent success in getting more learning in shorter time with deeper meanings. It seems to center around the consolidation of the five factors of hearing, seeing, feeling, sensing and thinking. Are we ready to say to every teacher-training institution and to every teacher, that part of all teacher-training is the making of and the using of the best in audio-visual materials? The materials and their preparation and the knowledge of their meaning seem to be ahead of their use and the readiness to make increased use of them. Mr. Kersey closed with a challenge to all present to join in and pool ideas so that all could profit from the advances and conclusions of the others.

Following the General Session, five section meetings were simultaneously held in various rooms. The topics and the respective chairmen were as follows:

*How Teaching is Improved by the Use of Audio-Visual Tools*

Dr. Charles J. Falk, Assistant to the Superintendent, San Diego City Schools

*Basic Equipment Necessary for an Adequate Audio-Visual Program*

Dr. B. F. Enyeart, Superintendent, Burbank City Schools

*Standards in the Selection of Radio Program Material for Classroom Use*

Dr. W. K. Cobb, Superintendent of County Schools, Ventura

*Audio-Visual Materials for Today and Tomorrow*

Dr. Raymond E. Pollich, Assistant Superintendent, Los Angeles City Schools

*The Contribution of Sponsored and Commercial Materials to the Audio-Visual Program*

Mr. Bruce A. Findlay, Head Supervisor, Audio-Visual Education Section, Los Angeles City Schools

At the afternoon General Session the chairmen of the respective Section Meetings gave the conclusions and the pooling of ideas of their groups. Some of the conclusions were:

Teaching is improved if students and cadet teachers learn

(Concluded on page 229)

# News and

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**Sponsored Films to Get OWI Distribution**

Privately sponsored non-theatrical motion pictures will be accepted for distribution by the Office of War Information Bureau of Motion Pictures on condition that they deal with war information themes, contain no advertising, and are important enough to be distributed through the regular OWI channels. Such films will be reviewed and selected by the Bureau, which will also cooperate on new productions by furnishing suggestions and background material for films pertaining to the war effort which non-theatrical film producers can submit to their clients. Screen credit will be given to the sponsoring company.

This new policy has been adopted to provide the OWI Bureau with a regular supply of films, which it has failed to get since Congressional abolition of film production by the OWI, and curtailment of production by other Federal agencies. It is reported that negotiations for this private film material have begun.

**Psychological Cinema Register Taken Over By The Pennsylvania State College**

The Psychological Cinema Register, formerly operated by Dr. Adelbert Ford of Lehigh University, has been purchased by The Pennsylvania State College, Pennsylvania, and will be resumed immediately. Editorial supervision of the Register shall be carried on by the Department of Education and Psychology, of the Pennsylvania State College, thus endeavoring to preserve the high professional standards under which Dr. Ford accepted and distributed films in psychology, physiology, psychiatry, and related fields. Dr. Bruce V. Moore, Head of the Department of Education and Psychology has appointed Dr. Edward B. van Ormer, Associate Professor of Psychology, to serve as editor of the Register. Dr. van Ormer has been engaged for the past four years in informal experimentation with the use of motion pictures in the teaching of educational and child psychology.

The business management of the Register will be in charge of Mr. I. C. Boerlin, Supervisor of Audio-Visual Aids Service at Pennsylvania State College. Under his direction the College now maintains a library for the rental of educational films and other audio-visual aids, a projection service for both campus and extension classes, and a 16mm. sound motion picture production unit engaged in the making of educational films.

Dr. C. R. Carpenter, Associate Professor of Psychology, and now on leave as a Captain in the First Motion Picture Unit of the Army Air Forces, was instrumental in initiating negotiations for the acquisition of the Register by The Pennsylvania State College. Dr. Carpenter is also chairman of the American Psychological Association's Audio-Visual Aids Committee. His experience in the production of films, both before and during the War, will be of assistance to the Registrar, with which he will be affiliated in an advisory editor's capacity.

In taking over the distribution of these films, The





## Current Film News

■ **CASTLE FILMS**, 30 Rockefeller Plaza, New York, have compiled several new film chapters in the important historical record of World War II, covering:

**Fight for Rome and Russia's Smashing Offensive**—both in the same reel. The landing at Anzio and the battle for the beachhead is seen. The destruction of the Nazi fortress in the ancient St. Benedictine Monastery is a feature of the film followed by one of the terrific artillery duels on the Cassino line. In the second half of the film Russia's combat photographers provide thrilling glimpses of the Red Army in action, in the most recent fighting on the Russian front. Heavy shells strike so close to these cameramen the concussion shakes their cameras, making such scenes momentarily unsteady.

**Yanks Smash Truk** offers a complete picture report of our great naval assault and victory at Truk, the Jap "Pearl Harbor." Practically the entire film is aerial photography. Navy cameramen ride with the air armada to photograph planes and runways on the ground as they are blasted to destruction, Jap planes disintegrating in mid-air, and bombs scoring hits on Jap ships in the sheltered lagoon of Truk.

**Eruption of Vesuvius**—another new Castle release—covers the recent eruption which is said to have been the most violent and destructive outburst of the historic volcano in the past seventy years. It is a thrilling spectacle of gigantic forces of nature in action. A brief sequence on Pompeii is also included with something of the scientific story back of volcanic activity. Fiery rivers of lava



engulf whole towns and none of the efforts of the people to halt the flow has the slightest effect. The stricken people are forced to leave the doomed areas, but they always go back as the volcanic ash has fertilized the slopes of the mountain until the finest grapes can be grown there.

■ **Y.M.C.A. MOTION PICTURE BUREAU**, 347 Madison Ave., New York, has acquired the latest March of Time film on juvenile delinquency, called:

**Youth in Crisis**—2 reels—which depicts what is happening to our young

people because of the disruptions and excitement of war, the mental and nervous instability of some of our draft-rejected young men, and "teen-age" flouting of parental authority. The film points out that environment can do much to build character, but when the family fails, society must step in. Just how effectively intelligent communities are going about solving this problem, makes an interesting climax to this subject. Service charge, \$1.00.

■ **BELL & HOWELL Co.**, 1801 Larchmont Ave., Chicago, have added the following subjects to their Filmosound Library:

**Zamboanga**—8 reels—a dramatic and authentic tale of the Moro pearl fisher-



men. An all-Filipino production, sounded in Tagalog with English over-titles.

**The American Nile** (11 min.)—presenting some astounding relics of dead Mayan civilizations along the Usumacinta River, separating Mexico and Guatemala, the supposed descendants of which are now the most backward people on our Continent. Filmed by Count Byron de Prorok.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York, include two American-produced subjects, made by the Special Services Division of the U. S. War Department, in their latest list of new films, namely:

**Know Your Ally: Britain** (42 min.)—the first of a series describing the members of the United Nations. It tells of Britain's factories, rationing, part in Mutual Aid, drafting of men and women, life during Blitz, and role in the battles of this war.

**The Battle of Britain**—(53 min.)—authentic story of Britain during the tense period following the collapse of France, showing the first phase of Hitler's plan of attack in operation.

New British-made films are:

**Man Wounded** (18 min.)—how surgery and nursing have been brought up to the front line of the war; methods adopted to restore patients to good health again.

**Highland Doctor** (22 min.)—story of the famous Highlands and Islands Medical Service of Scotland; improved medical care of people in remote areas of Great Britain.

■ **WALTER O. GUTLOHN, INC.**, 25 W. 45th St., New York, announces that they have been authorized by the Bureau of Public Relations of the War Department to make available a selected list of U. S. Army pictures for showings to various groups including schools, churches, civic clubs, fraternal organizations, Chambers of Commerce, the American Legion, Veterans of Foreign Wars, and others. These films, which range from 6 minutes to 15 minutes running time, have hitherto been restricted to war plant showings.

The first releases represent a list of 16mm. sound motion pictures which contain many feet of actual combat taken by the daring, skillful cameramen of the Signal Corps, Army Air Corps, and other branches of the service.

Among the titles available are *War Department Report*, *Film Communique No. 2*, *Film Communique No. 3*, *Landing in Sicily*, *Bombers Over North Africa*, *Battle of Midway*, *Chunnel Fortifications*, *Army Service Forces*, and *Preclude to War*.

The Gutlohn organization has the contract to distribute the U. S. Army films in the following states only: New York, Maine, Virginia, Georgia, North Carolina, Louisiana, Kentucky, Connecticut, Vermont, West Virginia, Alabama, South Carolina, Mississippi.

Gutlohn has acquired the Hoffberg release, *Norway Replies*, in 16mm distribution from its New York headquarters and its branch libraries throughout the country. It is available for rental or sale.

■ **PICTORIAL FILMS, INC.**, R.K.O. Building, New York City, released this month the sixth film in the RKO series, *This Is America*, entitled:

**Medicine on Guard**—dealing with the important role played by physicians at home who protect the health of the men in the mines or on production lines. In Waverly, a war town, a strange malady breaks out. Science's new machines and Dr. Pritchard combat and destroy this enemy of the home front, thus making one further triumph for medicine on guard in America.

■ **HOFFBERG PRODUCTIONS, INC.**, 620 Ninth Ave., New York, are releasing 16mm and 35mm prints of an authentic documentary giving the first official story of Norway's great contribution to the fight against Fascism, under the title:

**Norway Replies**—6 reels produced under the supervision of the Royal Norwegian Information Service. Against the background of a dramatic narrative spoken by three of America's leading announcers—Ed Thorgeresen, Alois Havrilla and Ben Grauer—is told the saga of a brave country's continued battle against the Nazi invaders. Norway's merchant marine, the third largest in the world, has played an important role in making it possible for Allied troops to score repeated successes against the enemy. The full story of Norway's heroic role in World War II is told for the first time in a dramatic tale of a young Norwegian

(Concluded on page 230)



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### Audio-Visual Education Conference (Concluded from page 225)

to use audio-visual materials in Universities and State Colleges.

Administrators should become familiar with available materials and should continue to stimulate and to encourage teacher interest in this field by checking with teachers to see what uses can be made of available materials in the schools.

Lighter weight equipment must be developed. Also, new equipment will be such that it will not be necessary to darken rooms when showing films.

Physical handicaps—due to lack of budget set aside for audio-visual education purposes—impede progress of utilization of audio-visual programs. Teacher interest dies if participation in a program cannot be carried out because of lack of equipment or other inconveniences.

More pooling of audio-visual materials between school districts would be helpful. Teachers will not use materials when it is too difficult to get them.

Radio materials for classroom use must be consistent with the curricular purposes of the school and of the classroom; must be authentic in content, and should have something more to offer than the classroom teacher can offer. The program should be clear and comprehensive to listening students, and should stimulate correct English usage. Transcriptions may serve the purpose better than direct radio programs, as the transcription is made in special studios and is more accurate.

It would be helpful for all teachers if a clearing house were set up where administrators, teacher groups, and researchers could pool their findings for the benefit of all.

Institutes are helpful in making teachers conscious of the use and advantages of audio-visual materials. Unless the audio-visual program has the support of the school administrators, nothing much can be done to further the cause of audio-visual education as rapidly as it should be.

There is no particular rule of thumb which can be used with any success so far as sponsored materials are concerned. Textbooks carry acknowledgment of all persons who help to write the book, and the books are accepted if the content is good despite these acknowledgments. Why shouldn't our films carry names, too, if it is done in propriety. The school journey to private concerns is universally accepted; why not the sponsored materials?

Organizations manufacturing audio-visual materials should avail themselves of the knowledge of educators connected with the particular field for which they are making slides, films, or audio-visual materials.

Miss Elizabeth Sands, Assistant Superintendent of the Los Angeles City Schools, led the panel discussion "Administering an Audio-Visual Program in the Elementary, Junior High, and High Schools." Many worthwhile points were brought out at this panel. It was concluded that among the things needed in most schools are: wider acquaintance with available resources; increased awareness on part of teachers of the value of audio-visual materials and willingness and ability to use them; increased facilities; space for proper storing of materials; proper organization and management of the program, and careful planning.

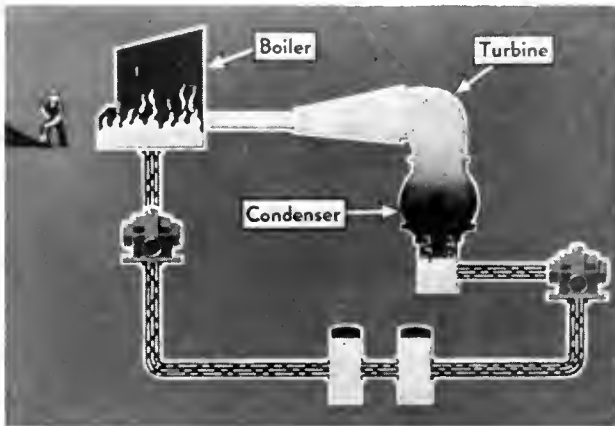
A "snack preview," presenting the highlights of various types of audio-visual materials followed the panel. The preview was concluded by the showing of a picture, "Education a la Carte," which was directed, photographed, and narrated by members of the Audio-Visual Education Section of the Los Angeles City Schools. The picture deals with the Agricultural Mobile Unit of the Vocational Section which "brings the country to the boy."

(Concluded from page 228)

who escapes from his captive homeland to England, where he wins his wings and returns with a bomber squadron to wreak vengeance on the Nazis.

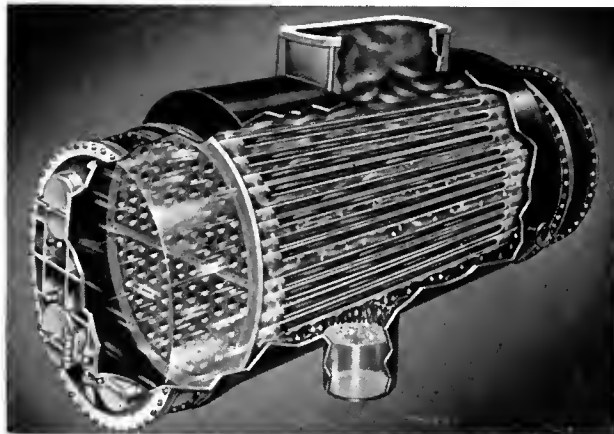
■ **THE JAM HANDY ORGANIZATION**, 2900 E. Grand Boulevard, Detroit, last year produced for the Allis-Chalmers Mfg. Co., Milwaukee, Wisconsin, the first of a series of educational sound motion pictures on the construction and operation of the modern steam turbine. Production has now been completed on the second picture in this Magic of Steam series,

**Inside a Surface Condenser**—18 min. running time. This subject, like its predecessor, is available for free loan to any institution, industry or other group interested. Each complements and supplements the other, though each is complete in itself. In both films technical animation has been freely used to delineate parts and functions of the modern turbine power plant, supplemented with motion photo-



Simple power cycle showing how the condenser fits into a power plant, and how it increases efficiency.

Animated sequence shows the condenser chamber and steam condensing on the tube surfaces.



graphy. The condenser film, for instance, establishes the principle of condensation by means of simple closeup laboratory experiments showing that warm vapor plus cool surface equals condensation. There are many animation sequences with cutaway housing showing the condenser performing its functions. Both films have been designed as aids to the instruction of students in the basic principles of this efficient type of power plant.

For details regarding the free loan of 16mm prints of either or both subjects write the Public Relations Department, Allis-Chalmers Mfg. Co., Milwaukee, Wis.

■ **OFFICE OF WAR INFORMATION**, Bureau of Motion Pictures, Washington, D. C., is aiding in the WAC Recruiting Drive by depositing with its distributors 16mm prints of a new film made by the Signal Corps, War Department, titled:

**It's Your War Too**—1 reel—showing how effectively the WACs are serving along side of men in a wide variety of fields both here and overseas. It calls attention to the tremendous possibilities the service offers for personal and professional advancement. General Marshall pays tribute to the WACs and points to the acute need for more women to join the ranks now.

Another subject made available this month through the courtesy of the Office of Price Administration, is called:

**Prices Unlimited**—1 reel—a powerful presentation of what would happen to prices in this country if we did not have rationing.

been made available by Gutlohn are *Pardon Us*, *Sons of the Desert*, and *Beau Hunks*.

**Get Hep to Love** (RKO)—featuring Gloria Jean and Donald O'Connor. The story centers around the adventures of a youthful concert star who wearies of it all and runs away.

■ **COMMONWEALTH PICTURES CORPORATION**, 729 Seventh Avenue, New York (19) report the following two Walter Wanger feature releases in 16mm sound:

**Slightly Honorable**—9 reels—described as a sophisticated and amusing story, coupled with a mystery plot. Pat O'Brien is the star.

**Eternally Yours**—11 reels—a gay comedy of romantic complications. Scenes of entertaining feats of magic are performed by the hero, "The Great Arturo," played by David Niven. Co-starring is Loretta Young.

Commonwealth controls exclusive worldwide distribution rights to these productions. In Chicago they are offered for rental through Ideal Pictures Corporation.

### DeVry Contest Awards

War Bond Awards in DeVry Corporation's 1944 Motion Picture Camera & Projector Design Competition, have been announced. Winners include several members of the armed forces, three Canadians, and an occupational variety typical of the universality of the growing interest in motion pictures as a hobby.

"Details of the prize winning designs and mechanical suggestions," explains DeVry President William C. DeVry, "must await V-Day and the resumption of civilian motion picture camera and projector manufacture. It can be said, however, that the designs, ideas and suggestions submitted indicate keen interest in and definite opinions regarding post-war's motion picture equipment, particularly in the amateur field."

To George J. Heim, of 3330 North 11th Street, Milwaukee, Wisconsin, went first prize for the best motion picture camera design. To Frederick Arthur Amster, of 3515 Bunker Hill Rd., Mt. Rainier, Md., went first prize for the top projector design. Heim is a machinist; Amster a motion picture animator.

For camera design, Douglas G. Sites, of Havre de Grace, Md., a civilian gunner at the Aberdeen Proving Grounds, won second prize. To Robert C. Denny, 750 Vassar Avenue, Fresno, California, an electrical operating engineer, went third prize. Second prize for projector design went to Jewell (Bud) J. Mulkey, of 1116 Third Street, Fairbury, Nebraska, a radio service man. Third prize for projector design went to Private Irving Krauss, whose home address is 1312 Sheridan Avenue, New York, N. Y., but whose present whereabouts is a military secret. Ten additional awards were made for camera mechanical refinement suggestions and an equal number for projector mechanical refinement suggestions.

### Entertainment Releases in 16mm

■ **WALTER O. GUTLOHN, INC.**, 25 W. 45th St., New York, have released:

**Here We Go Again** (Universal)—a farce comedy with all-star cast that includes Fibber McGee and Molly, Edgar Bergen and Charlie McCarthy, Ginny Simms, Ray Noble and his orchestra.

**Pack Up Your Troubles**—a Hal Roach comedy with Laurel and Hardy cast as misfit privates who bungle their way through the Army in a hilarious manner. Other feature length comedies, starring these two comedians, which have

## Additional Valuable Literature —

### “1000 AND ONE”—The Blue Book of Films

“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, indispensable to film users in the educational field. The **CURRENT, NINETEENTH EDITION** lists and describes over 5,000 films, classified into 176 different subject groups (including large groups of entertainment subjects). A valuable feature is a complete alphabetical list of every film title 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.

136 pp. Paper. Price 75c. (25c to E. S. Subscribers)

### FILM EVALUATION SUPPLEMENTS TO “1000 and ONE” under The National Film Evaluation Project

A new and unique service to the teaching field. Film Evaluations made by nation-wide Judging Committee of over 500 teachers after actual use of the films with classes.

Each Supplement consists of 50 standard-size library cards carrying detailed evaluations of 50 films, based on combined scores of 15 or more teachers on each film. Three Supplements have appeared to date. Another appears as soon as 50 more films attain their quota of 15 or more scores.

Price per Supplement—50 cards in carton, serially numbered 1 to 50, 51 to 100, 101 to 150, etc., with full explanations accompanying, 50 cents (postpaid if cash with order.)

### THE AUDIO-VISUAL HANDBOOK (4th 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 \$1.75

### AUDIO-VISUAL AIDS TO INSTRUCTION By Harry C McKown and Alvin B. Roberts

A practical volume which shows the teacher and administrator how to select, organize, and utilize audio-visual aids of all types, in all subjects, and at all levels, from kindergarten through the twelfth grade. Primary emphasis is on actual practice and every effort has been made to include specific information and advice which will be most helpful in the classroom.

384pp. Cloth. Illus. Price \$3.00

### PICTURE VALUES IN EDUCATION By Joseph J. Weber, Ph. D.

Presents in unusually interesting form the results of the extended investigations on the teaching values of the lantern slide and stereograph.

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### 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’s dictum that the “future is a race between education and catastrophe.”

124 pp. Cloth. Price \$1.25.

### 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.

### PRODUCING SCHOOL MOVIES By Eleanor Child and Hardy R. Finch

Based on first-hand experiences of the authors and those of many other teachers and movie enthusiasts. Chapters are “Organization (of a Club); Choosing the Idea; The Scenario; Buying Equipment; Using the Equipment; Filming the Picture; Advanced Techniques; Final Preparation and Showing. A welcome book to those who want movie-making explained in simple terms.

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(See advertisement on page 193)
- Brandon Films** (3)  
1600 Broadway, New York, N. Y.  
(See advertisement on page 223)
- Bray Pictures Corp.** (3, 6)  
729 Seventh Ave., New York, N. Y.
- Castle Films** (2, 5)  
R C A Bldg., New York, N. Y.  
(See advertisement on page 189)
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123 S. Washington St.,  
Green Bay, Wis.
- College Film Center** (3, 5)  
84 E. Randolph St., Chicago, Ill.
- Community Movies** (3)  
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- Radiant Mfg. Company**  
1144 W. Superior St.,  
Chicago 22, Ill.  
(See advertisement on page 195)
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100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)

- The Stanley Bowmar Co.**  
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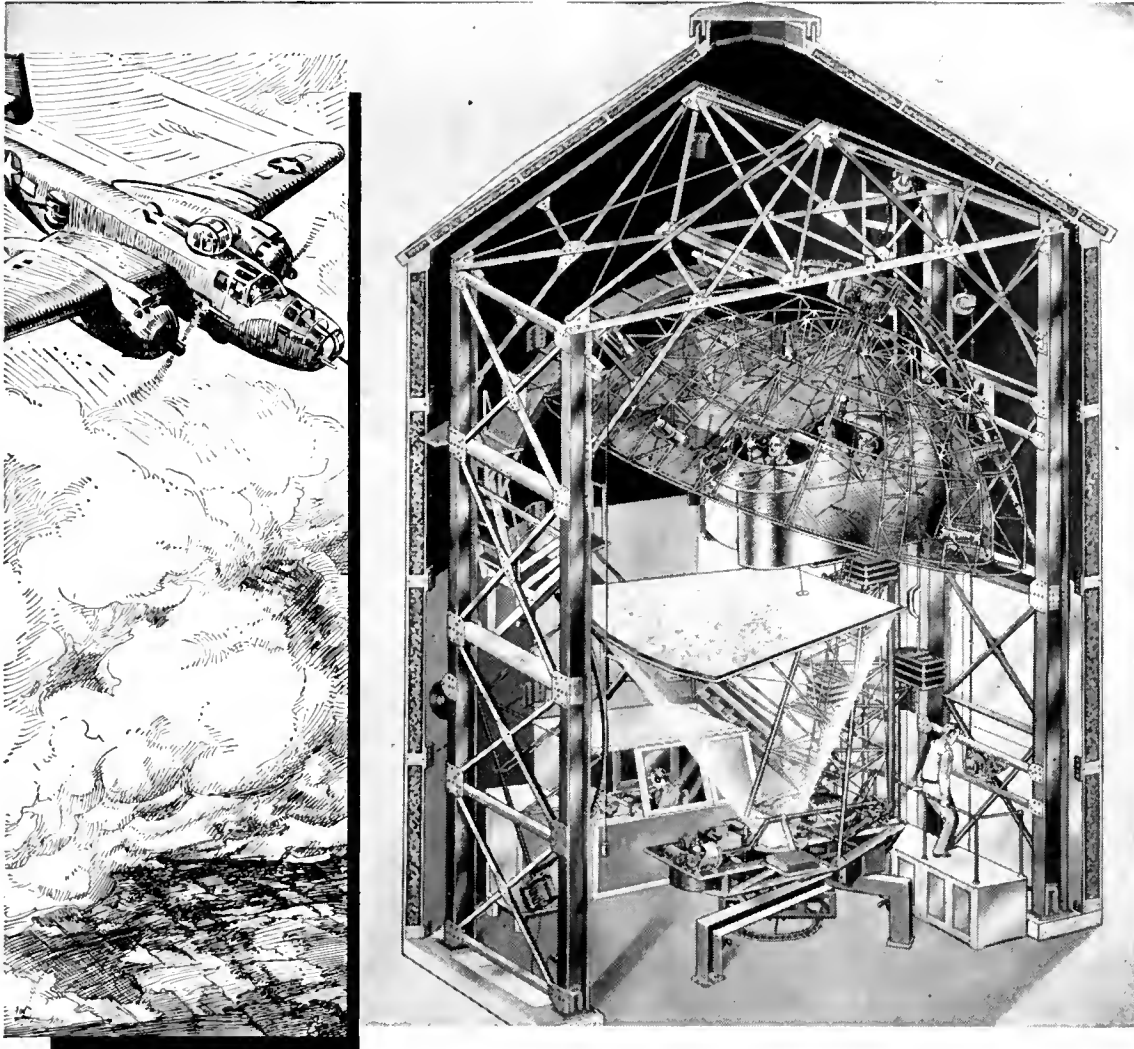
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- (1) indicates 16mm silent.  
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VOLUME XXIII

JUNE, 1944

NUMBER SIX

WHOLE NUMBER 223

## Contents

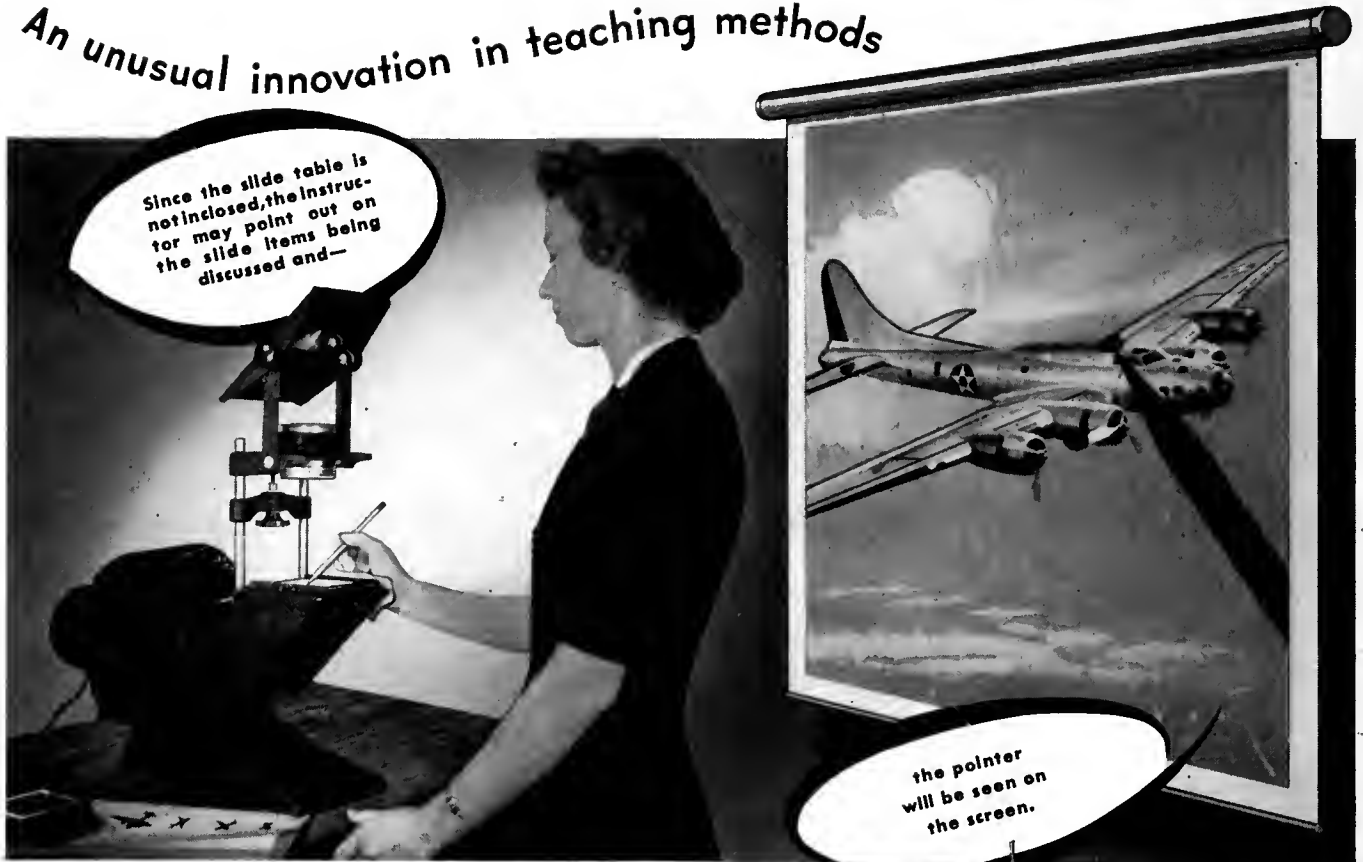
Miscellany of the Month .....	238
Motion Pictures in a Modern High School.....L. K. Meola	240
Canadian Movies Promote Citizenship.....Donald Buchanan	243
Student Participation in a Guidance Program...Glenn N. Gardiner	247
Motion Pictures—Not for Theatres .....	Arthur Edwin Krows 248
The Film and International Understanding.....John E. Dugan, Editor	251
Important Audio-Visual Education Meetings in July .....	253
The New England Page.....John H. Lyons, Editor	256
School-Made Motion Pictures.....Hardy R. Finch, Editor	258
The Literature in Visual Instruction A Monthly Digest.....Etta Schneider Ress, Editor	260
Experimental Research in Audio-Visual Education .....	David Goodman, Editor 262
New Films of the Month.....L. C. Larson, Editor	264
News and Notes.....Josephine Hoffman, Editor	266
Current Film News.....	269
Among the Producers .....	270
Here They Are! A Trade Directory for the Visual Field .....	272

### SUBSCRIPTION PRICE

Domestic .....	\$2.00
Canada .....	\$2.50
Foreign .....	\$3.00
Single Copies.....	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
Address communications to The Educational Screen, 64 East Lake St., Chicago, Ill.

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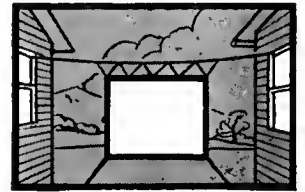
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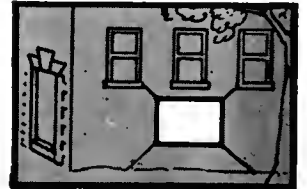
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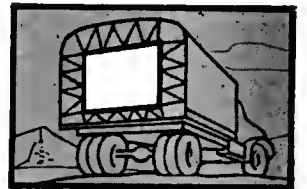
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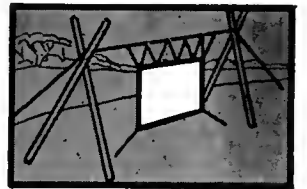
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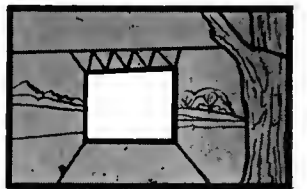
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# Miscellany of the Month

## Events and Achievements

CALIFORNIA is the latest State to establish a Division of Audio-Visual Education in the State Department of Education. The resolution adopted by the State Board of Education states that the purpose of this division will be to aid in the proper development and use of audio-visual educational materials in the public school system in such manner and to the extent determined by the director of education.

■ The "first animated educational training film in technicolor" has been produced by Walt Disney, sponsored by the Electric Auto-Lite Company for the automotive field. "The Right Spark Plug in the Right Place" (2 reels) will be available to the Armed Forces first, then to the general field. Spanish and French versions are also planned. Advertising element negligible.

■ A regular radio broadcast, aimed specifically at stimulating the general public to greater interest in visual education, is on the air. Station KOY in Phoenix, Arizona, is offering a series of programs on "Trends in Visual Education". And why not radio promotion of schools, for a change, as well as of factories?

■ It is interesting and impressive to know that "between 7 and 8 million trainees in the armed forces have seen the vocational training films developed by the U. S. Office of Education" within two years! Many are leaping to the conclusion that this proves that pictures spell the doom of books. Then it is announced that the Navy alone, within one year, buys "more than 8 million books for its personnel in all parts of the world." It is not a matter of pictures or books, but pictures and books. Books, of course, are the most nearly immortal of man's creations. Anything else—granite, steel, celluloid—is ephemeral beside them.

■ The "Adventures of Mark Twain" seems to have touched off a whole series of biographical movies, on the familiar formula of "when a picture pays make some more like it." Of the nine announced, two of the most significant are to concern the lives of Will Rogers and John James Audubon. British Production is doing a similar job with "The Life of Field Marshall Smuts."

■ Ten years ago weekly attendance at film theatres in England was estimated at 24,000,000, which was considered "an unsurpassable top", according to the British Board of Trade. Weekly attendance is now some 30,000,000. Possibly the million or so well-paid American soldiers in England helped to surpass the unsurpassable. The announcement also states that less than

21% of the total showings were British-made films.

■ New York City High Schools now offer a one-year course in Radio—radio-writing, production, speech, engineering, sound recording, and broadcast station operation—with the double purpose of training future teachers in the use of radio in classroom instruction and also to offer a new vocational field for the students deciding upon their life work. Details have been worked out between the New York Board of Education and James Rowland Angell, former President of Yale University and present Public Service Counselor with NBC.

■ The United Nations Central Training Film Committee, in Washington, has collected over 5000 films produced by the Allied Nations, all aimed at (1) teaching a skill, (2) imparting information, (3) developing an attitude. The best of these are said to surpass in quality the best civilian-produced teaching films.

■ Chicago's Museum of Science and Industry operates the only extant and successful Nickelodeon. The bright spot of "Yesterday's Main Street" is the flicker theatre showing old time thrillers, with piano accompanist, four shows an hour, at a nickel a head. A Keystone Cop keeps the crowds in line, 1800 per Sunday. "Decidedly self-supporting," says the Museum.

The Museum is also planning a film industry exhibit, already endorsed by the Chicago Films Council. Further endorsements are being sought from the Illinois Women's Clubs and the Hays Organization.

■ Last month Mohandas K. Gandhi saw his first sound motion pictures! They were "Mission to Moscow" and "Mickey Mouse". M-m-mmm!

## Plans and Predictions

MUCH is brewing in many quarters over a postwar 16mm. camera, "the sub-standard miniature", supposed to sweep the country as did the 35mm. miniature camera in the 1930's. Plans include new Kodachrome film to fit, single or double frame size, which can be processed by the amateur himself and reproduced in color-paper prints, if desired. At least five firms are said to be busy on such a camera, with Ansco building a large new factory for color film and printing paper.

■ No telling how or when the press and the radio will unite as a "communications industry", but the question is very much under consideration. It was an important topic at the past annual convention of American Newspaper Publishers in New York City, namely, "radio as an inevitable adjunct to publishing".

■ In England nearly half the motion picture theatres in many population centers have been utterly destroyed. The British are planning marked changes in the postwar reconstruction. Sites will be only partially rebuilt as theatres, the balance used for parks, playgrounds, and community rooms. The cinema-to-be is conceived as a definite adjunct to school and community education, a center for communal activities for neighborhood betterment and mutual understandings.

■ The photo industry teems with postwar plans for civilian production of new items developed for Army and Navy use during the war. This will mean more men needed for the work and the industry plans to open these jobs to ex-service men who were attached to the photographic arm of the services. All are invited to apply. Application blanks are ready. Consult any of the photographic magazines for firm names and addresses.

■ Hollywood, seemingly bent on solving social problems at a profit, announces "juvenile delinquency pictures in quantity" for theatrical showings as exhibitors see fit, such as "Delinquent Daughters", "Are These Our Parents?", "Look to Your Children". One producer plans two, to sell "for exhibition as a double bill", entitled "Our Wandering Daughters" and "What Price Innocence". It is planned to get the cooperation of "religious organizations, P. T. A. groups, women's clubs, as well as governmental authorities." Might be, for the schools of Gettysburg, Pa. are reported to have opened their bulletin boards to posters inviting attendance on the first picture, "Where Are Your Children?". Still, the Legion of Decency has just condemned another of the series, "Delinquent Fathers". Report on the first picture says it is "making money", no report as yet on what it solves.

In two cities youth is out to eradicate its own juvenile delinquency. Kansas City has a group of 400 "Junior Officers", organized from grade and high school pupils, serving as cops within the theatres. Exhibitors have complained that youth sometimes tears up theatre furnishings and throws things. And Chicago has 250 selected delegates, forming the "Youth Conference", with two-fold duties of policing the theatres and censoring pictures for youthful consumption.

*Thus Hollywood and Youth are busy on the problem. Would it be possible, by any chance, for parents and educators to have a share also in this important work? Certainly some use could be found for them.*

# More Power for You

## Another Amprosound Model for Larger Audiences

There is an Ampro 16 mm. projector for every need—from living room to huge auditorium. Here is Model UA for instance, compact, portable, thoroughly tested in the educational field, with sufficient output to provide adequate volume for audiences up to 2500. Has many additional features including triple octon tone control that permits complete mixing of sound from film, phonograph and microphone.

When Ampro resumes production for civilian users—Model UA, or its equivalent, will again be ready to deliver more power for you! Write for latest Ampro catalog of 8 mm. silent and 16 mm. silent and sound projectors.

*War Bonds*

# AMPRO



Enclosed projection booth with equipment, in the special visual education room. Girls, as well as boys, are taught to operate the projectors.

## Motion Pictures in a Modern High School\*

OUR governmental agencies and armed forces are giving proof, beyond any hitherto given, of the effectiveness of motion pictures. It is imperative that progressive educators encourage a more extensive use of this medium in their schools and urge boards of education to set aside a budget to finance the wider program.

Analysis of motion pictures as used in John Hay High School shows that this educational tool performs a triple role: (1) the recreational-educational programs, (2) the public relations and vocational guidance programs and, (3) the classroom visual and auditory programs. For convenience, each of these will be elaborated upon separately.

### The Recreational-Educational Programs

The Recreational-Educational programs, the "Assembly Program" and the "Noon Movie Program," take place in the school auditorium. The assembly programs are periodic in nature and are furnished free to the entire student body. Their purpose may be cultural, informative or educational. A typical example is a film accompanied by a lecturer. He may be naturalist, traveler or an outstanding authority in a field of general interest to the entire school. Or the assembly program may consist of a sound film. The subject may be introduced by the principal or a faculty member and the film may be of the morale-building or documentary type whose main purpose is the dissemination of information of what the War is about and ways and means by which the students may best expend their energies to promote the war effort.

The second type of auditorium program is the noon movie, the daily showing of selected motion pictures in

Detailed account of operational method and wide-range use of films as achieved in a single school.

**LIBRADOR K. MEOLA**

Director of Visual-Sensory Aids

John Hay High School, Cleveland, Ohio

the school auditorium during the luncheon periods for a small admission fee, attendance upon which is entirely voluntary. It consists of a 20-minute showing of a feature picture or program of shorts. Of a feature picture two reels are shown daily. When the feature is completed, the balance of the week is devoted to pictures like the March of Time, or travelogs.

Obviously, the selection of the noon movie must meet certain definite criteria in order to justify its use. If properly selected, the film (1) should help solve some life situation, thereby increasing the educational horizon of its audience, (2) must have sufficient appeal to make students want to go to see it of their own free will, (3) should deal with both desirable and undesirable life situations, the solution of which will leave its audience with desirable impressions, (4) should have technique and content both authentic and reliable, (5) must induce attitudes that are both appreciative and discriminatory, (6) should create critical attitudes and good judgments, (7) must be wholesome and provide an enjoyable and truthful presentation of literary, historical, political, and economic experiences, (8) should inspire youth to read the books upon which the film has been based, (9) and finally the noon day film should be a laboratory for motion picture appreciation courses, where criteria are set up for shopping intelligently for one's recreational needs outside the school.

So much for the selection of noon movies at John Hay. Apparent advantages are derived by the school. Such a program (1) does away with the costly and

\*Talk given at Visual Aids Conference, Cleveland, Apr. 1944.



difficult job of supervising large study hall groups (approximately 800 students each). (2) is a sort of school safety valve, in that it provides a program where students can give vent to pent up energies, thereby minimizing discipline problems, (3) simplifies the school's master program, in that several teachers who would have been assigned to study halls may be doing classroom work, (4) provides a source of income for carrying out an extensive visual-sensory program throughout the school, (5) and offers the school a splendid opportunity to correlate and integrate with the courses of study many of the better Hollywood historical and documentary motion pictures, making the program a worthwhile educational tool for the teaching of social, political, and economic problems.

Surely no one can minimize the part played by historical pictures such as "Tennessee Johnson" and "Young Mr. Pitt," in the social sciences; actors such as Colman, Massey, Garson, and others, for English classes in speech and drama; musical performances for classes; interpretation of pageantry and color in art; clothes, hair styles, costuming and designing in home economics; scientific developments in science classes; technical discussions in photography; and the morale-building and good-citizenship lessons found in many features and shorts which go to enrich our extra-curricular program.

#### Public Relations and Vocational Guidance Program

Need for a school public relations and vocational guidance program has long been apparent. Though there are several avenues of approach, perhaps the outstanding one is an up-to-date school film in which the many worthwhile school activities are effectively portrayed. Let me show how our school film, which requires 32 minutes to show and has a recorded lecture for explanation, has been utilized. It is our public relations vehicle. It may be used as a main feature at P. T. A. meetings, church and public gatherings, and has even taken the place of a speaker at commencement. Its value is apparent when used to acquaint various civic groups with the activities of our particular type of school, and justifies to the taxpayer the use made of the hundreds of thousands of dollars spent for equipment. In fact, these showings contribute much to the cause of education by selling future educational programs and enlisting financial support therefor. Parents of prospective students, too, are shown the courses of study and skill possibilities of the school. The film portrays the complexities of a modern school curriculum that has



Lionel Barrymore and Van Heflin as Thaddeus Stevens and Andrew Johnson. (From the MGM film "Tennessee Johnson.")

evolved from the little red school house to a modern plant. Furthermore, the school film has brought parent, child, and teacher onto a common ground where educational problems can be discussed intelligently; it makes possible an entire review of the school program in the pictorial language where vocabulary and language differences are reduced to a minimum.

Secondly, the school film finds important use by vocational guidance directors. In a large city, Junior High School students must make their first big decision in life when they select the high school they wish to attend. A school film gives these Junior High School students first hand information. Since John Hay is a commercial school, it is our aim to attract Junior High School students who do not plan to continue to college but must aim at either technical or commercial training. The school film reveals more vividly than words the skills of these specialized vocational schools. Students who are movie-minded, recognize the types of skills which they desire to learn and thus can make an intelligent choice of both their school and life work.

Finally, the film serves our own vocational guidance



William Pitt, prime minister of Great Britain (played by Robert Donat) addresses the House.

(From the Gaumont-British film, "The Young Mr. Pitt," released by Twentieth Century Fox.)



program by helping our 10 A students in the selection of their specializing courses. This program sets aside meetings within the first seven weeks of the semester, at which all 10A students see vocational films and demonstrations of each course of study. They make excursions to the special laboratories and work rooms where they see classes at work. Then, the school film is shown, followed by a discussion to clarify questions. Students thus gain a clear picture of the five vocational courses offered and the electives necessary to meet requirements for graduation.

### **The Visual-Auditory Program**

Since the classroom or instructional film subjects shown each semester in John Hay are numbered by the hundreds, we have found it necessary to show films in several departments simultaneously each day. This is made possible because we have not only a special visual education room equipped for projection but at least one class room with darkening shades in each department. As a result, it is not uncommon for 2000 students to see visual programs in one day. Many of the programs are repeated from 9 to 13 times and as many as 40 different classes benefit by them.

The Social Science and Natural Science departments participate in the classroom visual program oftener than other departments because there are more films in these two fields. Classes in Economic Geography are benefited weekly by the many films on geographical areas, and map studies, the products of each area, and the interdependence of nations. In Consumer Economics, films are shown on alternate weeks dealing with governmental agencies, foods, insurance, and money and management; American History classes have weekly films dealing with discovery, settlement, wars, our country's leaders, the development of our government and our growth. Classes in Civics see, each week, films that portray the functions of our national government, the work of various governmental agencies, and the many films produced by the Office of War Information, Office of Price Administration, Social Security, as well as the March of Time and kindred films. The classes in Economics use films dealing with backward civilization, farming, industrial processes, money and exchange, banks, and documentary films which deal with industry, labor, farm management conservation, salvage, the war effort. Home Economics classes use films on nutrition, foods preservation and cookery, textiles, budgets, etiquette, personal regimen, pottery, dress, and furniture. In Social Problems we have twelve programs of films dealing with conservation, city planning, slum clearances, sociological problems, governmental developments, city improvements, transportation and communication and agriculture.

Natural Science classes, in first and second semester physics, follow a prescribed course of study with suggested films weekly, on pressure, simple machines, water, aviation, electricity, light, heat, sound, and biographical films on leading scientists. Biology, beginning and advanced, utilizes film materials on plant, animal and human life, each grade having one film program per week and quite frequently two. Automobile Driving classes have a weekly film program on various parts of the combustion engine, spark plug, lubrication, petro-

leum, etc. In Senior Science I and II, we have weekly films dealing with all phases of household needs, scientific development, building, etc. The photography classes make occasional use of certain films for shadow effects, color, and other photographic techniques.

Classes in Art use films on pottery, poster making, carving, etching, buildings, and cathedrals, and many other subjects. Color cartoons, scenic shots and moving animals find a welcome in these art classes. Classes in Physical Education utilize several of the war information films on first aid, life saving, physical developments, and certain indoctrination films which portray our enemy and his ways. Classes in English make very limited use of motion pictures because (1) all classes listen weekly to special radio lessons which are broadcast over our school station and (2) because suitable feature films are too long to show in a class period and time does not permit showings after school. Plans are, however, being formulated whereby some experimental work will be done with films as an aid in encouraging essay writing and vocabulary building.

Some use of motion pictures is made by the Commercial Department. A limited number of films are adaptable to courses in typewriting, stenography, bookkeeping, office machines, business information and mathematics. Some programs are arranged for this department by using films on telephone techniques, general office practices, vocational guidance and commercial films produced by individual office machine manufacturers. In order to meet the need for a visual aid in typewriting, we have produced our own film on typewriting techniques, especially for beginners, and it is being rented by many schools in various parts of the United States. Our Retail Store Course uses films on manufacturing processes, merchandising, advertising, selling procedures and store management.

### **Facilities and Equipment**

This intensive use of films in our classroom is made possible by our extensive facilities. Portable projection equipment for use in classrooms comprises four 16mm projectors, two sound and two silent. Eleven classrooms and a special visual education room are provided for visual programs.

The visual education room at John Hay, which is unique in Cleveland Schools, merits further description. This room, 25 by 70 feet, seats about 200 students, is acoustically treated, has a sloping floor for unobstructed vision and an enclosed projection booth in which all machines are placed. The films are projected on an 8 x 10 screen. Here too is a small stage equipped with a large demonstration table where teachers may follow up the visual program with displays, charts, experiments or around which a panel discussion may be carried on. In the projection booth in the rear are permanently installed at their respective port holes a 16mm arc and a 35mm arc projector. A third port hole may be used for a slide machine. The amplifier in the booth is used for sound on film, playback unit, and microphone, outlets for which are either in the front of the room or in the booth. This room because of its size is used especially for programs where two or more classes meet the same period, for guidance programs and special visual programs.

*(Concluded on page 262)*

# Canadian Movies Promote Citizenship\*

**DONALD BUCHANAN**  
National Film Board of Canada

How Canada uses films for effective community education on a nation-wide scale. A notable development.



**C**ANADA is a nation dominated by geography. It is almost a truism to state that the immense distances and the scattered locations of our provinces make an integrated citizenship difficult to achieve. The motion picture, used as a vehicle for citizenship, however, can do much to promote national understanding. In fact, as far as Canadian farm families are concerned, the war has brought few developments which touch them closer in their social life than do the travelling theatres of the National Film Board. This project now serves, each month, an average audience of four hundred thousand rural folk. Thus, a new kind of "Movie Night" has sprung into being in hundreds of Canadian villages and country crossroads. These audiences not only see films about the war and its relation to democracy, but they also watch pictures about farm production and the life and industry of every section of the Dominion. National unity comes alive, takes form and substance on the screen.

The history of this undertaking goes back to December, 1941. On that date, John Grierson, the Dominion Film Commissioner, and Herbert Lash, who was then Director of Public Information, decided that the talking picture, with its combined appeal of voice and visual image, was the best medium for carrying the message of fighting Canada to all those communities of varied racial origin which make up rural Canada, from east to west. They lost no time in putting their thoughts into action. Willing helpers were found among those many Canadians who, for years, had wanted to use the motion picture as an instrument of civic instruction;

\*Reprinted from *Canadian Geographical Journal*, March, 1944.  
Photographs courtesy National Film Board of Canada.

Above:—  
A typical farmstead of Polish immigrants; folk-dancing festival put on by Polish Canadians in Manitoba.



Right:—  
A Hungarian worker in the beet sugar fields of Alberta.

some were on the staffs of our universities, others were connected with the provincial departments of education. By telephone, some half-dozen of these enthusiasts were immediately appointed as regional agents for the project, and by telephone, too, they were given instructions as to what type of projectionist to hire, and in general how to conduct organization in the field. So, in less than a month, thirty mobile units were on the road. To-day, a little more than two years later, there are seventy of these travelling theatres across Canada, in every province from Nova Scotia to British Columbia.

Each farming or fishing village is visited regularly once a month—on a specific day well known in advance to all local residents. Local committees do



Top to bottom:—Two good arguments for motion pictures as teaching aids.

West coast Indian children on their way to see a screening.

Young people of varying ages pour into the hall at Appleton, Ontario.

Right:—The traveling projectionists of the National Film Board go to lumbering camps as well as to farm communities. Here the photographer takes a picture of a typical audience.

all the arranging for halls and publicity. Although projectionists usually travel by automobile, sometimes they go by train, and, in the depth of winter, when highways are blocked, they have to hire sleighs. With few exceptions, they always manage, despite sleet and blizzard, to present their shows on time; indeed, it would not surprise the officials of the Film Board if, this winter, they heard that some of the projectionists were demanding allowances for frozen fish to feed their husky dogs!

Throughout, there has never been any question of competition with commercial theatres. The circuits are restricted to villages where motion pictures are not normally shown. Round Lake St. John in Northern Quebec, whole parishes reported that these were the first talking movies they had ever attended. And that is not all. In certain Mennonite and Ukrainian districts of the Prairies, the old folk and youngsters, too, claimed they had never seen movies of any kind before. In one place in Saskatchewan, an aged Mennonite turned up and sat excitedly with his eyes facing the projector! It had to be explained to him that he would see the pictures best by turning round and watching the screen, not the machine.

How are the programmes composed? There has to be a new group of films each month. They have to be made up to appeal to every race and section of the nation; for example, *Trois Pistoles*, Quebec, views the same subjects as does *Salmon Arm*, British Columbia. The war subjects are not restricted in origin by any means; they are produced in London, Sydney, and Washington, as well as in Ottawa. Pictures, edited in Canada, about the Chinese and Russians are also included, and there was even a Brazilian offering recently. Other shorter films deal with specific problems of agriculture, while some are designed to appeal to the housewife. There are hints about conservation of clothing, and explanations of rationing and of food values.

Usually the screenings last eighty minutes. The films are of 16mm. size, offering about a quarter of the negative area of the standard 35mm. films used in commercial theatres, but modern portable projection equipment allows them to be shown with suitable quality of presentation in even relatively tiny halls.





Special newsreels about Canadian resources and the war are made up each month. Two scenes of spruce logging in British Columbia, and one from the film "Ottawa on the River."

On the day the projectionist arrives in a typical community, he goes first to the local school where an afternoon showing is held for students. Then, in the evening, a screen is put up in the community hall or church basement. The shows are free, although sometimes silver collections are taken for the Red Cross or for other patriotic funds. Much of the success of the performances can be credited to energetic farm women, who plan social hours and suppers after the screenings.

More and more these travelling theatres, with their emphasis on citizenship, are becoming the focus of village life. For example, in Manitoba, through expert assistance provided by the rural extension service of the provincial university, "Film Forums" have been started. An assembly of this nature is made up as follows: for an opening, a sing-song film; then motion pictures of Canada and the United Nations; afterwards a question period led by the local chairman. Sometimes these discussions are replete with suggestions for action. One projectionist, Peter Brown, reporting from the Gretna area of Manitoba, states: "Interesting ideas for post-war reconstruction are now and again expressed at these Film Forums with practical details such as: the provision of water and sewage systems in the smaller towns; the establishment of more technical schools; the erection of more public libraries; and rural electrification after the war".

One interesting sidelight concerns the school and the community. Through teaching projects related to these showings, the adults of many communities have for the first time become thoroughly conscious of the topical scope of many classroom activities today. For example, in the Okanagan district of British Columbia, the best essays written about these citizenship films by local pupils—exciting compositions on "A Heritage We Guard", "Inside Fighting Russia", and "Women are Warriors"—have been printed by the editors of the local weekly newspapers.

In each province, the school showings are directed toward citizenship aims. Children are encouraged to prepare descriptive compositions, and the teachers or projectionists often arrange to give small prizes for the best ones. Here is how one little French-Canadian girl, aged fourteen, from a village in Northern Ontario, in apt lyrical fashion, summed up her feelings after she had seen the documentary film "Forward Commandos."

"I am a little girl fourteen years of age, but I too can be a Commando. There are those here who ask, how can you do that? Well, here is my answer. I can work for the soldiers by knitting, by buying War Savings Stamps, by making small sacrifices, and by economizing even in school, by not wasting paper and other material, and by not raising objections to the rationing of any item. Yes, let us work for victory, that victory which we have been seeking so long. Only have confidence and we shall win this war. Yes, win this war. Let us then be patriots, true patriots and leave aside complaints. Let us be gay. Let us sing songs of victory."

The country school teachers have their scholars study in advance the contents of the leaflets describing the films, and so when the National Film Board projectionist arrives at these schools, the first thing he does before the screening begins, is to conduct a "quiz" on the contents of the booklets.

During the winter of 1942-43, most projectionists had to buck snowdrifts and sub-zero weather for months on end, yet not even the worst conditions of weather ever daunted them. Their motto was "the show must go on". Most of them found their reward in genuine evidences of local appreciation. From North Battleford, Saskatchewan, came this poignant note of human interest: "The incident concerns a widower of seven years past. This man informs me that he has come to town during the last seven years only when the need for supplies made the trip necessary. He visited one of our showings last fall and was very pleased. Since then he has

never missed a showing. On his last trip he had to brave a strong wind and a temperature of forty below zero to walk seven miles to town, all because it was the day the Free Movies were in town. This man can neither read nor write. His great worry is that he may get the wrong date fixed in his mind. Thus, after each showing, he asks me, not once but several times, when I will be in town again. After this is firmly fixed in his mind, he shades in the date on a calendar. It is a revelation to see the morale improvement in this once apparent outcast. Is this one saved soul not of greater value than three or four hundred patrons who have received most of earth's blessing and who attend merely to be amused?"

Some extremely remote points are visited by these travelling theatres. R. B. Anderson, on his circuit in northern Manitoba, is on the verge of frontier settlements. "At a small place called Barrows," he reports, "I travel five miles by sleigh from the railway to visit a country school. Here the whole community, mostly half-breeds, turns out. About one hundred and twenty-five people always flock into the pool room, the largest place in town, to see the show. The Indians present come from miles away, in sleighs, on foot, or by dog team."

Mr. Thomas Prime, who operated a circuit during the summer months in the northern interior of British Columbia, visited the Tweedsmuir Park area which is over fifty miles from the railway. He reported that in some of these communities, people came vast distances to attend the showings. "At one point a group travelled forty miles by canoe, others anywhere from five to twenty miles, sometimes even on foot. We are in touch with people who know little or nothing of world conditions of the present day. In fact they are out of reach of all communication. The showings have drawn people that have seen a moving picture for the first time. Every known type of hall has been used for the presentations, including attics of stores, log cabins, and at one point we had to show in the open."

The monks at the monastery of St. Viateur, in the far distant colonization area of Abitibi in Quebec, requested and obtained special screenings once a month during most of 1943.

Time and time again the film showings are merged with other wartime activities in these small communities. To quote a report from Manitoba:

"The Inwood War Savings Committee was first organized in January, 1941, for promoting the sale of War Savings Stamps. The National Film Board and the Adult Education Services of the University of Manitoba offered to put on a series of free educational picture shows if some local institution would sponsor these.

"The Inwood War Savings Committee gladly accepted this small responsibility and, for the first two months, the shows were held in the Lutheran Church. . . . We found the people were so interested that we were obliged to seek a larger hall to accommodate them. The local hall was rented, but pro-

vision had to be made for the payment of rent, so it was deemed advisable to put on a dance and sell lunches after the show, in order to raise money to meet expenses. The dance turned out so well financially that we decided upon a dance after every show, the proceeds put to some good use. . . . To date we have sent cigarettes to the lads overseas to the value of \$98.00. We handed \$80.00 to the Women's Institute to assist in sending Christmas boxes to every lad that is overseas from this district. Then we sent \$127.00, the proceeds from two dances, to the Russian Relief Fund. After all expenses were paid, we still have \$12.00 on hand and \$50.00 Victory Bond."

In some senses a panorama of Canadian opinion—the rural point of view at least—can be obtained from the expressions voiced after the evening showings. For this reason, the projectionists are now being trained to gather and to make reports on these opinions, so that there may be a two-way transmission of ideas—interpretations of democratic plans and war objectives presented to the people in these films, and, in return, comments and suggestions collected and sent back to Ottawa. So to this end, regional training conferences for projectionists were held in Saskatoon and at Macdonald College in Quebec during August, 1943. This method, of course, is still new and relatively experimental. Yet what has taken place in various communities to date proves that this is rapidly becoming a worthwhile venture in the use of modern means of communication in the service of citizenship. At the moment, the comments received are serious and sustained in vigour. Documentaries which merely give the broad outline of global strategy are criticized—more detailed treatment of specific achievements and projects is asked for; as one projectionist puts it, "the primary objective" of these programmes should be that "of giving the people a more complete insight into our war effort". So more motion pictures of this nature are being made to fill the demand.

There are also many requests for films about post-war reconstruction. These come from all sections of the country. To-day the building of programmes is related closely to the needs of the rural audience. Then too, a close co-ordination between these films and the topics discussed each week on the broadcasts of the National Farm Radio Forum, has been achieved. In fact special 16mm films such as "Farm Front," "The People's Bank" and "Hands to the Harvest" were produced during the past season for use in conjunction with these radio programmes. There is more emphasis now on the contribution of the individual in this struggle, and of the part the ordinary citizen plays in democratic planning. This change in emphasis, according to the regional agents, has become "one of the chief factors in stimulating interest and intelligent discussion." As for the future, one report comments, "I think we should learn more in films of the different peoples of Canada right now—so that when the present conflict is over we may be able to understand our neighbors a little better and have a higher degree of tolerance."



# Student Participation in a Guidance Program

School-made Kodachrome 2 x 2 slides can function importantly in the educational program.

**GLENN N. GARDINER**

Head, Industrial Arts Department  
Dana Junior High School, San Pedro, Calif.

**A**FTER the sound of the clicking camera ceased and the bright lights faded, Dana Junior High found that it had photographed itself 300 times over! We used a 35mm camera with fast panchromatic film and two No. 4 photofloods. All shots were taken at one-fifth of a second and at stop f:11. The lights were moved forward or backward in order to get the correct exposure as indicated on the light meter.

The films were processed and positive prints were made. Many of the shots were taken in sequence and these were left together in the positive as a film-strip. The individual shots were cut and mounted in 2" x 2" slide binders.

**What did we photograph?** Every subject in the curriculum, student functions and activities, and the school plant itself was photographed. We tried to avoid artificial posing in our shots and to shoot the normal condition of what was going on at that particular time. We kept in mind student interest and wherever possible we gave them opportunity to participate in developing this project.

**How have these slides helped the guidance program?** During the B8 term each student must choose electives to be taken during the A8, B9, and A9 terms. A program was organized with student speakers chosen to represent the various electives offered at Dana. Slides were used to illustrate the talks as each expressed his opinion of his elective. The students received a clear understanding of the work covered in each of the courses.

Another set of slides, accompanied by student speakers, visited the A6 students at the various elementary schools in San Pedro. The slides proved most valuable in this question-and-answer program in orientating the students before they entered the Junior high school.

Still another set of slides, with B7 students as speakers, presented a program at the A6 visiting day entitled: "A Typical Day At Dana For A B7." New responsibilities, such as: lockers, books, home room activities, and nutrition were pictured along with the talks.

**What other uses have been made of these slides?** A series of slides have been shown to the P.T.A. to familiarize them with the schools' educational program. Also, public relation programs have been presented at various business and civic luncheons using these slides. Students are always used as

*(Concluded on page 265)*



Some of the curricular activities Dana Junior High recorded on slides, showing: (from top to bottom) Gardening, Science, English, Cooking, Health and Industrial Arts classes.

# MOTION PICTURES— NOT FOR THEATRES

By ARTHUR EDWIN KROWS

WE thought of presenting the teaching factors in story form. Howard Stokes had conceived for it what appealed to Brill and me as a highly attractive idea. The story was to deal with a musical evening at home. Here was the sense of it: Mother and Father played certain stringed instruments for their own relaxation, and on this particular evening were entertaining friends who played the other instruments in the string choir. The young son of the house had been sent off early to bed so as not to interfere with the adult pleasure. But, instead of going to bed, Junior sets his door ajar and accompanies the downstairs quartet with his home-made fiddle, consisting chiefly of a cigar box, a broomstick and a string. His scratch is heard just at the close of the opening number.

The father, who has purchased the boy a proper violin and cannot understand why he prefers this crude affair, starts upstairs to reprimand him. But the neighbor husband asks to handle the matter, goes to the boy's room and tactfully draws him into a discussion of his fiddle. He hails it as a counterpart in principle of the early monochord, and, by telling Junior then the story of the evolution of the modern violin, persuades him of the greater advantages of the instrument given by his father. Thus the boy expands his point of view, and, as the picture ends, he is downstairs with his friendly teacher, having a try, himself, at playing the viola part in the choir.

Of course we had difficulty obtaining musicians who also could act, but Brill made a satisfactory compromise by casting them personally. I was quite happy over the opportunity to produce what seemed to me to be a really constructive effort.

The scenario was written, continuity approved and the picture was made with Brill himself as research consultant on set. But when the result was shown to the committee, a violent reaction set in against it. The feeling grew. It was eventually held to be pedagogically so unsound that without ever trying it out, it was shelved permanently, and a rule was promulgated that story form was thenceforth prohibited in any teaching film which we might make. The stodgy old lecture form of presentation returned, and I confess to chafing greatly under the rule. However, I was heartened that Stokes, who knew so well that time works wonders, took it all so calmly, and I became submissive, too.

And, sure enough, in a few weeks the committee relaxed. About a year later they went recklessly into a story subject to supply the lack of a picture in our list for the very small chil-

dren. It was called "Jack and Jill in Songland," was written by Brill, produced by Bartlett, and was literally filled with fairy hocus-pocus and bids to the infant imagination.

## Classroom Talks

A SURVEY to determine the most-needed school films had turned us to music and also to the subject of vocational guidance. Under the latter heading I made a new and much-used one-reeler presenting Dr. Kitson. The very admirable scenario was composed by Marian Lambert, a clever advertising writer in the field of radio. In this Kitson film I tried the successful experiment of pre-scoring the sound. That is, I recorded Dr. Kitson's lecture first, and the illustrative action, which it was designed to accompany, was produced later and cut to fit. This was already an established practice in making sound



Dick Chapman had a reputation for bringing back the picture without annoying people who employed him.

cartoons, but, so far as I know, it was never previously done with an acted picture.

The central figure in that reel, next to Dr. Kitson himself, was portrayed by Johnny Downs, who is today a featured adult player in Hollywood. Roy Phelps was the cameraman, and Richard Chapman shared direction with me, making those scenes in Florida which were necessary for summer atmosphere during a northern winter. For vocational guidance also, Chapman directed the shooting of high spots in the erection of the Empire State Building in New York, for a narrative read by Harry Morey, one-time star at old Vitagraph, who was first tested by our director of research to see if he could do it.

Part 58.—An anecdotal account of ecclesiastical and secular talking picture experiments made by Erpi in the early thirties ends the sixth year of our continuing history of films

Physical education was another department in which pictures were deemed needful, largely because such departments in educational institutions frequently have ampler funds to squander on visual education. The specific subject scheduled to be first here was football. The basis was a plan prepared by W. L. ("Bish") Hughes, associate in physical education at Teachers College, Columbia University. His plan had been formulated, it was said, after consultation by correspondence and otherwise, with a thousand high school and collegiate coaches across and up and down America.

To give the plan magnitude and high authority, a luncheon conference, with Hughes present, of course, to demonstrate his stipulated blocks, tackles and punts, was given in the Erpi board room, with some of the best known native coaches present. There were E. K. Hall, chairman of the Football Rules Committee and incidentally himself a Bell System man; W. A. Alexander of Georgia Tech.; Walter Okeson of Lehigh; Lou Little, Columbia; J. R. Ludlow Wray, University of Pennsylvania; Capt. L. M. ("Biff") Jones, former head coach at West Point Military Academy; H. E. von Kersberg, of Harvard, and W. G. Crowell of Swarthmore. After the luncheon these gladiators rolled and tossed about the startled board room until all were in agreement about what we should do.

A few days later I began work with "Bish" Hughes and the University of Pennsylvania football squad which was then in training near Ludlow Wray's home at Beach Haven, New Jersey. As cameraman I had Roy Phelps, mainly because he was so well known as a specialist in photographing sports at Yale. Otherwise, everything essential had been arranged by Hughes and Wray. The production procedure was for Hughes to show me what he wished to demonstrate with Wray and his men, and then I would show him how I felt it might be made most effective for the screen. When Wray and he approved, we shot it.

I was careful to time every piece of action so that later, when we came to record Hughes' lecture, there would be ample time for him to utter all required comment. To make additionally sure, he frequently extemporized the comment at rehearsal, and I generally prolonged the action still more by repeating it before the camera in ways which would not be monotonous to the eye. For example, in showing a method of blocking, I set five or six men at intervals in a line away from the camera, and had a tackle run down the line toward the lens, charging each

man who blocked him in precisely the same way as he advanced. A favorite, though rather obvious device, was to repeat the action in slow motion. When I had the main action of a sequence established and timed, I then made the general shot and moved in for additional angles, or had Roy change lenses for closeups, a usual production practice when using a single camera.

When the rushes came through the laboratory, Hughes began preparing his lecture. And I started cutting the subject, overlapping our varying angles and closeups for continuous action. This resulted, as was to be expected, in the elimination of extra takes and other excess footage; but it also put the subject at its originally estimated length of two reels. When Hughes saw this assembly he protested loudly. I had not allowed him nearly enough time to comment, he said, and he averred that he had thought, when I was making my varying angles and closeups, that the repeated action was to give him that much more material.

He was so insistent to the committee, and I had so little time to argue with him despite the witnesses I could readily have called, that I turned the rest of the cutting over to Bartlett and went on with another production. Bartlett could do no more, of course, than give Hughes what he wanted; so the subject, in four reels instead of two (useful enough in its way, no doubt), was eventually released with nearly all of the takes joined end to end, an original technique which certainly had never occurred to me. A little later, though, this odd set of pictures was completely eclipsed in effectiveness by an elaborate and beautifully produced series made for popular interest in the theatres, by R. C. A. recording, featuring the celebrated Knute Rockne of Notre Dame.

None of the classroom headings in the early Erpi series was more important than natural science, and ironically enough, the pictures presented there comprised a group of films produced elsewhere before the days of talkies. In England, where many were made by and under the supervision of F. Percy Smith—surely an "old master" in that line of work—they were known through the theatres, where they were extremely popular, as "The Secrets of Nature" series. The entire set, I believe, contained some two hundred titles. Rights to use them on this side of the water were offered to Erpi by Capt. Harold Auten, who, in 1929, had been appointed American representative of British Instructional Films.

Erpi made a preliminary selection of less than a dozen but took options on a number of others. They already bore valuable, authoritative accompanying lectures recorded in England; but the Erpi educators felt that it was advisable and even necessary to revise both lectures and scenes—even to make a few new pictures—in order to meet the needs of the American curriculum. It always seemed to me a little more ironical, however, that with all the screen

credits to the new sponsors and educators who worked on these acquisitions, in all the printed circulars and teachers' handbooks, I saw not one shred of mention of the men and women who actually produced these marvels of unending patience and observation. And I am sure that among those named on the screen here as pedagogical experts were many who, upon hearing mentioned the names of F. Percy Smith and Mary Field, would have murmured, "Who's he? Who's she?"

The substitution of new lectures and the reciditing of scenes, together with new main titles in a few cases, such as "How Nature Protects Animals" for "Safety in Hiding," "Plant Growth" for the celebrated "Peas and Cues," and "Beach and Sea Animals" for "Sea Level," also gave Erpi some legally protectable rights. This was really important. It turned out later that in the confusion over the years in selling *all* rights and partial rights variously for long and short terms, some items had apparently been sold more than once while older contracts were still in force. For instance, it was discovered, about 1936, that Erpi had unwittingly purchased rights to two or three dined negatives, the originals of which had been bought outright years before from Charles Urban by another party. Fortunately, that party was a man of peace and understanding. His name was Walter Yorke.

In Erpi's original list of home-made product, one odd number was produced in the department of mathematics, principally as an exhibit to prove the value of talking pictures in teaching abstract subjects. It was prepared and presented with comment by Dr. David Eugene Smith, professor emeritus at Columbia University, and author of many celebrated textbooks. He insisted upon lecturing for the record spontaneously, even in the long stretch when he did not personally appear on the screen, instead of reading from a customary script, and the result in places was a little mystifying to audiences which did not know the circumstances. The title was "The Play of Imagination in Geometry."

However, Dr. Smith did not try, as is so frequently done in such circumstances, to tell us *how* to produce his work; but he very sensibly told us *what* he wanted to see upon the screen. There really is quite a distinction there. The body of the picture was to consist visually of geometric figures which, by constant, fluid changes, would show how the simplest conceptions of that sort are related to, and are inherent in, the most complex forms. It was to explain that lines are mere extensions of points and planes simple extensions of lines. I only wish Dr. Smith had stopped there. In all events, to a layman like me, that would have been a stimulating presentation. But, somehow or other, a few controversial, abstruse ideas crept in.

Obviously it was an animation-table job, the chief problems of which were in showing moving rounded surfaces of cones and spheres, with the added

troubles of making them appear transparent, because this meant successive drawings made with an airbrush and therefore extremely difficult to keep uniform in photographic values. This was eventually done with much effectiveness by Ferdinand A. A. Dahme. However, in order to explain to the animator what should be done from our own production standpoint, I myself obviously had to understand what it was all about, so Dr. Smith placed at my service one of his star students, Aaron Bakst, author of a unique monograph on the sextant.

Starting with the film's intended picture of a pair of railroad tracks vanishing at the horizon in both directions, Bakst patiently explained to me that persons who think that two parallel lines never meet are uninformed in the discoveries of modern science. Geometrically speaking the lines do meet beyond the horizon, cross as they curve down beyond it, cross again coming up to the horizon at our back, and so return to where we stand. Without intent to argue about a subject in which I am notoriously weak, but merely to comprehend what was to me a startlingly new idea, I thought about popular newspaper accounts of recent Einstein theories of light rays which curve in space, and inquired, "But isn't there a recognized school of scientists which believes that two parallel lines ultimately do *not* meet?" Bakst smiled at my naiveté. "There is," said he, "but they're all nuts."

### Mainly For Churches

IT WAS the theory of Erpi, of course, that the pictures which we would produce would be those which licensee producers could not profitably make, meaning that we would not be setting up competition with the licensees, but that, such work, having been started by us to show the way, the market would be opened for the licensees to carry on. It was a theory which time and experience were to modify, but it was sincere enough in its origin. No licensee would have undertaken unaided production of our important school program, for instance, and certainly none of our affiliates was doing anything to develop the church field.

Pictures for the churches had been in the Colonel's mind from the beginning, and, of course, Donnelly was working at the Catholic possibilities as Wendell Shields was concentrating on the Protestants. Like the salesmen who had other assignments they repeatedly urged the importance of having demonstration pictures in their own lines. Shields, in particular, had kept the recommendation alive by suggesting various compromise means of obtaining specimen subjects at moderate cost. On various occasions his father, the Rev. James K. Shields, was introduced with plans, once with the idea of adding sound to his long-circulated "Stream of Life," and again to see if Erpi would produce his favorite project, the "Life of John Wesley." But the Colonel's idea was to make the demonstration films when

there was clearly to be seen either a really waiting market or a licensee producer who would embark on a sizeable program of additional subjects of the kind.

Late in 1932 there came to Col. Devereux, a young man of some training in the Swedish Evangelical Church, named Milton Anderson. He bore a proposition of his own to establish a complete and continuing ecclesiastical film service under the name Academy of Religious Arts. Headquarters were in Los Angeles, at 718 West 8th Street, which I believe was the address of the parsonage of Dr. W. S. Dysinger, pastor of the First English Lutheran Church, who was associated with Anderson in the plan. Anderson had no personal funds to speak of, but he was a hustler, and he seemed to have an idea.

All he wanted was for Erpi to make him "the first talking picture church service," that he might take it forth to convince clergymen of the merit of his project. When he had signed a sufficient number of these gentlemen to justify and support production on a large scale, the further work would then be done, of course, under an Erpi production license. For the first production he would supply the talent and arrange the program. Erpi had only to provide studio, working crew, sound and picture recording apparatus, lights, director, cameraman, film, laboratory facilities, editing and final prints. That was all. Nevertheless, Erpi's gamble on the future seemed worth while, and, even in the event of Anderson's failure to become a licensee, we would have a Protestant demonstration talkie which would have promotional value in the church field. So the Colonel consented.

Anderson was turned over to me for development of his immediate idea. He had no scenario and no certainty as yet of the talent he might procure, but he was impatient to be off to Los Angeles with the completed two reels allotted him under his arm. The production simply must be made in the next three days. The few hours' interval between this afternoon and evening he would spend drumming up his company of stars. They were to be volunteer numbers. Of course, I simply had to slow him down. All we were actually able to prepare in the first two days was a definition of limits. It was very difficult to persuade him that two reels were all to be given him. He could have only twenty minutes of screen time, and, as much as the condition might harrass him, he had to decide on the time apportionment for each item before I would proceed. There could be no scenery other than what might be suggested with the aid of monk's cloth drapes; no money appropriation had been made to supply anything else.

Until the day before I was to produce the subject I did not know precisely what was to be in it other than what came to me in cryptic telephone bulletins from Anderson who was racing about the city arranging for his people. About 4:00 P. M. I was made



Rev. Ralph W. Sockman, of Christ Madison Avenue Methodist Episcopal Church, rendered the sermon in "the first Protestant talkie service."

aware definitely that we would have a male quartet; a soloist interpreting a Psalm of David in appropriate costume; a Y. M. C. A. secretary to give "a business man's talk"; a minister to deliver a short sermon; and another Reverend to utter the benediction. The most serious difficulty for me was that Anderson had consented to their successive appearances on a time schedule to suit their convenience, each to perform his act at such-and-such an hour and hurry away.

So as not to upset the delicate licensee situation, and to preserve the full character of the subject as an experimental venture, my work was done in the new studio of the Bell Telephone Laboratories. The quartet appeared, but one member could not or would not wait till we were ready, so, on the spot we had to make that number a trio. The well-intentioned Y. M. C. A. secretary had prepared a rambling speech on the wonders of modern science and, suddenly realizing that he was making rash technical statements in the premises of one of the greatest research organizations in the world, made so many mistakes that we had to omit him. The soloist was admirable. The Rev. Dr. Sockman was a joy to hear, and the speaker of the benediction was properly impressive. In such circumstances the "first talking picture church service" was produced in an afternoon and about two hours overtime.

Duly edited to length and "dressed" as much as was practicable with decorated titles to fill the screen for some "dubbed-in" organ music, the reels were forwarded to Anderson who, by this time, had gone westward. He received them with much professed thankfulness and promptly gave a local church dem-

onstration which he reported was a huge success. Then someone in Hollywood told Anderson that his picture was not good enough. More should be put into it. In the spirit of that theatrical producer of years ago who felt that only twelve disciples in a Lord's Supper scene did not make sufficient show and hence provided forty, he was urged on the subject of "bigness." And Anderson, of course, was entirely willing to have improvements provided that they did not cost him any money.

He turned the power of his salesmanship on the Erpi office in Hollywood, and apparently persuaded the officials there that the Bell System owed him something further. Pat Campbell emerged from his role as a business representative and became a director. Anderson obtained some further talent, a lay church reader, Alec B. Francis, who was also a well known, veteran character actor in theatrical films; an excellent female choir of perhaps forty voices; the numerous members of a Los Angeles dramatic school to enact a parable, and some alleged "Holy Land" stock shots, including a few surprising snow-clad mountains, to illustrate the soloist's *Psalm of David*. There was a professional studio this time, and some fair-sized sets. Pat did himself proud; the subject was indubitably enhanced, and the length naturally expanded to three reels.

Anderson now took his revamped subject to various West Coast communities, obtaining little financial encouragement but much praise. Nothing but fame becomes rather unsatisfactory, so Erpi heard less and less of his project. But, in 1932, Milton Anderson found someone in Los Angeles to publish a book, written by himself, on the future of pictures in the churches. It was not very long, but long enough to sell their high-priced but quality person and commendation of his efforts. The efforts of Erpi, it seemed, were not so praiseworthy. He mentioned Electrical Research Products, Inc., in it as having "unsuccessfully attempted to sell their high-priced but quality equipment in the non-theatrical field without pictures." That was assuredly not true.

"It is generally understood," continued Mr. Anderson, "that they will not produce pictures (excepting experimentally) because they fear that Congress will accuse the monopoly of proselyting in school, church and home. . . . If such organizations as the National Educational Association and others were to insist, they would undoubtedly give further help to the non-theatrical field." Anderson entitled his book *The Modern Goliath*, referring, of course, to the modern talking picture. More fitting, I think, that he should have called it *Et tu Brute*. It really needed another name, because the U. S. Bureau of Mines had produced a subject called "The Modern Goliath" years before.

(To be continued)

# The Film and International Understanding

DR. JOHN E. DUGAN, Editor, Haddon Heights, New Jersey, Schools

## "Men of Tomorrow" Stresses World Understanding

**A**N educational birthday film with a world outlook has been made by the Y.M.C.A. to commemorate its 100th anniversary this year. Titled *Men of Tomorrow*, the picture has an educational value far beyond its original intention; for this birthday is a birthday with many implications throughout the world. Appropriately enough, the film was made by Julien Bryan, whose pictures of Poland and South America already have done so much to improve American understanding of other parts of the world. The narration by Lowell Thomas strikes an authentic note of world vision.

*Men of Tomorrow* shows the founding of the Y.M.C.A. as a group of twelve young men under the leadership of George Williams in London in 1844. An animated sequence, in which white triangles multiply on an expanding map of the world, shows the expansion of the Y.M.C.A. into an organization of tremendous membership and unnumbered services throughout the world.

Moving from the international framework to our own national presentation, the sequence shows the growing flood of triangles entering a map of the United States and rapidly covering the whole nation. Numerous activities of the Y.M.C.A. in this country then are presented dramatically and effectively. These are presented in such a way that boys and young men can see the many opportunities for self-improvement which the "Y" offers them and so that adults can recognize the potentialities of the Y.M.C.A. as an organization for desirable community development through service to youth.

Just as the animated sequence moved from the international to the national, so the film's pictorial presentation of activities in this country shifts unobtrusively to the world scene, showing services which the International Y.M.C.A. today is rendering throughout a global world at war.

The picture closes with a rapid sequence of shots of boys of all ages and countries. The commentary which accompanies this final part of the film speaks alternately to adults and to youth, and must be quoted to be appreciated:

"These are the boys who shall tomorrow inherit the earth. Let us all work together to make them strong in body and generous in thought and deed so that the world of the future may be made by them a better world.

"Yes, young men, we must, we do put our hopes in you. From every race and creed and nation, your dream is the ancient dream of humanity, the dream of true brotherhood among men.

"Let us work with good faith and strong hearts to make their dream a living reality.

"God speed you, young men of tomorrow!"

The film is made expertly and well, and it has educational values for above those of any mere anniversary presentation. It is an object lesson on the way in which local and familiar activities may be presented in a framework of world service and understanding.

## Survey Shows Need for Films on Other Nations

Helen Hardt Seaton

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**Editor's Note:** Helen Hardt Seaton is Executive Secretary of the Committee on Visual Aids in Education of the American Council on Education. The work of that organization in the field of visual education is too well known to need further description here. The article is based upon data gathered in a recent survey.

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**A**RATHER extensive survey of teacher opinion on needs for new motion pictures which we recently have completed has indicated a need for films on other nations of the world. Although the survey has not brought forth any startling points in this connection, the suggestions received serve to reinforce many of the points which already have appeared in the department on "The Film and International Understanding" in EDUCATIONAL SCREEN.

The survey was undertaken as the first step in isolating areas for which films should be produced in the postwar period if a full development of visual methods is to be achieved. A brief questionnaire was sent out to more than 2,000 teachers throughout the country who use visual aids in their teaching. This questionnaire included a check list of eighteen subject matter areas. The check list was followed by a request for suggestions of films or series of films within the checked subject matter areas and some indication of the kind of film treatment preferred. More than 800 teachers returned these questionnaires. Teacher suggestions were then compiled within the various subject matter areas.

The original compilations, although interesting for the trends of teacher opinion which they indicated, were, of course, nothing more than compilations. These were, therefore, sent to a selected group of about 300 for further comment. Comments were also secured through interviews with teachers and directors of visual education. On the basis of these comments some tentative conclusions of a more specific nature can be drawn. Preferred subject matter areas for film production seem to be Art, English, Geography, Guidance, American History, Mathematics, and Social Studies.

Twenty preferred series were selected from all subject matter areas. Among these twenty series were those on: Global Geography (secondary), United Nations (elementary and secondary), Regions of the World (elementary), Industries the World Over (secondary).

Although space does not permit us to go into great detail here, a closer look at some of the suggestions received in the survey is interesting.

In the field of Geography it appears that although many schools have used films in geography, they express dissatisfaction with the usual travelog and ask for better films. Greatest interest on all grade levels from the upper elementary through high school is for films emphasizing the emerging concepts of global geography.



The following subjects were among those suggested in this field:

Series on "Global Geography"—"The Arctic"—a film which would deal with the geography, the people, and its emerging importance in world communication; "The World Island"—a film which might be based upon a projection of the world with a land pole at Dover. This film might be used as the basis for several succeeding films such as: "The New Mediterranean Sea"; "Natural Resources of the World"; "World Population, Past, Present, and Future."

Series on "The United Nations"—particularly China, Russia, India, Australia, designed for elementary and secondary schools.

Series on "Industries the World Over"—secondary. For example: "Rubber"—discovery, history, plantations around the world, how it is grown, gathered and shipped, use in various countries, social and cultural influences; "Petroleum"—etc.

Series on "Map Study"—elementary and secondary—"History of Maps"; "How to Use Maps"; "Maps in Everyday Living."

Series on "Regions of the World"—arctic, tropics, deserts, etc.—elementary.

Replies on the questionnaires indicate a need for background films in the modern languages, but not a widespread recognition of this need. Films are requested for secondary and college levels. Background material on life in the various countries, either with the commentary in the language of the country or with direct dialogue in the language of the country, was generally suggested. A series on "Folk Songs of Other Lands" was suggested in the field of music.

There is an interesting trend which reveals itself in those parts of the survey which we have discussed. It is a trend toward an interest in people rather than things, an interest in human rather than abstract consideration and presentation. In commenting on the series on the United Nations (which many teachers suggested be changed to include all nations) teachers indicated that they wished the emphasis to be on the lives of the people. They wished the films to bring out similarities to, and differences from our own way of life, and they wished to have the causes for these differences and similarities made very clear.

After all, how can we better understand other peoples than by comparing them with ourselves and understanding what causes similarities and differences.

#### Additional Summer Courses in Audio-Visual Aids

Three more courses in Audio-Visual Education have been reported, supplementing those which were listed in our April and May issues, namely:

<i>University of Kentucky</i> , Lexington	June 12-July 19
Motion Pictures in Education (4 qr.)	Mary Rees Land
<i>University of South Carolina</i> , Columbia	July 3-Aug. 24
Audio-Visual Education (3)	D. L. McCormac
<i>University of Washington</i> , Seattle	July 3-Aug. 25
Auditory and Visual Aids to Teaching (2)	Alice Hayden
Individual Research in Production of Radio Records and Picture Aids (credit to be arranged)	Jacobsen

## The Fiftieth Anniversary\*

IT is interesting to recall that the motion picture camera was invented before there was any film to use in it. As early as 1887 Edison started work on "a machine that should do for the eye what his phonograph did for the ear." By mid-year of 1889 a mechanism had been evolved. It required a flexible medium to carry the negative base over sprocket wheels and past the lens of the camera. A picture tape of collodion varnish, dried on glass, was tried but it was too fragile. By September, word came that George Eastman had evolved a tough flexible material to meet the "roller photography" requirements of his Kodak. A sample, an inch wide and fifty feet long, was obtained from Rochester. It was the stuff that the motion picture machine was waiting for. The frail varnish skins suggested the name for the new medium, "film." The dimensions of that film are standard today. But, that October of 1889, Mr. Edison was too busy. Perforce he neglected his new creation until he started to make a set of machines for exhibition, along with his phonographs, at the Chicago Columbian Exposition (World's Fair) in 1892. The Fair was late ('93), but the machines were later ('94), and hence the opening on April 14th, 1894, in New York City.

Meanwhile Edison, inventor of the motion picture, and Eastman, father of the film, had never met! Amazingly down through the years when the motion picture was growing into a world-wide industry they still had no contact. They were both too busy. Then came the day, thirty-one years later on February 15, 1925, when the organized industry gave a great luncheon function in Edison's honor at the Ritz-Carlton in New York. Will Hays presided. As the functionaries and eminent guests were arriving, Mr. Edison and Mr. Eastman came in and reached the cloakroom together. There was no sign of recognition between them. A mutual friend noticed this and introduced the famous pair. The towering Edison grinned down at the brisk Eastman.

"So, George Eastman, the film feller."

"Yes," said Eastman.

"Heard a lot about you," said Edison.

"I've heard about you too," replied Eastman, "I bought a dynamo from you about 1885."

"Was it any good?" Edison demanded.

"It will still work, but we don't use it now."

A smile from each, a handshake, and they went their separate ways to the luncheon room.

Not long after that first public exhibition, the motion picture began disseminating war information. For the Spanish-American War, the Boer War, the Boxer Rebellion, there was scant coverage, but the mere fact that the American public could see war action on the screen was an important milestone. In the catastrophic global war of today the motion picture has grown to full stature as a medium of information and service. In his New York office Major Hubbell calls a Corporal and hands him a can of new film just out of the laboratory. "There's a car waiting in the Rockefeller Center Garage. If you'll drive this film to Newark airport, it will be in India day after tomorrow." Our fighting forces, overseas in combat areas, often see the latest movies before their families back home can see them. In almost every community in the United States there is a motion picture theatre serving the nation in the dissemination of government messages, in the sale of war bonds, in the collection of monies for wartime causes, in the collection of blood plasma, in giving surcease to war-torn nerves.

Just a bit, this, of the story of fantastic growth, of amazing achievement, during the motion picture's first half century. From the first fifty feet of film in Room Five, Edison's Laboratory, visible only to eyes at the peephole—to countless thousands of miles of film girdling the world, visible to the eyes of all nations of the earth—and in fifty years!! It out-fantasies the Arabian Nights, this prodigy of celluloid that has already become a "commonplace" to the second generation of all mankind. Here indeed is a fiftieth anniversary that deserves celebration.

\*Partial reprint from *Motion Picture Letter* by Terry Ramsaye.

## Important Audio-Visual Education Meetings in July

### NATIONAL DVI MEETING

In conjunction with the Regional NEA Meeting  
**Tuesday, July 4th, 9 to 12 A.M., Marine Room,  
 Hotel Roosevelt, Pittsburgh, Pa.**

General Theme will be *New Trends in Visual Education*. Speakers and discussions will include Lt. Gordon MacKenzie, "Audio-Visual Aids and the School Curriculum"; James S. Kinder, "Audio-Visual Aids in Adult Education"; Encyclopedia Britannica Films will describe the set-up of the new organization; and "The Library's Place in Visual Education" will be expertly presented. Discussions from the floor will be a feature.

(Complete program not available for printing in this issue.)

### THE SIXTH MIDWESTERN FORUM ON VISUAL TEACHING AIDS IN CO-OPERATION WITH Zones III and IV, Department of Visual Instruction NEA, July 21 and 22, 1944

Room 159, Belfield Hall,  
 The University of Chicago, Chicago

Meeting in Conjunction with THIRTEENTH ANNUAL CONFERENCE FOR ADMINISTRATIVE OFFICERS OF PUBLIC AND PRIVATE SCHOOLS, JULY 17-JULY 21.

**Friday, July 21**

Visitation of Exhibits (2:30-7:30 P. M.)

Old Gymnasium, Belfield Hall

**Evening Session (7:30)**

Theme: *What Can the Schools Learn from Wartime Uses of Visual Aids?*

Four types of wartime films will be shown: Skill, Information, Understanding, Indoctrination

Panel Discussion — Chairman: William F. Kruse, Bell & Howell Company. Panel Members: V. C. Arnsperger, William J. Hamilton, Lt. Com. Francis Noel, Paul H. Sheats, C. R. Reagan, a representative of the U.S.O.E. and other agencies.

**Saturday, July 22**

**Morning Session (9:00)**

Theme: *The Unique Contribution of Visual Aids in Developing Inter-group Understandings*

Chairman: Joseph E. Dickman, Director of Science and Visual Instruction, Chicago Public Schools

"Understanding Between Nations"—showing of Julien Bryan film "Chilean Housing"

Speaker: Wesley Greene, National Film Board of Canada  
 "Understanding Between Races"—showing of O.W.I. film, "Henry Browne, Farmer"

Speaker: Allison Davis, Ass't Professor of Education, University of Chicago

"Understanding Between Socio-economic Classes"—showing of Human Relations film, "Alice Adams"

Speaker, Mrs. Esther L. Berg, Junior High School 99, New York.

**Afternoon Session (1:30)**

Theme: *Visual Aids in the Postwar Period*

Chairman: Stephen M. Corey, Educational Adviser to Encyclopaedia Britannica Films and Professor of Educational Psychology, University of Chicago

*Who Will Make Them?*—Speaker: Don C. Rogers, Assistant Superintendent of Schools, Chicago

*Who Will Distribute Them?*—Lawrence C. Larson, Chairman of the Board of Directors, Educational Film Library Association, Inc., New York

*Who Will Pay for Them?*—John Guy Fowlkes, Professor of Education, University of Wisconsin

*Who Will Use Them?*—Ernest C. Waggoner, Director of Science and Visual Instruction, High School, Elgin, Illinois

### First Annual Meeting of the Educational Film Library Association

EFLA will hold its first annual meeting of members and visitors in cooperation with the Sixth Midwestern Forum on the University of Chicago campus, in Room 214, Blaine Hall. The Association's business and conference sessions, which began 2 P.M., Thursday, July 20, will precede the general program of the Midwestern Forum which starts 7:30 P.M., Friday, July 21.

The Thursday afternoon session will be devoted to a general discussion of the policies followed and projects undertaken by the Association during the past year; a consideration of questionnaires returned by members regarding advisory and planning committees which should be appointed by the Association; and the appointment of conference committees dealing with needs, problems and issues in this field. The Chairman of the Board and Administrative Director of the Association will give their annual reports at a dinner meeting beginning at 6:30 P.M. The dinner meeting will be followed by meetings of committees appointed during the afternoon session.

The Friday morning session, opening at 9 A.M. will consist of reports of committees dealing with the advancement and improvement of all phases of the production, distribution and utilization of audio-visual aids for educational purposes.

Reports of committees will be continued at the afternoon session, beginning at 1:30 P.M. The general discussion of policies which should be followed and projects which should be initiated by the Association during the next year will conclude the final business session of the Association's annual meeting.

### VISUAL EDUCATION INSTITUTE University of Wisconsin, Madison July 17-22, 1944

All morning sessions will be scheduled at Washington Elementary School from 10 to 12 and will be demonstration situations. All afternoon meetings will be held from 1:30 to 3:30 in the Memorial Union Play Circle.

**July 17 Morning Session**

"Language Arts as Conducted under the Motivation Given by Selected Educational Sound Films"—Ruth Elder, Director of Elementary Training School, University of Oklahoma, Second and Third Grade Teacher in Laboratory School; and W. A. Wittich.

**Monday Afternoon Session**

*The Sound Film as a Supplement to the Modern School Curriculum*

John Guy Fowlkes, Director of the Summer Session: "The Place of the Educational Sound Film in Today's Curriculum"

W. A. Wittich, Curriculum Supervisor, Madison Public Schools: "Modern Methods of Using the Educational Sound Film"

C. R. Crakes, Lecturer in Visual Education, Northwestern University: "A Survey and Evaluation of Films as Supplements to Primary, Intermediate and High School Levels"

Discussion — John Guy Fowlkes, Leader

**July 18 Morning Session**

"Fifth and Sixth Grade Use of the C.I.A.A. and Encyclopaedia Britannica Films on Mexico" — Fifth and Sixth Grade Teacher in Laboratory School, and W. A. Wittich

**Tuesday Afternoon Session**

*Intercultural Relationships: The Focus — South America*

R. C. Maroney, Director of Distribution, Motion Picture Division, Coordinator of Inter-American Affairs: "The Story of the C.I.A.A. and the Development of the Intercultural Relationship Series"

Film Showing: "South of the Border"

Panel Discussion: "The Educational Implications of the C.I.A.A. Series"—W. A. Wittich, Leader; V. C. Arnsperger, Joseph Dickman, R. C. Maroney, Don C. Rogers

#### July 19 Morning Session

"Educational Sound Films as a New Tool of Learning for Science and Physics"—Joseph Dickman, Supervisor of Science, Chicago Public Schools

#### Wednesday Afternoon Session

*Understanding our Natural and Social Environment through Educational Sound Films*

V. C. Arnsperger, Vice President, Encyclopaedia Britannica Films: "Broadening our Environment through the Educational Sound Film"

Don C. Rogers, Asst. Superintendent, Chicago Public Schools: "Description of an Optimum Educational Sound Film General Course of Study"

W. A. Wittich, Curriculum Supervisor, Madison Public Schools: "Experiences in the Psychology of Seeing and Observation Relating to the Educational Sound Film"

#### July 20 Morning Session

"Use of Modern Visual Aids—Charts, Globes, and Wall Maps"—Mabel Studebaker, Editor, *THE CLASSROOM TEACHER*

#### Thursday Noon, Luncheon

Welcome—John Guy Fowlkes, Director of Summer Session: "European Experiences in Intercultural Relationships through the Sound Film"—Thomas Hodge, Film Officer, British Information Services

"The Power of the Educational Sound Film"—Showing of a composite half-hour film to demonstrate its versatility with examples of microphotography, time-lapse, submarine, and aerial photography, and trips to distant places.

#### Thursday Afternoon Session

"Modern Developments in the Areas of Charts, Globes, Maps, etc."—C. B. Statler.

Panel: V. C. Arnsperger, Joseph Dickman, John Guy Fowlkes, Don C. Rogers, W. A. Wittich

"Guides to the Use of Charts, Globes, Maps, etc."—Mabel Studebaker

#### July 21 Morning Session

"The Use of Films in High School Studies"—Ruth Fuller, Social Studies Teacher, Lincoln High School, Manitowoc

#### Dear Fellow Members:

Once again we are afforded the privilege of helping in the war effort. Through the Treasury Department and the Office of War Information, several 16mm. war films will be made available for use during the Fifth War Loan Drive, June 12-July 8. We can do our part by seeing that every State and local war bond committee is offered these films for use at all war bond meetings and that equipment is found for the showing of them.

You will doubtless feel it your duty as a good American, to search out every opportunity for showing these films. Remember "the more ways an idea comes to us, the surer we are of getting it. If we hear it, see it, read it, and talk it over, we're pretty sure to have it."

Everyone will want to see these pictures. Let us pledge ourselves as members of the Department of Visual Instruction to bring these films to every member of our community and state that it is within our power to reach.

CAMILLA BEST, President  
Department of Visual Instruction, NEA

#### Friday Afternoon Session

*Understanding War and Peace through the Use of Educational Sound Films*

Thomas Hodge, Film Officer, British Information Services: "Intercultural Understanding through the British Information Films"

J. Margaret Carter, Canadian National Film Board:—"Building Understandings of our Neighbors to the North"

Film showing: "The Maritime Provinces"

#### July 22 Morning Session

*Audio-Visual Materials as an Aid in Helping Schools Meet Present and Future Responsibilities*

John Guy Fowlkes: "New Tools of Learning for Today and Tomorrow"

V. C. Arnsperger: "The Part that Educational Sound Films Will Play in Tomorrow's Schools"

### CONFERENCE ON THE PRACTICAL UTILIZATION OF AUDIO-VISUAL AIDS

Conducted by Visual Aids Service,

Division of University Extension, University of Illinois

Room 314, Illini Union Building July 11, 12, 13 — 1944

#### July 11 Morning Session

Presiding—Neil F. Garvey, Visual Aids Service, Division of University Extension, University of Illinois

9:30 Registration

Greetings — Robert B. Browne, Director, Summer Session, University of Illinois

"Place of Audio-Visual Aids in Our Educational Program"—E. H. Reeder, College of Education, University of Illinois

"Utilization of Still Pictures"—W. M. Johnson, University High School, University of Illinois

General Discussion led by H. J. Rucker, College of Agriculture, University of Illinois

#### Tuesday Afternoon Session

Presiding—Lee M. Morris, Principal, Elementary School, Rantoul, Illinois

"Selection of Projection Equipment"—Joseph E. Dickman, Acting Director, Science and Visual Instruction, Chicago Public Schools

General Discussion led by A. J. Ebel, Radio Station, University of Illinois

General Workshop in Problems of Projection—Maurice B. Evans and Albert W. Ginzbourger, Physical Plant Department, University of Illinois

#### July 12 Morning Session

Presiding—Clark E. Youmans, Principal, Township High School, Cerro Gordo, Illinois

"Role of Films in Adult Education"—L. C. Larsen, Bureau of Audio-Visual Aids, University of Indiana

General Discussion led by H. M. Hamlin, Agricultural Education, University of Illinois

"Utilization of Motion Pictures"—E. C. Waggoner, Director of Science and Visual Education, Public Schools, Elgin, Illinois

General Discussion led by Dorothy McGlynn, East St. Louis Schools

#### Wednesday Afternoon Session

Presiding—A. L. Thomasson, Principal, Junior High School, Champaign, Illinois

"Arrangements of Physical Facilities in School Buildings for the Use of Audio-Visual Aids"—Richard Edmondson, Assistant to the Superintendent of Public Instruction, Springfield, Illinois

General Discussion led by L. C. Larsen, University of Indiana

General Workshop in Problems of Equipment Maintenance—Maurice B. Evans, Albert W. Ginzbourger

(Concluded on page 257)

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# THE NEW ENGLAND PAGE

Conducted by

The New England Section (Zone 1) of the  
Department of Visual Instruction of the  
National Education Association of the U.S.

Editor, JOHN H. LYONS

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## High School Course in Audio-Visual Aids

BY CARL H. GARVIN

Director of Audio-Visual Aids, East Haven, Conn.

**A**N innovation in the field of audio-visual education was made this year at East Haven High School when a course in audio-visual education was offered to students in that school. This course carries a point credit toward graduation and will be of special and permanent value to students planning educational careers. The course has been very popular with the students and has gone a long way in solving service problems of a director who is not on a full time basis. Outline of the course is given below:

**Objective:** (1) To familiarize pupils with all audio-visual aids, equipment and their applications. (2) To have available to the school system at any time, capable operators of our audio-visual equipment. (3) To develop an appreciation of school equipment and its care, cost, and up-keep. (4) To develop responsibility, promptness and ability in arranging and carrying out programs for teachers and organizations in this town.

### Outline of Course

#### 1. Types of Audio-Visual Aids equipment and their use.

- (a) Class discussions on what comprises field of audio-visual aids.

#### 2. Motion Picture Projection (Sound and Silent)

- (a) Study of different makes of machines.  
(b) Types of films—(1) size, (2) sound and silent films, advantages and disadvantages, (3) technicolor and black-and-white films.  
(c) Construction of school machine, its operation and upkeep.  
(d) Care and repair of films.  
(e) Mechanics of how a film shows motion and sound.  
(f) Types of screens and lenses. (1) Working out distances on picture projection with different type lenses. (2) Study of light intensity.  
(g) Relationships of operator with audience.  
(h) Study of sources and availability of films.  
(i) How to order and arrange for programs.  
(j) Disposition and distribution of films for showing.  
(k) Keeping records. (1) Requisition sheets. (2) Summary of use of equipment, condition of equipment, title of films, running time, times shown, type of film, size of audience. (3) How to make an annual report covering year's work, what was done, future needs, plans and recommendations for following year.

- (l) The carrying through of a project for a teacher, school or department, involving the following:  
(1) Selecting film to correlate with a definite project in class. (2) Ordering film and setting up dates. (3) Running off program for teacher. (4) Making report on film and giving results to Visual-Aids class. (Any difficulties encountered as broken films, burned-out bulbs, poor sound, lighting, etc. are reported to class and discussed)

*Note*—After pupils are able to run the machines and arrange for programs, all requisition forms sent in by teachers are shown to class. All correspondence, film bulletins and new film releases are currently presented to class. A chart showing all films on order and who

is responsible for projection is posted on bulletin board. Also, as occasion demands, previews are made of films in class before they are shown to various groups.

#### 3. Film Strip Projection

- (a) Construction of machine, its care and up-keep. (b) Mechanics of operation. (c) Types of film strips and how they may be used. (d) Study of sources of material and of characteristic film strips on hand. (e) The carrying through of a project for a teacher, school or department (same as for the motion picture) (f) Discussion of value of this type of projection.

#### 4. Slide Projection

- (a) Construction of machine, its care and up-keep. (b) Mechanics of operation. (c) The making of glass slides for projection, in ink, crayon, colors, silhouette, carbon. (d) Slides available in school and outside sources. (e) The making of a series of slides for a teacher, e. g. silhouettes of planes for aviation course.

#### 5. The Recordio

- (a) Value of this machine and how it may be used. (1) Recording radio programs. (2) Recording school and class projects. (3) Uses as a public address system in speech classes.  
(b) Operation of this machine for all its uses.  
(c) Cutting a record of some school project (music organization, English Department, speech classes, etc.) and playing before class. (Class to rate clarity of record and value of project as a teaching device)

#### 6. Dioramas

- (a) Discussion of dioramas and how they are constructed. (b) Discussion of possible topics and how they could be used. (c) The making of a diorama for a teacher or department.

#### 7. Bulletin Boards

- (a) Value of bulletin boards and how they may be used for instruction. (b) Study of bulletin boards in our system, how they are used, and possibilities of improvement. (c) If arrangements can be made with a typical bulletin board as a teaching device.

#### 8. Additional Instruction on various types of well known movie projectors, instruction to be given on each to familiarize pupils with all types of machines.

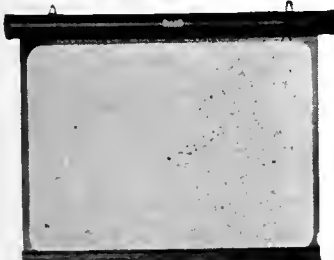
If any teacher or department wishes projection material, pupils are assigned to work with the teacher. The pupils know the catalogued material and can present this to the teacher for selection. The class also handles all previews of films which are to be shown in the school system. Many of the films are recalls to be used for review work. If it is a new release, with which the instructor is not familiar, a preview is made in class. This is interesting work to the class and they try to determine where it could be used for a project in another group. It is up to the class to contact the department head and give a summary of the contents of film. If suitable the pupil makes arrangements with the instructor for a future showing.

The Recordio is delicate to operate in cutting records of good clarity. It would be difficult to find time to train enough teachers for an extensive use of this machine. The class works with any teacher or department in the making of any record pertaining to school work. Occasionally the Recordio is asked



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for by Civic organizations to be used as a public address system. This is also handled by the class.

This group has solved many of the problems confronting an Audio-Visual Aids director in a small school system where he is a full time teacher, devoting only part of his free time to a department of this kind. By having a trained group meeting regularly every day, many of the problems can be discussed, solved and assignments made, thus saving time and extra work on the director's part.

This class has solved our school problem of machine operation. The teacher has a schedule of all their classes and free periods so he can arrange for operators at any time during the day. As requests come in, the teacher discusses what is needed, pupils are scheduled for the project, and it is up to them to see that it is carried out. It has been very successful. All minor repairs are made by members of the class, such as cleaning and oiling machines, repairing cords, repairing films, and keeping the equipment in good running order.

They are all anxious to operate these machines, so they do their best. The machines are used in the town for civic organizations such as Red Cross, Churches, Air Wardens, etc. and the pupils do all the work of setting up and operating the machines. In this case the teacher asks for volunteers and sees to it that the equipment is transported to the desired location. There are always plenty of volunteers, and all members of the class may earn a chance to participate.

Projects of this kind make for a good relationship between the townspeople and the school, develops responsibility in the operator, and is good for the pupils in a social way in that he meets various types of people and has to overcome difficulties on his own.

▲ ▲  
A program demonstrating the potentialities of radio as a supplement to regular classroom studies was presented to principals and superintendents of Connecticut schools by the Connecticut Audio-Visual Education Association at New Britain State Teachers College on April 19. The meeting was held in the college auditorium and the stage was divided into two sec-

tions. On one half of the stage a demonstration of an education broadcast, dealing with the problems of the American Negro, was staged by Station WTIC. A classroom of 16 high school students was in session on the other half of the stage. The students could not see the performers but heard the demonstration as though it were an actual broadcast. Following the broadcast demonstration, the students carried on a discussion under the direction of their teacher Miss Dorothy Shapleigh.

Juano Hernandez, a well-known Negro actor, came to New Britain to play the leading role of Sam, a freed Negro.

Sterling Fisher, director of the NBC Inter-American University of the Air, and Assistant Public Service Counselor, spoke at the meeting. After the demonstration he conferred with a committee appointed by Dr. Alonzo G. Grace, commissioner of education, to discuss the possibilities of utilizing the NBC University of the Air's program as credit toward certification procedure or for teacher's improvement in the state.

**Important Audio-Visual Education Meetings**

(Concluded from page 254)

**July 13 Morning Session**

Presiding—Gladys Spencer, University of Illinois Library  
"Selection and Evaluation of Audio-Visual Material"—

Fred Montgomery, University of Kansas  
General Discussion led by Dorothy Burns, Public Schools, Cicero, Illinois

"Utilization of Radio, Radio Transcriptions, and Records"—Keith Tyler, University of Ohio

General Discussion led by Ray D. Brummet, Principal, Pana, Illinois, Township High School

**Thursday Afternoon Session**

Presiding—Neil F. Garvey  
"Administration of Audio-Visual Aids Programs within a Local School System"—Alvin Roberts, Principal,

Haw Creek Township High School, Gilson, Illinois  
General Discussion led by Charles Allen, Principal, University High School, University of Illinois

Summary of Conference—Neil F. Garvey

# SCHOOL MADE MOTION PICTURES

**HARDY R. FINCH, Editor**  
 Head of the English Department  
 Greenwich High School, Greenwich, Conn.

## Film Story of Boston University

ONE of the outstanding public relations films available at the present time is *Thirty Minutes of University Life*, the scenes of which are laid in the six undergraduate colleges and the six graduate schools that comprise Boston University. The film, in 16mm kodachrome, consumes about forty minutes of running time.

President Marsh of Boston University, the narrator of the film, introduces the university to the film audience in the opening sequence. In the College of Business Administration the journalism students are seen in the *Boston University News* office. This is followed by shots of the university radio studio, advertising and merchandising classes; accounting groups; and industrial management courses. After a visit to the library and the student employment office, the war-time personnel department is inspected.

Students are shown in the officers' training program: first, enrolling in the program by means of interviews and examinations; and secondly, receiving instruction in the use of military equipment.

Boston University's physical education program is shown in one section of the film which includes shots of special classes for physical education teachers; gymnasium work; boxing classes; wrestling; rowing; tennis; canoeing; swimming; diving; and speed ball.

After the presentation of scenes of dormitory life, the film shows nurses in training. Representing the educational department of the university by scenes of students doing practice teaching and having interviews with a superintendent of schools, the production gives a comprehensive picture of the College of Music with its classroom activities, its orchestra, its choruses, and its seminary singers.

Several shots of the physics laboratories, including one of the testing of a motor; five shots of the chemistry laboratory; a demonstration and a visit to the observatory of the astronomy department; demonstrations of illusions, a color blind test, and a mechanical aptitude test in the psychology classes; and the study of the frog in biology, all illustrate the scientific facilities of the institution.

The Boston University Medical School, the School of Law, and the Secretarial School are then presented briefly. The Arts and Crafts division of the University follows with its life classes, clothing and sewing instruction, and nutrition study.

The concluding section of the film shows a number of events of especial interest to alumni of the school. The May Day celebration with its colorful procession, its pageant, and its folk dancing; the football games; the Student Council dinner at the President's home; and Alumni Day will certainly revive the memories of former graduates and students.

The film was produced by Floyd Ramsdell, president of the Worcester Film Corporation, under the super-

*With a question box on the making of school film productions, conducted by*

**DAVID SCHNEIDER**  
 Evander Childs High School, New York City

vision of the Director of School and College Relations. Professors of the university acted as technical advisors. For musical background, sound recordings of the University Orchestra, directed by Arthur Fielder, the chorus, glee club, and the University Band were used.

Judson Rea Butler, Director of School and College Relations, provided the material upon which the above film description was based. To secure the film for showing, address him at The Committee on School and Public Relations Office, Boston University, 20 Beacon Street, Boston, Massachusetts.

## QUESTION BOX ON SCHOOL FILM PRODUCTION

**Question:** Upon examining some of my recently returned films I find quite a few scenes covered with a kind of haze. Offhand I don't recall having filmed any of these pictures in hazy weather. Please explain.

**Answer:** Judging from your description, many of your hazy scenes are probably distant shots of landscapes, hills or valleys. You will recall from your elementary science experiments the one in which a pitcher of ice was placed on the table, and a minute or two later you observed the outside of the pitcher beginning to "sweat." This "sweat," you remember, did not come from the ice or water in the pitcher, but rather from the air surrounding the container. This experiment—the condensation of moisture of the air—made visible the water vapor always present in the air, but which we could not see unless we cooled the air, as in this demonstration.

Whenever minute droplets of water vapor settle on particles of dust or ions of gases present in air, they begin to scatter light—especially the bluish part. This phenomenon is called haze. (Mist or fog is not haze. Mist and fog are white; they are composed of larger water droplets.) The reason we don't often see haze is because our eyes are not very sensitive to the bluish-violet rays. The film in your camera, on the other hand, being very sensitive to blue light, registers it to the detriment of your picture.

To avoid the appearance of haze you must use a haze-cutting filter, one that will bring out the sharp, crisp picture in your distant scenes. If you are filming in black and white, you must get a strong, clear yellow filter, such as the G filter. When you slip that yellow filter on to your regular lens, you must keep one thing in mind—and that is that the addition of any colored filter usually means diminution of light. Your yellow filter will absorb the blue-violet light, rendering it darker in the finished picture. To compensate for this loss of light you must, therefore, do one of two things—either increase the diaphragm opening one full stop (depending upon filter factor, supplied by the manufacturer) or decrease the speed of your motion picture camera. The latter is permissible only in shooting landscapes or slowly moving objects. Either of the two steps outlined brings more light to your film.

If you are filming with regular outdoor Kodachrome, you must use the special Kodachrome haze filter. This filter, being colorless, does not require any adjustment in light. In other words its filter factor is zero. Finally, if you are using Kodachrome A (the type used for indoor filming with artificial light) outdoors, you must remember to add that salmon-pink filter called the Type A Kodachrome filter for Daylight. With this filter on, your emulsion speed rating is Weston 8, the same as the regular Kodachrome. This filter serves a double purpose. It absorbs some of the blue from daylight and acts as a haze filter.

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# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor  
New York University Film Library

### POSTWAR VISUAL EDUCATION

**A Map of Forces**—Donald Slesinger—*Film News* 5:4 April, 1944.

An examination of the objective, direction and magnitude of forces which must be taken into consideration, and the allocation of power, with respect to the use of films in education—a thought-provoking discussion of possible future developments in this field.

"The objective of the film in education must be the same as that of education in general, since the film is a method, not a goal." Current interest in extending the use of films in education, stimulated greatly by their successful use by the armed forces, is setting in motion forces, not all of which, the writer finds, are educational in direction.

One of these forces is the entertainment film industry, which scents a billion dollar market for educational film production. In addition to finance and equipment, the industry will contribute certain skills and habits. But the tendency of the entertainment-trained technician is to dramatize and glamourize. Another tendency the entertainment film industry may bring to education is that of censorship, and all that it implies. To make the most money, films must be seen by the largest possible audience, must be on a certain level, and must offend no one. It thus denies the uniqueness of each individual, which education does its best to preserve.

The industrial film industry, the small but growing educational film industry, and government production, are other forces surveyed. Many textbook publishers even are considering branching out into film production. However, the writer sees the documentary producer as education's greatest ally. "For he has an artistic integrity, . . . and accepts the psychology of individual difference. He has always tailor-made his films for very small audiences."

"Fortunately, education has the power it needs to make educational film production serve its ends. Besides integrity and experience it has enormous purchasing power, and can go into educational production, as well as distribution, on a large scale whenever industry fails it. There is nothing about the making of a film that educators cannot learn."

The article concludes with this statement as to the allocation of power—"Since the responsibility of developing the educational use of films lies with education, there must also lie the power. To keep it educators must be willing to cooperate, but prepared to fight."

**What Is the Objective?**—Floyd E. Brooker, U. S. Office of Education—*Film News* 5: 7 April, 1944.

The vast visual aid production, distribution, and utilization programs of the government since 1940 constitute one of the most amazing educational developments of the war but, in Mr. Brooker's opinion, the full implication of this war expansion has been too little explored and understood. Schools have not made the same progress in acceptance and application as have the Armed Forces and industrial plants. He warns educators that, although great progress has been made, the continued growth of visual education will be their responsibility, and they should start now to plan for the future. He indicates a few areas where planning is needed, in the form of questions, many of which require further research. He believes that we cannot hope for further progress in the acceptance and application of visual aids by schools until the objectives of visual education are better clarified than they are at present, and some action is taken to achieve those objectives. Another responsibility of visual educators, he affirms, is experimentation. The success of any visual aid depends upon effective utilization. This can be learned and shown quickest by objective reports from instructors in different teaching situations.

**Impact of GI Methods on Civilian Instruction**—D. S. Brainard, President, St. Cloud State Teachers College—*Minnesota Journal of Education* 24: 351 May, 1944.

Although full recognition is given to the success of the military training program and the marvelous educational job it has done, the conclusion reached by Mr. Brainard is that similar methods cannot be used permanently for the education of civilians. This fact becomes apparent from a study of the environment surrounding the educational courses offered by the army and by the navy. Furthermore, the military authorities possess almost unlimited funds. For example, few educational institutions possess the funds with which to carry on a visual education program on the scale employed by the armed forces. Another distinction between the military program and civilian education is to be found in the objectives. In the armed forces men are trained intensively in specific techniques in order to prepare them for special duties. "Education is more than the accumulation of knowledge, the mastering of techniques. It is a process of growth and development . . . is in itself a part of life. It is probably impossible to speed it up very much and perhaps undesirable as well."

**Motion Pictures in the Schools of Tomorrow**—Frances Norene Ahl, Glendale (Calif.) High School—*The Social Studies* 35: 166 April, 1944.

The author foresees a tremendous increase in the use and availability of educational films in the schools of tomorrow as a by-product of the use of films in the training program of our armed services and industry. Not only does she anticipate better films more suited to classroom needs, at reduced rentals, but better methods of utilizing them in order to obtain the maximum instructional values from them. Administrators and teachers are urged to be prepared for the greatly expanded program to come. Provision should be made for adequate financial support, trained leadership, and time for research to keep abreast of materials and methods.

### UTILIZATION

**Visual Education Number**—F. Dean McClusky, Editor—*Education* 64: 401-446 March, 1944. 50c per copy.

This special issue provides a wealth of ideas for the enrichment and increased effectiveness of geography teaching. In his introductory editorial on "Visual Instruction and the Teaching of Geography," Mr. McClusky states that the issue has been designed to emphasize the contribution which visual instruction is making to the teaching of geography. It also points to the future by indicating how visual techniques can implement the extension of our geographical knowledge. The contributors of the articles were selected with a view to showing how the several types of visual aids may be effectively employed.

"The Motion Picture in Teaching World Geography" is discussed by Wallace W. Atwood, Director of the Clark University Graduate School of Geography. He points out that no subject in the entire curriculum needs the modern sound-motion picture as does geography, which deals with the world at work and the adjustments people make to their environments. The motion picture brings a vivid picture of far-away lands and peoples by reproducing the motion, changes, actions and natural sounds that characterize the various scenes.

"The Motion Picture and World Understanding," by Herbert S. Houston, formerly publisher of *The World's Work*, refers to the David Starr Jordan plan for using educational films in the schools of the world to promote peace, which was adopted in 1937 by the World Federation of Education Associations and stands ready to be put into action after the war.

In the intervening seven years, the writer declares that remarkable progress has been made in all countries in the field of visual education, much of which is due to the present training program of governments. The visual aids program of our own government agencies indicates that visual education is coming into its rightful place as a great agency of instruction. Various movements are now taking form for the production and distribution of educational motion pictures after the war as the most effective means of building understanding and peace in the world.

Other articles in this issue which offer further valuable teaching suggestions are: "Air World Geography," by N. L. Engelhardt, Jr.; "Today's Geography in a Museum," by Grace Fisher Ramsey; "Visual Materials Vitalize Geography," by Kathryn Schmorrenberg; "The Use of Visual Aids in Teaching Elementary Geography," by Lucile Allard; "Pictures as Laboratory Material in Geography," by Edith P. Parker; "Pictures in Geography Teaching," by E. Winifred Crawford; and a "Symposium of Visualized Geography Lessons," by Adelbert K. Botts, Margaret S. Chew and Viola Cassidy.

**Visually Speaking**—Del Shelley, Director Audio-Visual Instruction, Mesa Public Schools—*Arizona Teacher-Parent* 32:16 Spring Issue, 1944.

One of the educational problems in Arizona is to develop a program of instruction that makes learning experiences easier and more meaningful for Spanish-American children, many of whom are without the simplest English vocabulary. Audio-visual aids bring to these handicapped children carefully planned and directed hearing and seeing experiences which influence the setting of standards, development of individual initiative and self-confidence and establish a background for language, reading, spelling and number work. Best results in visual-sensory methods are had when the teacher varies her procedure to meet the problems and needs of the class.

**How to Use Audio-Visual Aids—Part 4. Competent Operators Are Made, Not Born**—Elizabeth Goudy and Lt. Francis W. Noel, USNR—*The Business Education World* 24: 384 March, 1944.

Women teachers should not doubt their ability to master the mechanical aspects of audio-visual equipment. Wartime experience belies the traditional supremacy of men in things mechanical. The article suggests some procedures in learning to operate projectors, which will definitely make for teacher ease in handling the equipment and help develop assurance. Besides acquiring skill in the operation of equipment, other factors must be carefully considered, such as darkening, ventilation, proper placing of screen and seating of students. Even though the writers recommend that teachers know how to operate and care for equipment, they feel that students should be trained to do this work, the teacher only taking over in an emergency.

### TELEVISION AND RADIO

**Television, Challenge to Education**—Leonard Power—(paper copyrighted by The Grolier Society)—*Virginia Journal of Education* 37:257 March, 1944.

The educational effectiveness of television has already been demonstrated by its use in the training of air-raid wardens and Red Cross workers. A few children also have been given the opportunity to enjoy television field trips to museums, zoos and parks. "In the post-war classroom, television is destined to exert a far greater influence in widening the sphere of human knowledge than either radio or the motion picture. The unique and distinguishing feature of television is its power to combine the best of both of these mediums plus the addition of a completely new thing in the world: the ability to bring the whole world, eventually, within the short focus of the human eye." Technically, television is ready to go into action after the war, and educators should get ready to meet this latest challenge. Already a few universities have established experimental stations. Mr. Power foresees the production of television programs, geared to school needs, by local boards of education operating their own stations, as some cities are now doing with radio.

# FILMATIC

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**Audio Aids Are Essential**—Wallace L. Garneau, Western Michigan College, Kalamazoo—*Michigan Education Journal* 21: 410 April, 1944.

"Radio and recordings are just as essential as other aids," declares the writer, "and educational administrators are becoming more and more aware of the fact." He expects recordings to make a tremendous advance as an educational tool after the war. Teachers offer many reasons for neglecting the use of radio and recordings—lack of equipment, objection to advertising in programs, the ironclad time schedule of both commercial radio stations and educational institutions, and lack of training in the use of radio as a teaching aid. The article meets these objections with helpful suggestions, and recommends more teaching demonstrations of the use of these tools on educational programs.

#### SCHOOL EXCURSIONS

**Science Excursions into the Community**—A Handbook for Teachers of Grades Four through Eight, by George E. Pitluga. New York, Bureau of Publications, Teachers College, Columbia University, 1943. 154 p. \$1.75.

Offers guidance in the use of the field trip as a teaching technique and includes information and suggestions on how some excursions may be carried out. It is primarily concerned with the science aspects of community experience, but it may also be used in the social studies to enrich group activities.

#### Motion Pictures in a Modern High School

(Concluded from page 242)

Perhaps the vehicle that has stimulated the greatest utilization of motion pictures is our film card catalog. Each department head has available in a special film file a 4 x 6 card of all films for each subject in his department. Each card gives full data on the film, including a short synopsis and a teacher evaluation. These files are continually being added to so that at all times they are nearly up to date. The use made of this card catalog is reflected in the constantly increasing demand for film. Department heads appoint teacher committees to draw up schedules for each subject. These are then sent to the director of visual aids. The director arranges for all booking with distributors, arranges for payment, receives and returns all shipments, arranges for rooms in which the program is to be shown, cares for all equipment, and provides operators; in fact, he leaves to the class teachers only the problem of providing the class and teaching it. This coordination between class teacher, department head and the director of visual aids has led to a harmonious relationship, and a wider use of film programs at the time when class teachers can best utilize the films.

At John Hay High School, the motion picture film has become undoubtedly the most effective tool in education to convey human experiences, create attitudes, and tell its story in the most convincing and lifelike manner. When properly projected, the motion picture gives every member of the audience a front seat from which to view an event. The recent development of sound motion pictures, with their carefully edited and prepared lecture, are preferred over silent films because they give the student a simultaneous reception of multi-sensations which tend to increase his illusion of reality and stimulate his emotional responses. When one considers, then, the triple role motion pictures must fulfill in our school program, and the fact that our motion picture program plays such a vital part at John Hay, one realizes what efforts are put forth each semester to secure the hundreds of films needed, and why no expense can be spared.

## Experimental Research in Audio-Visual Education

DAVID GOODMAN, Ph.D. Editor

### SOUND PATHS TO LEARNING

A Comparison of Three Classroom Methods of Using Educational Sound Films

Investigator: WALTER ARNO WITTICH

Abstract of Doctor's Thesis, University of Wisconsin, 1943.  
Purpose

This study compared three methods of classroom use of educational sound films to discover:

1. Which of three teaching methods used in showing 27 educational sound moving pictures results in the greatest acquisition of factual knowledge and social understanding.
2. To what extent intelligence and reading ability influence the child's ability to gain information from educational sound films.

#### Procedure

The three sound-film teaching procedures followed were:

1. A situation in which the child viewed the film after having anticipated the showing of the film only in the course of casual and unorganized classroom work, and immediately responded to a 50-item test.
2. A situation in which the child read a brief story-like "setting" of the general nature of the film, studied words and phrases necessary to understand the sound track of the film, read questions which anticipated the large areas of information in the film, viewed the film, and immediately responded to a 50-item test.
3. A situation which included all of "2" above and added, 24 hours later; oral discussion of a pre-arranged set of discussion questions based on the film, re-screening the film, and immediate response to the same test a second time.

The above are referred to as Experimental Factors 1, 2, and 3. Twenty-seven educational sound pictures were used. Nine Erpi films were used at each of grade-levels 4, 5, and 6. The films were selected on the basis of the social studies and natural science units being studied in the course of normal work in Grades 4, 5, and 6. Every effort was made to have children retain normal class work. The introduction of the audio-visual materials was treated as an added supplement of information to normal classroom routine.

The experiment began the first week in October, 1942, and continued until the first week in June, 1943. Representing Grades 4, 5, and 6 quite equally, 264 children participated. In intelligence, the distribution was skewed slightly to the right. Reading ability was typical. The rotating group method was used so as to remove influences other than those brought about by the application of the Experimental Factors 1, 2, and 3.

The average time spent by groups working under Experimental Factor 1 was 35 minutes per film; under Experimental Factor 2, 45 minutes; and under Experimental Factor 3, 90 minutes. Groups came by classes to the auditorium to discuss and view the films. They returned immediately to their classrooms to take the tests. Nine class groups of children, three groups per grade, viewed nine films at each grade-level. Each group rotated itself through the three experimental factors three times while viewing nine films. Four-page Learning Guides were constructed so that the Experiment Factors 1, 2, and 3 could be held more constant. The format of all learning guides was uniform.

Final results were based on test scores earned on the 27 film tests. Differences between class averages made on Experimental Factors 1, 2 and 3 were computed. Standard units of error or critical ratios were also computed, and correlation between test scores and reading grade and between intelligence and read-

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Mr. Smith

ing grade were computed. Subjective records of student comment and reactions were kept during the course of the experiment.

### Conclusions

The conclusions based on statistical analysis and subjective pupil comment are as follows:

1. In almost every case and for each of the three grades, the level of performance attained through the method of presentation indicated as Experimental Factor 3 during Rotation 3 reveals improvements in performance which are virtually double those attained through the classroom use described in Experimental Factor 1.

2. In every case, substantial gains are shown in the levels of performance attained through the use of Experimental Factors 1, 2, and 3, and in every case, these gains are statistically significant. However, even during the closing weeks of the experiment, levels of achievement were not gained which indicated complete mastery of the content of the educational sound films used.

3. In the third rotation for all grades, Experimental Factor 2, which may be called 50% anticipation, shows gains which are very close to 50% of improvement. Likewise Experimental Factor 3, which may be called more complete or 100% anticipation of the film, causes gains to occur which represent virtually 100% improvement over the levels achieved in Experimental Factor 1.

4. Through the use of Experimental Factors 2 and 3, children become increasingly able observers; that is, as evidenced by test results, they increase their ability to observe factual information and they increase their ability to use this factual information in answering test questions which probe ability to make social judgments not specifically identified with the film itself or with the sound track.

5. The more difficult the film, the more effective becomes anticipation as provided for under Experimental Factors 2 and 3.

6. Children of low I.Q. and high I.Q. seem to be motivated similarly and learn comparable increasing amounts of information from educational sound films.

7. Correlation does exist between reading grade and level of performance as measured by the pupils' reactions to the experimental factor tests. The correlations vary widely from 1% to 79%. Correlations between reading grade and performance on film tests tend to decrease as the grade increases. As the difficulty of the film increases, the correlation tends to decrease.

8. Experimental Factors 2 and 3 tend to produce an increased homogeneity of performance among the nine classes participating.

9. An analysis of pupil responses shows that children's interest in films concerns how other people live, their dress, and social customs; how other people work; and how children of other lands work, play and get an education.

10. Pupil comment reveals satisfaction at the clarity, vividness, and speed with which the film portrayed other lands, other periods in history, wild life, vocational pursuits, etc.

11. Children were of the opinion that they not only like to learn through the motion picture but that learning with the assistance of the film is made more interesting, easier, and more lasting when the Learning Guides are used.

12. Subjective evidence in the form of pupil response and objective evidence in the form of the statistical analysis of the scores earned under learning conditions set by Experimental Factors 1, 2, and 3, all attest to the worth of using adequate anticipatory teaching techniques with educational sound motion pictures.

# NEW FILMS OF THE MONTH

## As They Look to A Teacher Committee

L. C. LARSON, Editor

Instructor in School of Education  
Consultant in Audio-Visual Aids  
Indiana University, Bloomington

Assisted by CAROLYN GUSS  
and VIOLET COTTINGHAM  
Extension Division  
Indiana University, Bloomington

### The Slide Rule (The "C" and "D" Scales)

(Castle Films Inc., R. C. A. Building, New York) 24 minutes, 16mm. sound. Purchase price \$30.67. (Coordinated filmstrip \$1). Produced by U. S. Office of Education, Division of Visual Aids, and Loucks and Norling Studios, New York. Apply to distributor for rental sources.

Explains in detail the C and D scales of the slide rule, the parts and markings of the rule, and shows how to use these scales for multiplication, division, and combinations of multiplication and division.

In the introduction an engineer is shown using a slide rule to solve mathematical problems quickly. The commentator explains that the accuracy with which the slide rule solves problems is adequate for most engineering problems. The lines of marks and numbers known as the C and D scales are shown, and it is explained that these two scales are used principally for multiplication and division. The C scale slides back and forth on the D scale which is the body of the rule. The extremity to the right of the user is known as the right index and the extremity to the left is known as the left index. The hair line or runner which is called the indicator assists in reading the rule.

To introduce the process of multiplication the rule is simplified by removing the indicator and small lines; only the ten main divisions are left on each scale. Several multiplication problems are worked demonstrating that the index on the C scale is set opposite the multiplier on the D scale and that the answer may be read on the D scale under the multiplicand. Animated charts demonstrate that ciphers and decimal points may be read in mentally. At this point the secondary and tertiary subdivisions are added, and there are demonstrations in reading numbers. The sequence ends with demonstrations of multiplication problems using the full scale.

The second sequence shows that division by means of the slide rule is a matter of locating the dividend on the D scale and moving it to the division on the C scale, then moving the indicator to the index and reading the answer under it on the D scale. Just as in multiplication, it is also shown here that ciphers and decimal points may be added mentally.

The final sequence demonstrates that a problem involving both multiplication and division may be solved by one

setting of the rule and that it is not necessary to read the intermediate answer. The commentator concludes by stating that even though the rule is ordinarily used for solving more complicated problems than those demonstrated in the film, nevertheless the principles are the same and that speed in using the rule will come with practice.

**Committee Appraisal:** The film should be a useful tool in introducing the slide rule to a beginner. It is an advantage to have the subdivisions removed and only the ten main divisions of the two scales left; then later the subdivisions added to the scales. Close-up photography and animations contribute much to an explanation of the use of the slide rule. The film should be helpful to instructors teaching the use of the C and D scales to math classes in school or to adult groups in industry. The committee emphasized the importance of supplementing the film with handling and using actual slide rules.

### Psychiatry in Action

(British Information Services, 30 Rockefeller Plaza, New York, and Educational Film Library Association, 45 Rockefeller Plaza, New York). 60 minutes, 16mm. sound. Purchase price \$67.50. Produced by the British Ministry of Information. Apply to distributors for rental sources.

Depicts the wartime organization and psychiatric techniques employed in one of Britain's seven large neurosis centers. Its aim is the rapid rehabilitation of neurotics who have broken down under the stress of war conditions.

Opening scenes show the extensive hospital buildings and facilities. Upon arrival, all patients spend the first twenty-four hours in the Admission House. They fill out questionnaires on hobbies and interests, undergo physical examinations and are interviewed as to their educational, employment, and service records. After performing psychological tests, each patient is transferred to the hospital unit and physician especially suited to his needs.

Doctor-patient interviews provide the foundation for treatment. Additional information is secured through psychometric testing, in which doctors and psychologists work in close rapport. Patients are shown taking Wechsler-Bellevue and Rorschach tests and a new type of suggestion test developed at the center. They are also scored with Koh's Blocks, the Minnesota Form Board, the Karl Hollow Square, and the Triple Tester. The special treatments employed at the hospital are pictured in detail. The camera records therapy by continuous narcosis, the modified insulin treatment, and electric convulsions. The use of narco-analysis is demonstrated as it relieves hysterical muscular tremors.

Carefully planned and supervised remedial training both—recreational and occupational—forms an important part of the general treatment and rehabilitation of patients. Scenes of an army officer and a physician discussing the disposal of military personnel and an interview between a Ministry of Labour official and a discharged veteran illustrate the extreme care taken in this matter. The film closes with reference to the valuable role of the neurosis centers both in rehabilitating men and women and in enabling them to play a more constructive part in the national war effort.

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

**Committee Appraisal:** Although this is a technical film, the subject is presented in such a lucid manner that it can easily be followed and understood even by a beginner in any of the many professions shown at work in the film—medicine, psychology, psychiatric nursing, neuropsychiatry, social work, occupational therapy, and administration of hospitals. The film will be useful to show staffs organizing similar hospital units in the United States for the purpose of giving each staff member a picture of his particular responsibility as it relates to those of other members. Also useful for showing to the civilian population to prepare them for the return of war casualties and to give them confidence in the ability of hospitals to rehabilitate war veterans.

### The Invaluable Ingredient

(Leslie Salt Co., 2116 Sacramento Street, Los Angeles, California). 22 minutes, 16mm. sound. Produced by Photo and Sound Incorporated. Apply to distributor for free rental.

The turning of illuminated pages of a fable show an impoverished aged man being received as guest by a king who orders for him a sumptuous, but saltless, feast. The old man, hungry as he is, cannot relish the food. He relates to the king the story of how he, as a king, years ago, divided his kingdom between his two astute and flattering sons and denied a share to his third son who had said, "I love my king, Sire, as much as I love salt." Salt is then handed to the old man by the king—and the scene shifts from the subjects of the fable of salt to scenes of the ocean beating on rocks.

The salt water is shown impounded in large ponds where the sun shines and the wind blows on it. In smaller ponds the evaporation is shown by the formation of crystals. The crystals are harvested and sent by train to the refinery. The method of handling salt from the crude crystals to the finished package, is pictured with diagrams with conveyor belts, washers, dryers, grinders, magnets, screeners and packagers.

As the commentator stresses the absolute necessity for salt in both human and animal diet the scene shifts back to the old man and the king on the pages of the fable showing that when salt was added the food was palatable. The mendicant now realizes that this benign king is his youngest son who now offers to share his throne and kingdom with his father.

**Committee Appraisal:** Even though directed primarily to school children the film should be interesting to adults who enjoy the touch of fantasy. The use of the fable concerning salt and its importance to life contributes to the romantic treatment of a trip through a factory where the majority of the operations are carried on inside closed machines. Will correlate with work in art, costume designing, creative dramatics, and industrial geography.

### Gaspe Cod Fishermen

(National Film Board of Canada, 84 East Randolph Street, Chicago). 11 minutes, 16mm. sound. Purchase price, \$15. Apply to distributor for rental.

To orientate the audience geographically a black and white map of Canada designating the peninsula of Gaspe is presented. While the map and scenes of the shore line, fishing boats in harbors, and men at work on nets are shown, the commentator summarizes the history of the peninsula which was originally settled by the Irish and the French. Since the first, cod fishing has been the chief industry.

The film portrays the usual day in the lives of these cod fishermen; men are shown hauling in the filled nets before dawn, cutting bait, and setting sail for the day's work. Close-ups of the men managing the sail boats, letting out the nets, and hauling in the fish highlight the chief phases of the actual catch.

The less romantic aspects of cod fishing are shown as the men remove the fish from the boats and clean and prepare them for the market. All these operations—fishing, dressing, and marketing—are done on a cooperative basis as explained by the commentator. At the end of the season each man receives his share of the profits.

Following the cleaning and weighing of the fish, the film briefs the four methods commonly used in the preparation of the fish for market. Women are shown packing the fresh filets in boxes which are shipped by modern refrigeration methods. Other scenes illustrate the methods by which the cod is smoked, salted, or dried. Much of the work is done in the open along the shore.

The closing sequence of the film stresses the cooperative effort of the fishermen. Men are shown settling their accounts and receiving their share of the profits, purchasing new equipment for the coming season, and investing surplus money in other interests. The democratic features of the cooperative plan are depicted as the men are pictured in a community meeting, each giving his opinion regarding plans for their common industry. The film ends with scenes of the harbor at twilight.

**Committee Appraisal:** Interestingly presented, clearly photographed, and sincerely presented, the film presents a realistic picture of the life and work of Gaspe cod fishermen. Should be useful to groups discussing cooperatives, the geography of Gaspe, ways of making a living, or means of preserving meats.

### Student Participation in a Guidance Program

(Concluded from page 247)

speakers because it gives them a sense of belonging to the school and a feeling of doing something worthwhile for their school.

English and social living classes have had the opportunity to explore and report their findings of interesting material within the junior high school itself. Some of the chosen topics include the boiler room, the kitchen, the public address system, the machinery about the school, and the electric clock and bell system. The students choose appropriate slides to illustrate their oral reports.

**What equipment is used to show these slides?** Dana Junior High School in addition to fine radio and motion picture equipment, has two 300 watt S.V.E. 35mm projectors that accommodate both filmstrips and slides. We have three portable beaded screens with boxed hoods that work very well in a semi-darkened classroom. We also have a few individual 35mm film viewers that are used by students who have been absent or tardy. This eliminates repeating material to the whole class just to accommodate a few.

**What value is there in student participation in a visual education project?** Students are given a chance to express themselves in action or voice to their own kind. The camera, the picture, and the microphone all have a definite challenge and appeal and actually invite participation. The student gains confidence and poise from his projected partner when delivering his illustrated talk.

This program proved conclusively that student interest is aroused and held and retention of subject matter enhanced by the use of the slide. Not only was it a teaching aid but it became an integral part of Dana Junior High School's educational program.

## New 16mm Sound Film Catalog and List of Equipment WILL BE READY JULY 1st

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**WANTED:** Position as supervisor of audio-visual education. Age 38, Health excellent. 17 years experience in educational and training work, both industrial and secondary schools with specialization in audio-visual education. Master of Science degree.  
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## "WAR and EDUCATION"

1st printing May 1943; 2nd printing  
March 1944

512 pages, black vellum, \$4.00

"One of the few books on education that made any sense to me," *Richard T. La Piere, Stanford U.* "Extraordinarily good stuff," *W. Lloyd Warner, U. of Chicago.* "Complete and scholarly," *Rockwell Kent.* "A most stimulating book," *Reid Bain, Miami U., Ohio.* "A must book for all men and women," *Marco Morrow, Topeka.* "A vigorous book," *Merle Curti, U. of Wis.* "A mine of information," *Allison Cragg.* "Amount of information leaves me gasping," *Maj.-Gen. J. F. C. Fuller, England.* "Indispensable to the modern mind," *John Haynes Holmes.* "Discloses a remarkable intellect, breadth of understanding, unbelievable mental energy," *Ex-Congressman George H. Tinkham.*

### "THE FUTURE OF EDUCATION"

256 pages, red silk cloth, Index and Bibliography, \$2  
This is the separately published Introduction to the 28th edition of the Handbook of Private Schools.

Circulars and Table of Contents on Request

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# News and

## 16mm Films to Aid Fifth War Loan Drive

The U. S. Treasury Department for the first time has agreed to use the 16mm film media officially. All 16mm film workers are asked to take an active part in the Fifth War Loan Drive, June 12-July 8, in accordance with the recommendations of the OWI Advisory and Policy Committee. The Treasury has supplied OWI distributors with 250 prints each of three new one-reel War Department combat films, never before released, for the widest possible circulation. These are:

*Report from the Beachhead* (10 min.)—a stirring film showing the established beachhead at Anzio, and the hardships endured.

*What Makes a Battle* (14 min.)—proving that it takes a masterpiece of strategy to get supplies and human power coordinated when forces of land, sea, and air unite in striking for victory.

*Reports from the AAF* (9 min.)—includes a report from Britain showing the RAF and the 8th Air Force on a hedgehopping bomber flight over France and Germany, and the 5th Air Force report from New Guinea.

A war bond trailer on the part all Americans must play in backing the attack, will also be supplied to attach to war films during the drive. After July 8 these trailers will be removed and the three films will be regular OWI subjects. These special War Department films will be supplied free for War Bond Rallies through July 8, after which they will be listed at the regular OWI service charge.

Every national association interested in 16mm film distribution, and all national civic organizations are requested to urge their local organizations to give the Treasury their full support in this great financial effort.

## Filmstrips for Latin American Schools

The American Council on Education, 744 Jackson Place, Washington, D. C., is the sponsor of a filmstrip project on aspects of life in the United States, which is to be distributed to Latin America for use in schools. Thirty-five filmstrips have been completed in this project, which is under the direction of Milton R. Tinsley, and the program has been extended to include forty additional subjects. The first seven subjects are general, dealing with the country as a whole or large regions. The others present narrower fields of interest, such as nutrition, soil conservation, rural public health, one-teacher school, railroad transportation, etc.

There are approximately fifty pictures under each title. Each filmstrip is accompanied by a narration to be read aloud with the pictures, and a pamphlet of suggestions and additional information for teachers. A great deal of care has gone into the selection of the pictures and the writing of the narrations. The aim has been to make them intimate and authentic pictures of everyday life and problems.

Although this material was prepared specifically for use in the other American republics, the American Council has made plans for distribution in this country also, in response to the widespread demand for them.



# NOTES

## Donald Bean Appointed NAVED Consultant

The National Association of Visual Education Dealers announces the appointment of Donald Bean as Educational Consultant. Mr. Bean has been connected with various visual education projects in the past. He was Manager of the University of Chicago Press when the first Erpi-Chicago pictures were produced and planned their original distribution program. Eastman's Kodachrome film, "Eighteenth Century Life in Colonial Williamsburg" was made under his direction.

The Postwar Platform for Educational Dealers adopted at the March meeting of the Board of Directors, was prepared in consultation with Mr. Bean. Its ten forward-looking planks include a code of ethics for the industry, training of men now in service for employment in the industry after the war, emphasis on mechanical service, teacher training, and recognition of superior teaching procedures through NAVED Visual Education Awards. The Membership of Naved has more than doubled since the first of the year when the Board of Directors undertook a program of expansion in anticipation of the new emphasis on visual education in the post-war period. The members now total more than 200 prominent visual education dealers, individuals, and firms producing equipment and films for educational uses.

The New Educational Consultant will confer with dealers and educators on their visual educational problems and will assist in initiating the new post-war program, planning the annual convention, and editing NAVED News. His appointment is for six months. His office is located at 1219 Madison Avenue, Toledo 2, Ohio.

The Annual Meeting of NAVED announced for August 13 and 14 at the Palmer House in Chicago will be devoted entirely to the consideration of the important plans for the postwar period.

## C. A. Lindstrom Named USDA Motion Picture Chief

Appointment of Chester A. Lindstrom as chief of its Motion Picture Service is announced by the Department of Agriculture. Mr. Lindstrom, who has been associate chief of the Service, succeeds Raymond Evans, who retired recently.

Mr. Lindstrom, a native of Manchester, N. H., has been in motion picture work in the Department for more than 30 years. He began his motion picture career in connection with a travelogue made by Burton Holmes in the Philippines in 1912. He entered the service of the Department in 1913, serving successively in the Forest Service, the Office of Exhibits, and the Office of Motion Pictures. The new chief of the Motion Picture Service has been active in the field of visual education. He has contributed liberally to publications in the field, and has written, directed, and produced some fifty motion pictures in addition to supervising scores of others.

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## ANFA WAR FILM CONFERENCE

A two-day conference on the use of 16mm. films in war and postwar service, held by the Allied Non-Theatrical Film Association, in New York April 28-29 marks a new high in the history of the ANFA organization, and in war time trade meetings generally. The organization now enrolls over 90 of the leading film sources, distributors, equipment manufacturers, service and publicity agencies. Each of these groups has an equal "say" in formulating and executing policies. Under the by-laws, industry, film sources and libraries are each represented on the Board of Directors. The new board consists of Horace Jones (Pres.), Samuel Goldstein (Vice Pres.), E. E. Carter (2nd Vice Pres.), W. F. Kruse (Sec'y), Geo. H. Cole (Treas.) and Stanley C. Atkinson, Tom Brandon, Harry Kapit and Clem Williams, directors, with past-presidents Bertram Wiloughby and William K. Hedwig, ex-officio.

The first session was taken up with officers reports and nominations, the second with a series of three papers: "Library Problems," by Russell C. Roshon, "Equipment and Accessory Routine," by Richard F. O'Neil, and "Postwar Problems," by W. F. Kruse. It was unanimously decided that the latter address be published in full, serially, in forthcoming issues of the ANFA Bulletin. The third session was an open forum on "The 16mm Industry in the War," with a lively discussion led by C. R. Reagan (OWI) and L. C. Larson (University of Indiana).

The fourth session was devoted chiefly to the discussion and adoption of resolutions. The heroism and devotion of industry members in the armed forces, and the effective, win-the-war activities of the retiring officers of ANFA were lauded. The resolution on the armed forces stated that "we pledge our utmost effort in every field that their sacrifices shall bring forth a better world," and a pledge to "these fighters (of) every possible preference upon their return to civilian life." Discussion centered upon such moot resolutions as:

- (1) That films be "truly and objectively described as to contents, quality and audience suitability, bearing due regard for the higher standards that must necessarily be applied in the non-theatrical field."
- (2) That improved services will ultimately be assured film consumers only when "competition is based on superior services, rather than on price cuts and other short range concessions."
- (3) That published catalog prices should represent actual charges, without subterfuge.
- (4) That discounts should be extended only to bona fide channels of distribution.
- (5) That all efforts to subject film rental services to sales taxes be opposed, where such taxes do not apply to other services involving no change in ownership of the item taxed.
- (6) That adequate supplies of 16mm. raw stock be allocated to enable the industry to continue its war services, out of the portion set aside for civilian use, and that the film needs of all governmental agencies involved in the war effort be met from film stocks reserved for war purposes.
- (7) That educational institutions engaged in pre-induction training and vocational education "receive preference ratings of AA-1 or AA-2 as warranted by their degree of essentiality in the war effort," when seeking to purchase 16mm. sound projectors and accessories.

## The Adventures of Mark Twain

HERE is a theatrical production that should win not only high success at the boxoffice but enthusiastic approval and support from the whole educational field. It not only brings to life for the rising generation a great American writer who died a generation ago, but will set a host of young and old to reading, or re-reading, the works of the ever beloved Mark Twain.

The schools will have no excuse for failure to get maximum educational values from this theatrical achievement. Warner Brothers' Educational Bureau has taken care to provide teachers with everything needed: (1) Three mimeo sheets give full technical data on the film, the elaborate cast of 119 names, and a finely detailed and complete synopsis of the picture contents; (2) A Discussion Guide (described below); (3) A Pictorial Map, as colorful as Mark Twain's career, visualizing events where they occurred in this country and abroad, the sequence shown by serial numbers as bewildering in their unpredictable jumps as the performance of his famous Jumping Frog. This map is an irresistible feature for the school Bulletin Board.

The Discussion Guide deserves particular comment. This fine bit of work moved our old friend, William F. Kruse, Manager Films Division, Bell and Howell Company, to a pitch of enthusiasm quite equal to our own—and we quote: "Unquestionably the picture is one of the finest contributions of the industry, and this Guide is, in my opinion, one of the best teaching tools yet developed for the difficult task of making a theatrical feature of true educational value.

"Willard Givens, in an excellent introduction, points out that its purpose is 'to give the teacher a dignified and useful instrument for correlating a good motion picture that is intrinsically educational with the study in the classroom'. The organization of the Discussion Guide is sound. It begins 'Using this Brochure' and continues with biographical notes, an appreciation by George Ade, significant details on the making of the picture, the social background of Mark Twain's life, suggested projects, discussion topics, essay subjects, library activities, a list of Mark Twain's books, and another list of works about him. Two 5 x 8 stills are slipped into the brochure for use on the bulletin board. The only 'plug' that Warner gets, and it is entirely justifiable, is a list of other forthcoming films, definitely with 'school' possibilities.

"I would like to see this type of campaign put on for every educationally worthy theatrical film, in the hope that the welcome given to such pictures by the school population would encourage all producers to raise their sights as Warners have done and convince all that they are thus contributing permanent values to our national culture, the usefulness of which extends far beyond the last theatrical run. It is a pity that this film, like other outstanding Warner productions, is not to be available in 16mm for actual school use." The whole field will welcome such a move if and when it comes. N.L.G.

## Current Film News

WALTER O. GUTLOHN, INC., 25 W. 45th St., New York, is distributing a new series of 16mm. sound films, some in color, released by the Polish Information Center, which tell a realistic tale of Polish suffering, her cultural and industrial achievements and her heroic efforts against the Nazi invaders. The films are arranged in two separate programs, as follows:

**Program No. 1:** "Unfinished Journey"—1 reel—illustrating the life and death of General Wladyslaw Sikorski; "The Polish Sailor"—1 reel—thrilling story of a Polish sailor's escape by submarine to a Scottish port, thence to Russia aboard a Polish destroyer in a convoy to Murmansk; "Scottish Mazurka"—2 reels, color—soldiers training in Scotland find fun and relaxation in charming evenings spent with hospital Scots (highlights are Polish and Scottish folk dances); "Calling Mr. Smith"—1 reel, color—aims to awaken the world to the cruel Nazi persecution of Polish scientists and professors and their destruction of Polish culture.

**Program No. 2:** "Kitbag Songs"—1 reel—soldier choir sings popular songs of the Polish and English Armies; "The Price of Freedom"—2 reels—development of Gdynia from a small fishing village to the largest and most modern Polish Port on the Baltic; "Land of My Mother"—3 reels, color—trip around pre-war Poland, with narration by Eve Curie, who speaks with tenderness of the land of her famous mother, telling of the mellow charm of Poland before the war, her progress in industry, and her vitality and will-to-survive to forge new achievements. A Polish language short completes each of these programs.

THE COORDINATOR OF INTER-AMERICAN AFFAIRS, Motion Picture Division, 444 Madison Ave., New York, announce the release of several new films on South America, namely:

**Brazilian Quartz Goes to War** (10 min.)—a report of the mining of quartz in Brazil and the part it is playing in winning the war.

**Heart of the Inca Empire** (19 min.)—an educational study of the ruins of the famous Inca City of Machu Picchu near Cuzco, Peru; types of homes, temples, fortresses, roads and palaces.

**Housing in Chile** (19 min.)—one of the newest Julien Bryan subjects telling the story of the progressive steps now being taken by Chile in the housing problem.

**Wealth of the Andes** (19 min. color)—a strip to the Cerro de Pasco mining district in the Andes mountains of Peru, where copper and lead are mined.

**Young Uruguay** (19 min.)—A Julien Bryan production showing how the young people in this small republic, which has the highest degree of literacy in South America, live, work, play, and go to school.

BRANDON FILMS, INC., 1600 Broadway, New York, announce for June release a new film on experimental psychology, presenting:

**Experiments in the Revival of Organisms**—16mm. sound, 20 min.—narrated by Prof. J. B. S. Haldane, eminent British scientist, and endorsed by Prof. Walter B. Cannon. The film records the successful experiments in the resuscitation of life to dead animals, as conducted by Dr. S. S. Bryukhonenko at the Institute of Experimental Physiology and Therapy, Voronezh, U. S. S. R. According to the New York Times, the experiments are hailed by American biologists as promising a new epoch in medical science "bringing closer the day when operations now incompatible with life will be possible." These include repair to a damaged heart or brain and the restoration of persons who died of shock and hemorrhage.

The 1944 *Blue List*—Brandon's catalog of "Selected Motion Pictures, 16mm. Sound and Silent"—is now ready and may be obtained upon request. It is an extensive listing of 110 pages, combining the 1944 Blue List of Selected Films; Wartime Film Bulletin No. 1, No. 2; and Movies to Help Win the War. The films are grouped under the following main topics: Feature Length Films, United Nations, Newsreel History of the War, Our Enemies, Our Armed Services, The Home Front, Vital Areas, Foreign Language Shorts, Educational Shorts, Recreational Shorts, U. S. Government Films. Most of these large groups are further classified. For instance under Educational Shorts there are such sub-headings as Democracy, American History, Social Problems, Health, Home Economics, Literature, Aviation, Sciences, Art Techniques, etc. Suggestions are also given as to suitable films for Victory Programs and Film Forums.

PICTORIAL FILMS, INC., R. K. O. Building, New York, makes available this month another subject in the RKO series, *This Is America*, namely:

**Merchant Seaman**—a tribute to these tough sons of the sea on whom rests the burden of keeping the nation's life-lines open.

**Lieutenant Smith**—to be released in July—describes the special training course at Fort Benning Officer's Candidate School, showing how future Second Lieutenants live, eat and play.

DEVRY FILMS & LABORATORIES, 1111 Ave., Chicago, have just issued a new 72-page catalog of 16mm. sound and silent films for "Education, Inspiration, Recreation", which are available from them. Generously illustrated, the catalog offers educational material on a great variety of subjects. There are films for primary grades, biological and physical science, geography, history, agriculture, safety, health, music, literature, sports, vocational training and industry.

COMMONWEALTH PICTURES CORPORATION, 729 Seventh Avenue, New York 19, N. Y., has released in 16mm. sound, the feature:

**Jacare**—8 reels—a thrilling adventure of two intrepid hunters, photographed in the density and lush beauty of the Amazon wilderness. A gripping climax pictures a bare-handed struggle with a crawling and killing beast of the jungle. Narration is by Frank Buck.

OFFICE OF WAR INFORMATION, Bureau of Motion Pictures, Washington, D. C., has received prints of the following films for distribution to OWI depositories:

**Care of Children of Working Mothers**—20 min.—tells what a child care center is and how it operates.

**Food and Magic**—10 min.—points out the necessity for increased production, conservation, and sharing of food.

**The Negro Soldier**—45 min.—depicts the contribution of the Negro in all of the wars of the Republic from the War of Independence through the present war.

**All Out for Victory**—22 min.—shows the conversion of peace time industries to war industries. (Sponsored by Firestone).

**Challenge to Democracy**—11 min.—a report on the evacuation of the Japs from the West Coast and how resulting problems were met.

### Entertainment Releases in 16mm

BELL & HOWELL Co., 1801 Larchmont Ave., Chicago, have acquired two new Universal entertainment features, which may be rented for approved non-theatrical audiences. They are:

**The Great Impersonation**—7 reels—a streamlined version of E. Phillips Oppenheim's classic tale of counter-espionage. The cast includes Ralph Bellamy and Evelyn Ankers.

**When Johnny Comes Marching Home**—8 reels—featuring Donald O'Connor, Gloria Jean, Peggy Ryan and Allan Jones. Hero on furlough tries to avoid being lionized, and comes under the "protection" of live-wire group of teen-age youngsters.

POST PICTURES CORPORATION, 723 Seventh Ave., New York, reports the following Hal Roach feature picture now available on 16mm. sound:

**Broadway Limited**—an exciting comedy featuring Victor McLaglen, Dennis O'Keefe, Marjorie Woodworth, Patsy Kelly and Zasu Pitts. A baby "borrowed" for a publicity stunt by a temperamental motion picture director is the center of lively action.

**Correction:**—Two features announced in the "Current Film News" department, page 230 of the May issue were incorrectly listed. *Here We Go Again* was produced by RKO, instead of Universal, and *Get Hep to Love* is a Universal production, not RKO.

## Among the Producers

### New Keystone Projector and Slide Units

Keystone View Company of Meadville, Pennsylvania, has just put on the market a new slide projector—the Keystone Overhead Projector—designed particularly for classroom use. Their publicity calls attention to the following features: (1) short-focus lens brings instructor, projector and slide together at the front of the room; (2) slide is visible on the slide table, enabling instructor to discuss its contents while facing the class; (3) when one slide is pushed over the projector opening it pushes off the other slide; (4) as the slide table is not inclosed, instructor can point out on the slide, the items being discussed, and the pointer will be seen on the screen; (5) lamp house is air cooled by a motor-driven fan which prolongs the life of the lamp and prevents breaking of condensing lenses and slides; (6) instructor can write or draw on etched glass placed on the slide table and the development of writing or drawing is reproduced on the screen; (7) ideal for use of the Flashmeter, as it makes feasible, through use of a slotted-screen device, the showing of individual words, phrases or sentences from a slide consisting of several lines.

The Keystone View Company also announces the publication of two additions to a series of Geography Units—"Glimpses of the South Sea Islands" and "Glimpses of New Zealand and Australia." Each of these units is furnished either in stereographs for individual reference work or in standard lantern slides for use with the class or group. There are twenty-five subjects and an additional map slide for the lantern-slide series. As usual, a manual for the teacher prepared by Dr. Zoe Thralls of the University of Pittsburgh, is provided. Dr. Thralls has now edited fifty-six units in the Keystone Series of Geography Units covering the major proportion of the activities of peoples of the world.

### Argus, Incorporated

At a special meeting of the stockholders in May, it was voted to change the name of International Industries, Incorporated, of Ann Arbor, Michigan, to Argus, Incorporated, in order to eliminate the confusion that resulted between the corporate name and the product name, Argus. The name Argus on cameras and photographic accessories has been internationally established. In 1936 the company introduced the first popular priced "candid" or "miniature" camera. At present entirely devoted to war production of airborne radio equipment, and optical fire control instruments for the Armed Forces, Argus has postwar plans for a line of precision cameras and accessories as well as a number of other fine optical instruments.

### Radiant Screen Finder

A new "Screen Finder" to meet a long-felt need among all users of motion pictures, slide films, slides and opaque projectors has just been released by the Radiant Manufacturing Company of Chicago. This convenient slide pocket scale enables any user to obtain perfect projection results by answering important questions quickly and accurately. It shows at a glance:

(1) The proper screen size for each distance between screen and projector with a given lens. (2) The proper screen model to select. (3) The proper distance between screen and projector to obtain any desired size of picture. (4) The proper lens to use to obtain perfect results for each distance. (5) Correct show time for 8 mm. and 16 mm. silent and 16 mm. sound films.

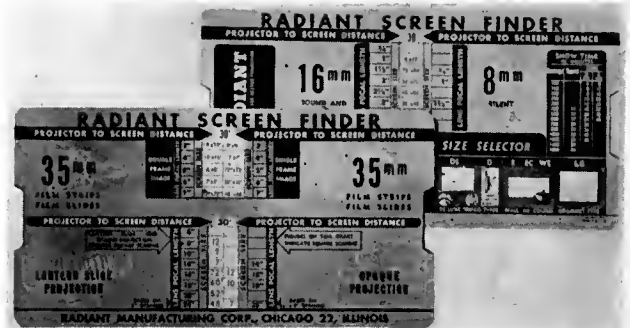
The Radiant Screen Finder is easy to read, durable and compact. It answers all "movie" questions on one side—and all "still" questions on the other. The list price of this unique device is 50c but it is furnished without charge to all photographic and educational dealers and their personnel upon request on dealer's letterhead.

### Kodachromes on the Eye

Bausch & Lomb Optical Company of Rochester, New York, has prepared two sets of thirty-four Kodachrome slides each—one set in 2x2 slides, the other in 3¼x4—showing the anatomical construction of the human eye. The slides are accurate reproductions of the McHugh paintings in the new book on "The Human Eye in Anatomical Transparencies," which is available from Bausch & Lomb. By means of these slides, the composite layers of the eye are projected on the screen just as they appear in the transparent acetate views in the book. A helpful teachers manual accompanies each set of slides. The kodachromes may be purchased either individually, or in sets.

### DeVry Service Bulletins

DeVry School Service Bulletin No. 2, "Suggestions for Organizing Student Operators' Club for the Projected Teaching Aids Department," has been prepared by Mr. C. R. Crakes, Educational Consultant for the DeVry Corporation, to aid administrators of visual education programs in the training and organization of student operators. The suggestions offered are based on practical experience.



A series of similar bulletins will be issued from time to time as a service to schools. Bulletin No. 1, "Suggested Bibliography on The Use of Motion Pictures in Education During the Past Twenty Years," was noted in a preceding issue. These bulletins are free to all educators upon request to DeVry Corporation, 1111 Armitage Ave., Chicago.

### Spencer Model VA Now Available from Stock

The demands of the Army and Navy for the Spencer Model VA Combination Opaque and Lantern Slide Delineascope having been filled for the present, Spencer Lens Company now can supply these projectors for essential needs from stock. This model is equipped with a 500 watt, 115 volt prefocused base Mazda bulb, and standard slide carrier. (A slide carrier for 2x2 slides is also available).

Since the blanket priority rating assigned to educational institutions, etc., under CMP Regulation 5A prohibits the use of the rating for the purchase of items exceeding \$100.00, such a rating may not be used for obtaining a Model VA. A simple application, however, should be filed with the nearest WPB Office for permission to receive one of these instruments. The necessary application form with instructions, and complete specifications for requisitioning the items now available in their catalog, will be furnished upon request to Spencer Lens Company, Buffalo 1, New York.

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The release of eight hundred 2x2 kodachromes on fifteen Latin American lands, is announced by Kime Kodachromes. The slides are organized around a trip through each country, showing principal cities, markets, foods, transportation, clothing, animals, and scenery. The material is thoroughly explained in manuals that represent months of research on the part of the two educators who photographed the series.

Visual education libraries and other interested institutions are invited to ask for an inspection set to screen and select the pictures that best fit their courses of study. Purchasers may copy from the ample manuals whatever materials may be useful with the pictures selected. For further details, address The Kime Kodachromes, 1823 East Morada Place, Altadena, California.

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“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, indispensable to film users in the educational field. The **CURRENT, NINETEENTH EDITION** lists and describes **over 5,000 films**, classified into 176 different subject groups (including large groups of entertainment subjects). A valuable feature is a complete alphabetical list of every film title 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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- Bailey Film Service (3)  
1651 Cosmo St., Hollywood, Calif.
- Bell & Howell Co. (3)  
1815 Larchmont Ave., Chicago, Ill.  
(See advertisement on page 234)
- Bray Pictures Corp. (3, 6)  
729 Seventh Ave., New York, N. Y.
- Central Education Association (1)  
123 S. Washington St.,  
Green Bay, Wis.
- College Film Center (3, 5)  
84 E. Randolph St., Chicago, Ill.
- Community Movies (3)  
1426 W. Washington St.  
Charleston 2, W. Va.
- Creative Educational Society (1)  
4th Fl., Coughlan Bldg.  
Mankato, Minn.
- DeVry School Films (3)  
1111 Armitage Ave., Chicago, Ill.
- Eastman Kodak Stores, Inc. (3)  
Kodascope Libraries  
356 Madison Ave., New York, N.Y.
- Films, Inc. (3)  
330 W. 42nd St., New York, N. Y.  
64 E. Lake St., Chicago  
314 S. W. Ninth Ave., Portland, Ore.
- Fryan Film Service (3)  
2nd Floor, Film Building  
Cleveland, Ohio
- General Films, Ltd. (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St. W. Toronto
- Walter O. Gutlohn, Inc. (3)  
25 W. 45th St., New York, N. Y.  
(See advertisement on page 267)
- Hoffberg Productions, Inc. (2, 5)  
618-20 Ninth Ave., New York, N. Y.
- Ideal Pictures Corp. (3, 6)  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 259)
- Institutional Cinema Service (3)  
1560 Broadway, New York 19, N. Y.
- Knowledge Builders Classroom Films  
625 Madison, New York, N. Y. (2, 5)
- Mogull's Inc. (3)  
68 W. 48th St., New York 19, N. Y.
- National Film Service (2)  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.
- Nu-Art Films, Inc. (3, 6)  
145 W. 45th St., New York 19, N. Y.
- Official Films (3)  
625 Madison Ave., New York 22, N. Y.
- Post Pictures Corp. (3)  
723 Seventh Ave., New York, N. Y.
- The Princeton Film Center (2)  
55 Mountain Ave., Princeton, N. J.
- Swank's Motion Pictures (3)  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 266)
- Visual Education Incorporated (3)  
12th at Lamar, Austin, Tex.  
Gulf States Bldg., Dallas, Tex.
- Vocational Guidance Films, Inc. (2)  
2718 Beaver Ave., Des Moines, Ia.

- 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, N.Y.  
19 S. LaSalle St., Chicago  
351 Turk St., San Francisco, Cal.  
1700 Patterson Ave., Dallas, Tex.

## MOTION PICTURE PROJECTORS and SUPPLIES

- The Ampro Corporation (3)  
2839 N. Western Ave., Chicago, Ill.  
(See advertisement on page 239)
- Bell & Howell Co. (3)  
1815 Larchmont Ave., Chicago, Ill.  
(See advertisement on page 234)
- Central Education Association (1)  
123 S. Washington St.,  
Green Bay, Wis.
- Community Movies (3)  
1426 W. Washington St.  
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- DeVry Corporation (3, 6)  
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1924 Rose St., Regina, Sask.  
156 King St. W. Toronto
- Holmes Projector Co. (3, 6)  
1813 Orchard St., Chicago, Ill.  
(See advertisement on page 267)
- Ideal Pictures Corp. (3, 6)  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 259)
- Mogull's Inc. (3)  
68 W. 48th St., New York 19, N. Y.
- Radio Corporation of America (2)  
Educational Dept., Camden, N. J.  
(See advertisement on page 255)
- Ralke Company (2)  
829 S. Flower St., Los Angeles 14, Cal.
- S. O. S. Cinema Supply Corp. (3, 6)  
449 W. 42nd St., New York, N. Y.
- Victor Animatograph Corp. (3)  
Davenport Iowa  
(See advertisement on inside front cover)
- Visual Education Incorporated (2)  
12th at Lamar, Austin, Tex.  
Gulf States Bldg., Dallas, Tex.
- Williams Brown and Earle, Inc. (3, 6)  
918 Chestnut St., Philadelphia, Pa.

## SCREENS

- Da-Lite Screen Co., Inc.  
2723 N. Crawford Ave.,  
Chicago 39, Ill.  
(See advertisement on page 257)
- Mogull's, Inc.  
68 W. 48th St., New York 19, N. Y.
- National Film Service  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.
- Radiant Mfg. Company  
1144 W. Superior St.,  
Chicago 22, Ill.  
(See advertisement on page 237)
- Society for Visual Education, Inc.  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)
- The Stanley Bowmar Co.  
2929 Broadway, New York 25, N. Y.
- Williams, Brown and Earle, Inc.  
918 Chestnut St., Philadelphia, Pa.

## SLIDEFILMS

- Society for Visual Education, Inc.  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)
- The Stanley Bowmar Co.  
2929 Broadway, New York 25, N. Y.
- Visual Sciences  
Suffern, New York  
(See advertisement on page 266)
- Williams, Brown and Earle, Inc.  
918 Chestnut St., Philadelphia, Pa.

## SLIDES (KODACHROME 2 x 2)

- C. Edward Graves  
P. O. Box 37, Arcata, Calif.
- Klein & Goodman  
18 S. 10th St., Philadelphia, Pa.
- Society for Visual Education, Inc.  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)
- The Stanley Bowmar Co.  
2929 Broadway, New York 25, N. Y.

## SLIDES (STANDARD 3 1/4 x 4)

- Ideal Pictures Corp.  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 259)
- Keystone View Co.  
Meadville, Pa.  
(See advertisement on page 236)
- Radio-Mat Slide Co., Inc.  
222 Oakridge Blvd.  
Daytona Beach, Fla.  
(See advertisement on page 266)

## STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.  
Rochester, N. Y.  
(See advertisement on inside back cover)
- DeVry Corporation  
1111 Armitage Ave., Chicago, Ill.
- General Films Ltd.  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Golde Manufacturing Co.  
1220 W. Madison St., Chicago, Ill.  
(See advertisement on page 261)
- Keystone View Co.  
Meadville, Pa.  
(See advertisement on page 236)
- Society for Visual Education, Inc.  
100 E. Ohio St., Chicago, Ill.  
(See advertisement on outside back cover)
- Ralke Company  
829 S. Flower St., Los Angeles 14, Cal.
- Spencer Lens Co.  
19 Doat St., Buffalo, N. Y.  
(See advertisement on page 233)
- 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.

# CASTLE FILMS PRESENTS MOVIES FOR

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Instructive Entertainment:

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*"WING, CLAW and FANG"*

*"Belles of the South Seas"*

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A KITTEN, a raven, a penguin and a lion are the astonishing stars of this amazing movie. Your students will be astounded to see what man's patience can teach birds and beasts . . . fascinated by the droll antics of fur and feather clowns. They'll thrill at the drama of a lion in savage play with his trainer. A film that young people will enjoy now, and for years to come.



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A DELIGHTFUL new cartoon character . . . Puddy . . . all little dogs wrapped up in one bundle of hilarious pup! Add some honest-to-goodness laughs to your film library. Give your students plenty of healthy fun...in these four different cartoon movies.

1. "Circus Copers"      3. "Dog Wanted"
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Castle Films Offer Subjects of Permanent Value to Every School Movie Library!

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Own 16mm. Silent Version for . . \$8.75

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# 16mm Industry Becomes of Age



**NOW TWENTY-ONE YEARS OLD . . .**

August 12, 1923, marked the birth of a new industry—an American industry that has now come of age.

Victor is proud to have played such an important part in the inception and development of the 16 millimeter industry in which vision, ingenuity and devoted adherence to the principle of the safety standard have brought about such outstanding achievements — accomplishments which penetrate to every corner of the globe.

The growth of the 16 millimeter industry, since Alexander F. Victor invented and produced the first 16 millimeter camera and projector and the Eastman Kodak Company produced the first 16 millimeter film, is a story typical of American ingenuity and enterprise. At first, like any human infant, 16 millimeter was confined entirely

within the home . . . then, in a few years it went to school, where it rapidly showed its great adaptability. As it emerged from adolescence it was called into the business world . . . and now, grown to manhood, it has matured to meet the severest test of all, training our soldiers and production workers, to speed and facilitate the defeat of our enemies. In the peaceful world of tomorrow, its horizons and possibilities are limitless—for entertainment, education, training and selling.

To Alexander F. Victor, champion of the 16 millimeter cause from the beginning, and to his contemporaries in the industry who shared his faith and have contributed much to the development and progress of 16 millimeter films and equipment, the Victor organization offers a salute on this, the 21st birthday of the 16 millimeter industry.

# Alexander F. Victor, designer and producer of the first 16mm movie equipment

ALEXANDER F. VICTOR, President of the Victor Animatograph Corporation, designed and produced the first 16mm camera and projector in 1923. As early as 1918 Victor sponsored the cause of a separate, distinct safety size for non-theatrical film and equipment. His many inventions have been a major factor in the progress and present high standing of the 16mm industry.



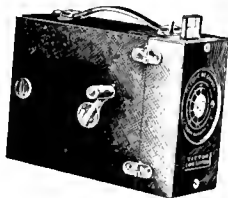
August 12, 1923, the advertisement of Victor 16mm Cameras and Projectors to the public was published in Davenport, Iowa.

SECOND SECTION THE DAVENPORT DEMOCRAT AND LEADER DAVENPORT, IOWA, SUNDAY MORNING, AUGUST 12, 1923. EDITORIAL THEATERS, SPORT CLASSIFIED ADS. PRICE FIVE CENTS

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at very low cost and with guaranteed success

Through revolutionary changes of design and construction and the invention of a radically new and simplified mechanism performing work formerly done by many and complicated parts A. F. Victor has opened up to the amateur the marvelous field of motion-photography.



**THE VICTOR CINE-CAMERA**  
This camera is a masterpiece of design and construction... It is the only camera of its kind... The price is \$55. Tax Paid.

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with the new reversible 16 Millimeter film

Puts life into Your Pictures at a New Low Cost that Everyone Can Afford. Low Camera Cost and Low Film Expense Renders Motion Picture Photography as Inexpensive as Taking Ordinary Lifeless Stills

At Home, a life-motion history of the family will soon become your most cherished possession and a precious heirloom. Make only a few feet of film, two or three times each year, of all the members of the family and add the scenes together year by year—the modern "family album" in motion pictures. Every event of personal importance and interest is easily recorded with the Victor Cine-Camera.

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In Business, the Victor Cine-Camera is used in various ways. This subject will be discussed in detail if you are interested.

Anyone over twelve years of age can make perfect motion pictures of professional quality with the Victor Cine-Camera

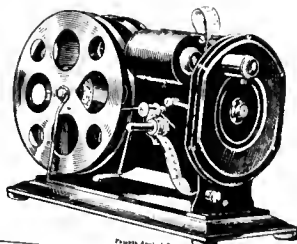
**EASTMAN CINE-KODAK 16 MILLIMETER DAYLIGHT LOADING FILM IS USED**  
After exposure in the camera the film is mailed to the Eastman Laboratories for development and reversal, and is quickly returned post paid, ready for showing. Each 100 foot spool permits the taking of a scene up to nearly five minutes duration, or several short scenes as desired, with one loading of the camera.

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Shows Your Pictures on the Screen with Truly Professional Perfection. The Image is Rock-Steady, Flickerless and Brilliant.



**THE VICTOR CINE-PROJECTOR**  
The size is 8 1/2 x 8 1/2 inches. Weight 12 pounds. The price is \$45 complete ready for service.

Place the Victor Cine-Projector on a stand or table about fifteen feet from the wall. In two minutes you have the film "threaded" ready for showing.

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Then everything is in readiness to show your family and your friends the pictures you have taken with the Victor Cine-Camera.

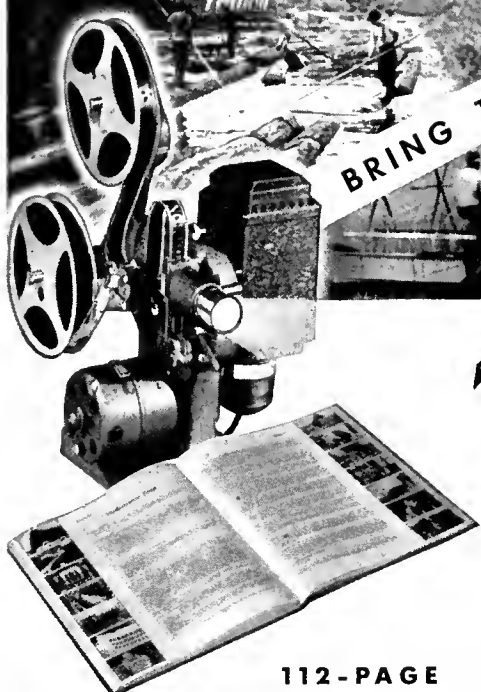
You will be proud of the results. There on the screen are the pictures you "shot" in all the realism of the original.

If someone says "Wait a minute—let's see that scene"—just stop the projector and let the picture stand still. Run slow or fast, as you wish, to get the best effect.

The Victor Cine-Projector is so simple that it takes only ten minutes for anyone to learn to run it.

The Victor Cine-Camera and Victor Cine-Projector are guaranteed for mechanical and optical perfection and to equal every claim for completely satisfactory service

Manufactured by the VICTOR ANIMATOGRAPH CO., INC., DAVENPORT, IOWA  
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MOTION PICTURE  
CLASSROOM TEACHING FILMS**

**112-PAGE  
TEACHER'S LESSON GUIDE**

FILMSETS' value and utility are increased many-fold by the 112-page Teachers' Manual with its 672 carefully selected illustrations from the films—examples from which are reproduced in the illustration above. Each 2-page spread is a lesson outline for each of the 48 FILMSETS units—quick, convenient supplement to introduction and review of textbook or lesson subject. Manual does not dictate how lessons are to be taught.

To FILMSETS purchasers are available metal storage cabinets attractively designed and finished for desk-top use.

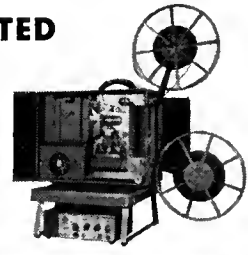
**NEW—600—KODACHROME COLOR SLIDES**  
Write for DeVRY LIBRARY of KODACHROME COLOR SLIDES—600 masterpieces of scenic points of interest in the United States, Canada, Mexico, Hawaii and Latin America. 2" x 2" in durable, protective ready-mounts—these beautiful slides are packed in interesting related groups of six each. These Visual Aids give students the opportunity to see first-hand many beautiful places of interest just as Nature intended. *Selected scenery! Superb photography! Vivid coloring! Excellent composition!*

**BUY ANOTHER WAR BOND!**

To Help the Teacher Vitalize the Subject of Geography in the Intermediate Elementary Grades—FILMSETS are DIFFERENT from the ordinary types of educational film. FILMSETS forty-eight, 200-ft. silent films—22 ECONOMIC subjects (Food, Shelter, Clothing), and 26 REGIONAL subjects (Place Geography)—were planned, photographed, edited and captioned by eminent educators to FIT THE COURSE OF STUDY IN GEOGRAPHY FOR THE AGE LEVEL OF THE INTERMEDIATE GRADES. • Like the great majority of training films produced for the Armed Forces—(films credited with helping trainees learn up to 35% faster, and retain subject matter 55% longer)—FILMSETS are SHORT, SIMPLE and DIRECT CLASSROOM TEACHING FILMS. • Every scene in all forty-eight films is authentic—photographed or taken in the exact locale of actual residents and activities. Every scene has real geographic and social significance. • With FILMSETS in each school, the lack of film available is eliminated, the teacher can use the particular Filmset subject at the precise time it becomes pertinent to the lesson. • Write today for FILMSETS THAT took more than five years to produce, at a cost of \$100,000.00—and that are NOW AVAILABLE at the surprisingly low price of \$12.00 per reel. Buy all 48 films, or as many as you wish. We suggest you order one Filmset Unit and beautifully illustrated 112-page Teachers' Manual for only \$14.50, and convince yourself of FILMSETS unequalled teaching value.

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This fine prewar 16mm. Sound-on-Film Projector Model will have a finer successor on "V-DAY". Projected Training aids for use in School, Shop, and Community Auditorium, will reflect wartime improvement and refinement. Out of War's relentless proving ground is emerging a NEW, postwar DeVRY—a DeVRY worth waiting for by you who want the best in motion picture equipment, sound or silent.



**AN OUTSTANDING NAME IN VISUAL EDUCATION**



STARS awarded for continued excellence in the production of motion picture sound equipment.

# DeVRY

New York • CHICAGO • Hollywood

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DeVRY CORPORATION, 1111 Armitage Ave., Chicago 14, Ill.

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- Colorful, illustrated, 8-page folder describing FILMSETS and their classroom use.
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THE EDUCATIONAL SCREEN  
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VOLUME XXIII

SEPTEMBER, 1944

NUMBER SEVEN  
WHOLE NUMBER 224

## Contents

Cover Picture—American troops landing on Normandy beach. (Official Coast Guard Photo)	
Editorial—The End of Adolescence .....	283
The Challenge of Television .....	John Flory 284
Student-Made Kodachrome Slides for History Class.....	Earl W. Dible 286
The Army Training Film Library .....	Sgt. Lewis Saks 287
No Story Was Ever Told, Until .....	John E. Schenk 290
Miscellany of the Month.....	291
Sixth Midwestern Forum on Visual Teaching Aids.....	292
The Film and International Understanding .....	John E. Dugan, Editor 298
Decentralization of Cities— In Hand-Made Lantern Slides .....	Ann Gale 299
The Literature in Visual Instruction A Monthly Digest .....	Etta Schneider Ress, Editor 302
School-Made Motion Pictures .....	Hardy R. Finch, Editor 306
New Films of the Month.....	L. C. Larson, Editor 312
News and Notes.....	Josephine Hoffman, Editor 318
Current Film News .....	324
Among the Producers.....	326
Here They Are! A Trade Directory for the Visual Field .....	328

## SUBSCRIPTION PRICE

Domestic .....	\$2.00
Canada .....	\$2.50
Foreign .....	\$3.00
Single Copies.....	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
Address communications to The Educational Screen, 64 East Lake St., Chicago, Ill.



Photo courtesy U. S. Merchant Marine Cadet Basic School, San Mateo, California, shows Spencer Model VA Delineascope for lantern slide and opaque projection.

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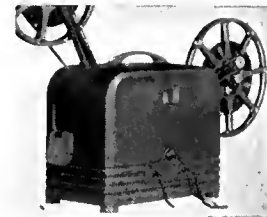
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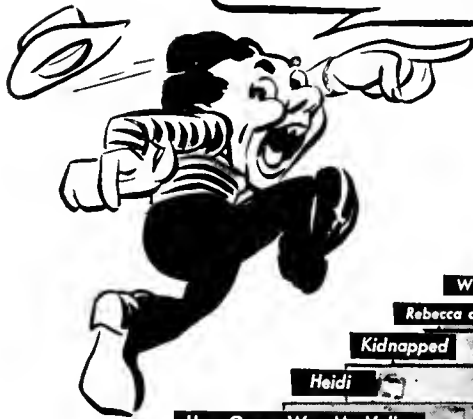
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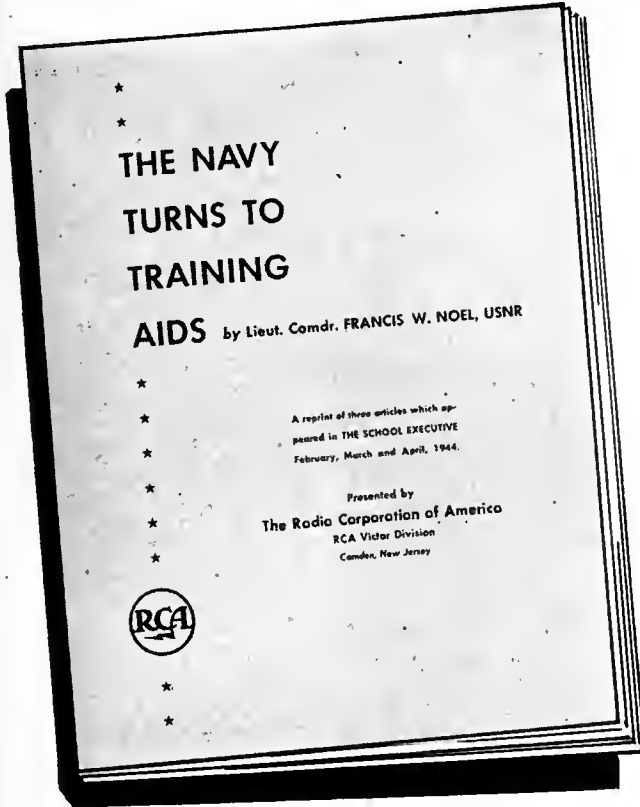
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## *Editorial*

# *The End Of Adolescence*

THE field of visual education has had eons of infancy, a century of childhood and adolescence, and may reach maturity in the next few years.

The period of infancy was incredibly long. The date of its beginning can be pushed back indefinitely to the dawn of human history itself. Many a writer in recent years has thought to impress his readers with the venerable antiquity of visual education by tracing its origins "clear back to Comenius and Pestalozzi". But why stop there? The Roman poet, Horace, writing when Christ was born, stated the foundation principles of visual learning with complete clarity and modernity. Christ himself gave a notable demonstration of visual teaching with those four memorable words, "Show me a penny", and the perfect pedagogical procedure that followed. First, the visual aid before the eyes of his hearers; then, the directive question as to whose image and superscription appeared thereon; then, response from the learners, "Caesar's"; and the splendid finality of that conclusion, "Render unto Caesar the things that are Caesar's, and unto God the things that are God's". The inductive method and visualization used by the master teacher nineteen hundred years ago! Perfect reasoning from the concrete to the abstract, from the visible to the invisible, the true and ultimate purpose of all teaching. Visual teaching is good when visual aids are used as Christ used that Roman sestertius. But three hundred years before Christ we find Aristotle basing his natural science solidly on visual experience with actual flora and fauna. And three thousand years still earlier, the Egyptians were telling their current history in hieroglyphic pictures that are still teaching us today. The Chinese, the Mesopotamian, the Yucatan peoples did the same. And for three times ten thousand years the painted walls of the Cro-Magnon caves told to eyes that looked upon them—from the neighbors that watched the artist paint to the tourists of today—the visualized experiences of pre-ancient man.

The infancy of visual education dated from the infancy of man. It lasted long, perhaps until the middle of the nineteenth century with the advent of photography, man's greatest achievement after printing. The childhood of visual education may be dated from Daguerre and Niepce. Its adolescence began when screen projection came, to multiply a picture's value precisely by the number of individuals viewing it simultaneously. And its maturity? It may be almost upon us.

For the last twenty-two years, come December, THE EDUCATIONAL SCREEN has been part and parcel of the adolescent period of visual education. It has been fully as adolescent as the period. It has shared the work and worry of both the scholastic and the commercial fields. It has watched many a dream glow and fade, many a well-intentioned enterprise rise and fall, many a school begin the struggle toward teaching and succumb to the handicaps besetting semi-ignorant adolescence. The handicaps have been many—for the schools, lack of resources, of equipment, of worthwhile visual materials, of teacher-training; for the commercial companies, scholastic lethargy,

listless market, lack of adequate revenues to cover their enormously costly experimentation, production and promotion. The magazine made common cause with all. In the early years it was often skirting the edges of oblivion, despite the loyal support and cooperation of a small proportion of the schools and a large proportion of the commercial firms.

The primary cause, however, underlying the fumbling progress and foggy thinking of the past two decades, can be traced undoubtedly to the power of academic tradition and the inertia of the learned. Formal education is a venerable institution, with attitudes and methods developed slowly through centuries and solidified by mere lapse of time. It is constitutionally averse to sudden change. It is congenitally suspicious of the "new" because it is not old. It is not the outstanding figures in the educational field who have brought visual education thus far on its road, but the rank and file of the teaching profession with sufficient vision and conviction to ignore precedent and resist tradition.

The end of our adolescence is near at hand. World War II may mark the beginning of maturity. Seemingly, and unfortunately, it took a world war to amass the necessary irresistible evidence. With such unparalleled incentives to progress, as the extraordinary achievements in the visual training of the Armed Forces, visual education should grow up, at last. In the face of such evidence the powers behind the educational throne may gradually align themselves with a movement now proven beyond the peradventure of a doubt. Thousands of hesitants in the rank and file will then be emboldened to act as they have long wanted to act. The national organization of the Department of Visual Instruction should find real growth possible at last and a wider opportunity to function importantly and effectively. But the most stalwart shoulders put to the wheel of visual progress will be those of the hundreds of thousands returning home from war service—who have *seen* visual teaching at work, who have *done* the actual teaching, who have *learned* by visual ways as they never learned before. This homecoming army will permeate the schools and communities of the land with new spirit and high enthusiasm that will set a new pace in the march of visual education to its rightful destiny. N. L. G.

### **Announcing an Announcement**

The visual field is on the eve of growth to far greater things. THE EDUCATIONAL SCREEN means to match that growth with higher values and fuller service.

New policies, plans, and personnel, long studied, are now completed. Announcement could be made now, did space permit. Instead we give our readers thirty days for pleasurable anticipation.

This, therefore, is to say that there will be an important announcement in the October issue.

# The Challenge of Television

*Some reasons why educators should give serious consideration now to the potentialities of television as a tool for visual instruction.*

**A**FTER an interruption caused by the War, resumption in New York City of live studio television programs on the part of both the National and Columbia Broadcasting Systems, coupled with a regular schedule of telecasts from the Dumont station, has renewed interest in the post-war prospects for this newest educational medium of such vast potentialities. New York University and The New School for Social Research are already offering courses in television programming and techniques.

There is little doubt that as soon as the war is over, a scramble will take place to build television stations and to set up regional and ultimately national networks. So far most applications for television transmitting licenses have been made by large and wealthy industrial groups. This brings up the question of who will control the medium. Those who read the provocative book, *Television—a Struggle for Power\** published several years ago, are finding that some of its predictions are even now proving true. Television has already become big business. The play is for high stakes and even the opening chips are more expensive than the little man can afford.

What will it cost to build a television station after the war? This question has been asked quite frequently of late by advertising sponsors and other groups interested in entering the commercial television field. The answer should be of interest to the educational world as well, for it portends a not entirely hopeful future.

Prices for a completely equipped studio are naturally still vague because post-war costs cannot be accurately gauged. Besides, there is considerable difference of opinion as to what constitutes the desirable minimum of equipment before a television station can be set up for adequate programs. Figures quoted so far seem to run from \$40,000 to \$250,000 for a modestly conceived station layout. A really ambitious design would run a million dollars or even several times that.

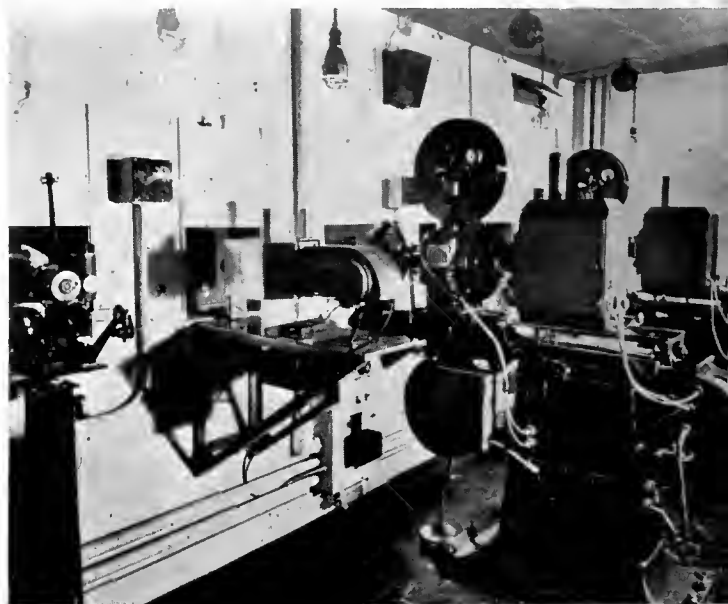
This cost factor has a definite bearing on the form which the art of television will take, as well as upon the social and educational use—or disuse—which may be made of the medium.

From a strictly theoretical viewpoint there is almost no end to the educational advantages which television affords. It is able to bring the entire world to the home or to the classroom in the twinkling of an eye. Its faculty for showing history as it actually occurs, its advantage over present radio of combining with sound the more powerful appeal of sight—these immediately suggest programs which will be of great edu-

**JOHN FLORY**  
Documentary Film Producer,  
Grant, Flory & Williams, New York

cational value. Truly the four walls of the classroom can be thrown open.

But will the educational aspects of this new art be subordinated by its commercial exploitation? There are grave dangers that this may be so. Will it be possible for educational institutions such as universities or large city school systems to afford to construct television stations for strictly educational use? Perhaps the growth of Frequency Modulation broadcasting for school purposes on a limited but promising scale is an index that this more complex medium will likewise develop. Perhaps with semi-mass production of television transmitters for the commercial industry after the war, the cost to educational groups can be somewhat reduced from the figures quoted above. Certainly it is not too early for educators to give serious consideration to television for school use, since peace will find another kind of struggle under way. This will be the fight to secure enough channels in the ether for television. For Frequency Modulation will be demanding a much larger allotment of wave bands than heretofore. Television broadcasting, meanwhile, requires a fair wider wave band than present sound broadcasting, so that there will be fierce competition for the limited number of channels which can be allocated in each city or region. Unless educators wake up to the situation and organize to do something about it, they are in grave danger of finding out in the not too distant future



Projection-room equipment in television studio of WRGB, Schenectady, showing motion picture and slide projectors.

\**Television: A Struggle For Power* by Frank C. Waldrop and Joseph Borkin; N. Y. 1938: W. Morrow & Company 299 p.



Two television programs in the making: (left) A puppet play; (right) "Alice in Wonderland."  
(Photos courtesy of General Electric Company)

that commercial interests have staked out claims to all the desirable channels, and that television for educational use has become an orphan over night.

Admittedly it is hard at this time to say where funds for educational television can be raised, and unless tangible evidence is presented that educational institutions actually intend to construct and operate stations after the war, their applications for transmitting licenses and preferential wavelengths will not receive the consideration which they deserve. Here is a situation which deserves prompt and energetic action on the part of all those who are interested in safeguarding for educational use what promises to become one of the most effective tools for visual instruction yet developed.

So far no mention has been made here of the educational programs which might be presented by ordinary commercial television stations, much as certain sustaining programs of a "public interest" type are now carried by the regular commercial radio industry. Experts seem agreed that the problems of securing satisfactory television programs will be more important after the war than purely technical problems of an engineering nature. It will cost no more to produce video entertainment than today's radio show. This may result in programs of a documentary and somewhat educational type receiving greater acceptance in television—certainly in the earlier stages of its development—than they do in present-day commercial radio.

In any case, it is not too soon for educators and visual aids experts to begin to acquaint themselves with the limitations and potentialities of television. Just as the sound motion picture has required constant experimentation to determine its most effective use in the classroom, so its new cousin, television will require a period of probation while intensive efforts

are made to explore its probable utilization.

Television receiving equipment will be considerably improved as a result of war developments, many of them stemming from radar. Screens 18 inches by 24 inches are generally expected to be available for homes. Larger sizes suitable for classroom installation can undoubtedly be developed. The use of protective hoods and other devices may mean that the classroom need not be darkened to the extent now considered necessary for film showings. Cost of receivers should be less than that of present 16mm. sound film projectors.

It may be of interest to mention at this point a few conclusions which have been reached by television broadcasters who have so far experimented with the presentation of material of an educational nature. It has been found that the subject matter best suited for television has an "urgency" appeal. That is to say, a sense of immediacy—a knowledge by the spectator that he is seeing events as they actually happen—is television's greatest program asset. Presidential conventions, international meetings, the eruption of volcanoes, the opening of a great new hydro-electric project, or the every-day doings on a typical farm could all be brought to the children with added significance because they are seen at the very moment they occur.

Television's strong point in educational use is likely to be based on the single showing of a program. Where repetition is required, other visual media such as motion pictures or the film strip or slides would be preferable. It is in the field of curriculum enrichment that television promises to be especially helpful. Background material of a nature too expensive or ephemeral for treatment in films can be handled by television.

(Concluded on page 317)

# Student Made Kodachrome Slides for History Class

*A splendid classroom project which should inspire other history teachers to similar achievements.*

EARL W. DIBLE, LT. A. C.\*  
High School, Sacramento, California



(Above) A small gold dredger working on the soil on the American River at Coloma. This is the exact site of the famous "Sutter's Mill."  
(Left) Marshall's monument. The figure points to the American River.

"I WANT to take my class on an excursion, but how can I leave my other classes . . . or, how can I arrange transportation for such a large group . . . or, how can I spare the time?" Questions like these and others soon raise such a barrier that a much desired trip is never taken.

However, a resourceful teacher can overcome this impossible situation by bringing the excursion to the class through the use of a very small classroom committee, a 35mm camera and light meter, and roll of kodachrome film. This was done in a beginning United States history class at Sacramento High in Sacramento, California.

The instructor was faced with the problem of bringing to his class a realistic story of the "Western Expansion" by making use of the historical findings in and around Sacramento. It would be wasteful not to make use of the student interest in his own local history and relate its importance to the history of the country as a whole. This is particularly true of a location like Sacramento.

A brief search of student interest found two members interested in photography and in doing historical research which would make their pictorial findings and records absolutely correct.

The two students under the guidance of the instructor spent several weeks in gathering the material on historical sites within a radius of sixty miles

of Sacramento. A thorough search was made of the local library's historical records, of old family albums, and of the local newspaper files, while the Chamber of Commerce was visited and old residents interviewed for additional material.

With an abundance of historical data on hand a list was made of some twenty possible picture locations. The committee then set up the best automobile route and waited for the first Saturday with favorable slide-taking weather conditions. Kodachrome benefits greatly by good sunny weather for recording the bright colors found out-of-doors.

The sixty-mile circle tour started at Sacramento, went through Folsom, Placerville, Ed Dorado, Gold Hill, Coloma and ended at Sacramento. The area covered is one of the richest in gold and historical lore. It covers the heart of the "gold rush" country, which played such an important role in our "Western Expansion" movement.

With the large amount of pre-planning it was not difficult to find the picture locations recommended by the committee. Since this was gold country and since the gold discovery aided the "Western Expansion", the theme of the pictures was to contrast the old with the new. The first kodachrome was taken some ten miles out of Sacramento and showed the results of modern gold dredging. Here good land and dredged land were shown side by side in one picture. In the far distance was a dredger hard at work churning up boulders in search of gold. The second slide was a closeup of a dredger working.

\* Lieutenant Dible is now on leave from Sacramento High School and serving with the Army Air Corps.



These two pictures were to link the present with the past. The third kodachrome was taken at Folsom showing the old Wells Fargo office of 1860. An important link in the transportation system of early California.

The fourth slide was also taken in Folsom and revealed the structure of an early Chinese store with its clumsy iron shutters. From here the road led to El Dorado and a shot was taken of the old burned-out dance hall and hotel. This turned out to be one of the best for showing early California building construction.

The sixth was a general view of Placerville (old Hangtown). This was followed by a picture of the remains of two stores, which represented the once big town of Gold Hill. A few markers gave information which was used later in the classroom. The next stop was Coloma, location of Sutter's original mill. Pictures eight to thirteen were taken here. The views included were: cemetery and markings on old graves, Marshall's monument on top the hill, a general view of the American River from Marshall's monument, two closeups of the marker in the American River which bears the inscription "Sutter's Mill," and a departing shot of a vine-covered jail with the doors wide open.

The return trip added four more views of gold

dredgers to make the transition from the past back to the present. The eighteenth and final slide was a fiery sunset on the Sacramento River.

Since a light meter had been used and the instructor had been careful to check each exposure, not one slide was lost. Although returned in cardboard mounts, the slides were immediately remounted in glass so they could be handled without danger of scratching or finger printing.

The committee previewed the slides and assembled all the data on each scene. A few practice presentations were made under the direction of the instructor and the committee was prepared to make its report to the class.

On the day of the pictorial report, a large map was prepared to show the exact route taken. A short introductory talk prepared the group for the slides to follow. The kodachromes were shown in travelogue style while a student gave the research material. The report was further enriched by a display of old papers and pictures found while on the trip.

The instructor in United States History now has an excellent set of eighteen kodachromes which can be used not only in other classes, but also in classes to come. He further hopes to make more units of classroom slides based on his successful experience with this project.

## The Army Training Film Library

*Description of the Army's set-up for the distribution and utilization of its training films and filmstrips.*

THE visual training aids program of the United States Army is the most comprehensive application of the educational screen as a weapon in fighting the war. A truly tremendous range of subjects has been covered by training films and film strips bearing the insignia of the Signal Corps, official producer of the Army's visual aids. For the Cavalry and the Engineers . . . for the Coast Artillery and the Tank Destroyer Command . . . a steady flow of visual aids has been released to help meet their training needs. First aid for combat casualties, characteristics and nomenclature of the rifle, care of pigeons, principles of electricity, house-to-house fighting; such is a sampling of the titles available to the training officer. Not only is the Army pushing the production of visual aids to teaching areas heretofore undeveloped, but is also giving the educational screen an audience the size of which has never been equaled.

The work of the Signal Corps Army Pictorial Service—the branch specifically charged with photographic activity—constitutes a new and significant frontier in visual education! In the important sphere of distribution and utilization, the Army's large-scale experiences will inevitably influence the trend of post-war administration of the educational film industry.

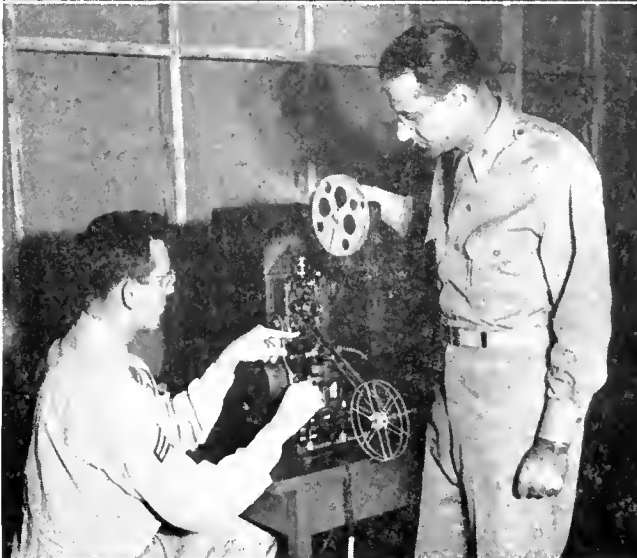
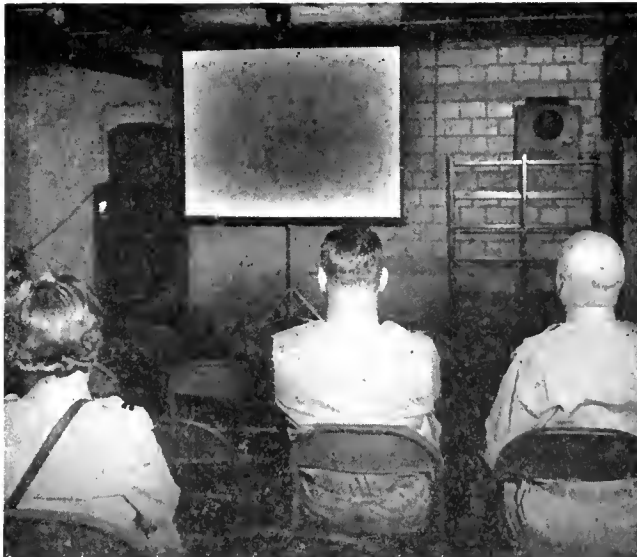
By SGT. LEWIS SAKS

Technician 4th Grade Central Training Film Library  
Fifth Service Command, Fort Hayes, Columbus, Ohio

War and the need for rapid, efficient training has caused the film to break through in many new directions with the Army charting much of the way. The Army is producing visual aids on a vast scale, and its efforts to get the training film to its men are just as significant.

Integral part of the Army film program is a system of film libraries strategically located to serve troops in training. Although an examination of the film libraries of one particular area may not hold precisely for the entire far-flung system of Army libraries, still a look at one, such as the Fifth Service Command, should provide an interesting chapter in the story of visual aids to training. It is at the film libraries that the training film and film strip meet a crucial test. Here they either move on to their intended soldier audience and make their important contribution to training—or they rest amiably but ineffectually on the shelf.

One fundamental principle can be drawn from the great amount of energy and activity expended by Signal Corps film library personnel in getting visual aids to the training officer and on to the ultimate soldier audience. *The practical worth of every training film and film strip depends upon the extent of its distribution and upon the subsequent use made*



Photos by U. S. Army Signal Corps

(Top) Training officers attend preview of new Signal Corps release in library theatre.  
 (Center) Lt. J. V. LeClair, Fifth Service Command Visual Aids Co-ordinator, tests student in the library projection school.  
 (Bottom) Sgt. Saks preparing filmstrip reviews for publication to inform officers of releases.

of it by training officers and instructors once prints are in their hands.

### The Task of the Film Library

War means playing for keeps, and every factor must be directed toward that end. The job of the Army film library is to see that the vital message and technical information put down on film reach the soldier. In the Fifth Service Command—a sub-division of the Army Service Forces—Central Library headquarters are maintained at Fort Hayes, with sub-libraries located at key camps and posts throughout the area over which the Fifth Service Command has jurisdiction. The libraries receive the many prints of training films and film strips and must meet the booking, handling and co-ordinating problems inherent in so big an "enterprise."

Under leadership of the Central Library, the libraries must see to it that visual aids are put to use by training officers instructing in the thousand-and-one subjects in which the soldier must be skilled. Moreover, the film library must see to it that the film and film strip are used properly, for the difference between "showing" a visual aid and utilizing it properly is a difference often measured in life-and-death terms. To meet these problems, Signal Corps visual aids coordinators run the film libraries and maintain continual field supervision of the visual education program at their camps. The chief coordinator in charge of the Central Library works to expedite the movement of films and projection equipment from his headquarters library to the sub-libraries and the coordinator on duty at the sub-libraries works with the instructor, the last link in getting the film to the soldier.

Aside from a small group of basic films required to be shown to all military personnel, the use of the main body of the excellent productions of the Army Pictorial Service is contingent upon the requests of the individual training officer. The film library must publicise its "wares" and keep the training office informed of latest releases and new methods of utilizing visual aids. The libraries of the Fifth Service Command issue a monthly bulletin of the Central Library and constantly growing catalogs put out by the Central and sub-libraries.

Once the training officer is aware of the assistance he can draw upon from his film library, the library must meet his request for such and such film and film strip at such and such time. To successfully work with a multitude of officers, carrying on different programs at the same installation, requires an efficient, flexible library system. Master booking ledgers are kept by the Central Library to govern the movement of its own prints to the small training units having no sub-library. The Central Library in each command must also serve as a depot to replenish the stock of any of its sub-libraries and be able to speed prints to given points as new training needs arise in the field. Circuit bookings—the automatic scheduling of a film for every camp—are used when an important orientation release is earmarked for Army-wide attendance. Visual aids move fast this way but individual bookings are the order with

training films which must be studied repeatedly over a period of time.

### Film Utilization

The coordinator and his assistants frequently must convince a particular officer of the value of visual aids to his training program. The other extreme is the instructor who must be restrained from overworking films, from using visual aids indiscriminately and destroying their effectiveness. Between these two situations is the majority of training officers, anxious to employ visual aids wisely.

A great deal of the time of the library staff must be spent in seeing that training films and film strips are used properly. Though the educational psychology used by the Army Pictorial Service in its visual aids productions is becoming increasingly effective, the worth of that production is still much greater when the proper functions of the visual aid is understood asked to give short "true-false" quizzes after show-Training officers are encouraged to preview all films before they show them to their men. They are also by the training officer and he uses it accordingly, ing the film in order to promote discussion and make sure the men are getting what they need. A recent development has been the incorporation of such questions right on the last frames of the film strips, although in the main the instructor is expected to prepare his own questions.

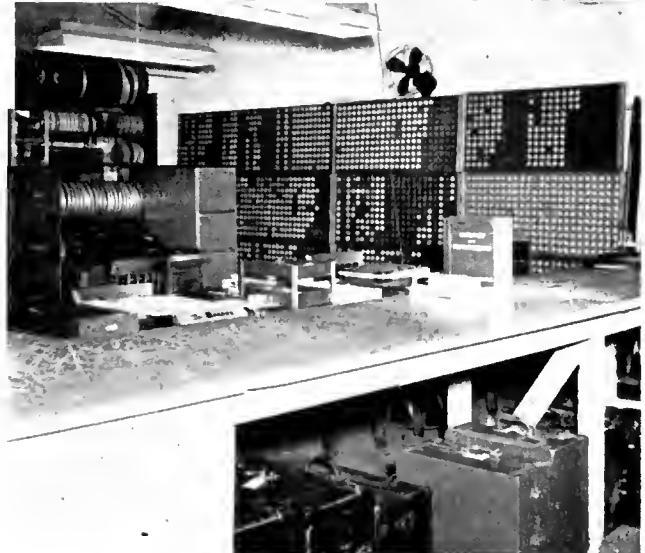
### Training of 16mm. Operators

Equipment and projection is another factor in bringing the training contributions of visual aids to bear on the battlefield. Soldiers trained in the operation of 16mm projectors have this fact driven home to them time and time again: *"Remember—All the technique of the motion picture industry . . . All the skill of the director and actors . . . and the total Value of Every Training Film is Dependent Upon the Ability of the Projectionist."*

The Fifth Service Command libraries continually train men to handle projectors skillfully and to screen film smoothly. Short courses in projection at the libraries give a speedy but thorough introduction to the various make projectors used by the Army. There must be no "shutter jump" on the screen if soldiers are to give their undivided attention to a film which may well contain life-saving information. By training numerous men in the accurate use of 16mm. equipment the coordinator not only meets the need of the training officer but he is exposing many soldiers to a new skill which will remain with them after they leave the Army.

### And Tomorrow . . .

So quick and sketchy a survey of the Army Film Library can but suggest some of the fields of Army film distribution and utilization, to be thoroughly studied for the post-war educational screen. The Signal Corps libraries, as they meet their military assignments, are also testing laboratories for new methods in distributing and utilizing visual aids. The size and scope of their activity gives them a significant importance for the growth of the educational film after the war.



Photos by U. S. Army Signal Corps

(Top) Library's shipping department fills an order for visual materials to be used by GI instructor.

(Center) Inspecting a reel for damages as constant use of films makes careful inspection necessary.

(Bottom) View of the compact arrangement of the sub-library serving Ft. Knox, Kentucky.

# No Story Was Ever Told, Until---

The motion picture recorded and retold the story exactly as it happened

DOES this poem tell you a story?

## When Icicles Hang by the Wall

When icicles hang by the wall  
 And Dick the shepherd blows his nail  
 And Tom bears logs into the hall  
 And milk comes frozen home in pail,  
 When blood is nipp'd and ways be foul,  
 Then nightly sings the staring owl,  
 "Tu-whit, tu-who!" —  
 A merry note,  
 While greasy Joan doth keel the pot.  
 When all aloud the wind doth blow  
 And conghing drowns the parson's saw  
 And birds sit brooding in the snow  
 And Marian's nose looks red and raw,  
 When roasted crabs hiss in the bowl,  
 Then nightly sings the staring owl,  
 "Tu-whit, tu-who!" —  
 A merry note,  
 While greasy Joan doth keel the pot.

William Shakespeare

In parts yes—"icicles by the wall;" "bearing logs into the hall;" "milk frozen in a pail;" Marian's red rose—these all conjure mental pictures within the scope of our experience. But how about "the shepherd blows his nail;" "ways be foul;" "the parson's saw;" and "greasy Joan doth keel the pot?" A little hazy, spotty, or no previous experience upon which to build a mental picture and complete the story?

Again, in prose —

A single strong pull. With a little *bang* the front door had swung to and latched itself. Not only the front door. The other door, leading to the rear, had closed too and latched itself with a little *bang*. And leaning forward from his chair, Boaz blew out the light.

There was not a sound in the shop. Outside, feet continued to go by, ringing on the frozen road; voices were lifted; the wind hustled about the corners of the wooden shell with a continuous, shrill note of whistling. All of this outside, as on another planet. Within the blackness of the shop the complete silence persisted.

"Footfalls" — Wilbur D. Steele

The effectiveness of communicating via the vehicle of semantics is wholly dependent upon previously developed concepts on the part of the reader or listener. If the word symbol is in a familiar language, or code, each word or chain of associated words gives rise to an image or images in the mind. Our imagination is quite dependent upon previous concepts and/or experiences. A word without meaning or outside of previous experience leaves a void in the re-created imagery or story. A story may be very real, but it is real only according to one's own "ideas", "opinions", "sensations", "emotions", and "empathy". It is never the same, true story, but varies according to the individual.

JOHN F. SCHENK

Superintendent of Schools, Corvallis, Oregon

Actually then, no story was ever told—exactly as it happened—until the film and sound film movie recorded and retold the story! Truth, accuracy, exactness, and every psychological emotion or factor can be preserved or transmitted. For example, the colored sound film "The Marines Victory at Tarawa" will tell the story accurately and completely, always the same story, unto eternity for all generations to come.

When one pauses to reflect upon this new invention in the field of communication, the vision of its possibilities transcends anything previously devised or used in the field of language arts. The vision encompasses all that the spoken and written word has done for mankind—and more.

The application of this modern extension to language arts opens a post war frontier in the field of education quite beyond the scope of present oral and written means. Today it is used as a supplementary device to the oral and written words. Tomorrow the oral and written words may be supplementary to this newcomer in language arts. Its application and development will eventually parallel nearly all the textbooks that are used. It will bring the world, the scene, the job, the technique into the classroom at the exact time the academic should be correlated with the experiential.

The magnitude of overhauling and extending the educative processes through visual aids and the film sound track offers startling possibilities for the post war era. When one considers the personnel required to meet fully this new need of use, the employment of manpower may well run to a minimum of a million.

Renovating present facilities for conversion to use of visual aids is a "first" in the post war educational program. The replacement of classroom window shades for projection is relatively simple and inexpensive, easily within the reach of any school district. The purchase of sufficient projectors offers some financial and mechanical difficulties. Schools need a simple, inexpensive projector, so simple that a child can operate the machine. So inexpensive that each classroom teacher will consider it equally essential with a two hundred dollar investment in blackboards, bulletin boards or a room library.

Research in existing state courses of study and the commonly used textbooks would be both a desirable and necessary preparation prior to the actual production of film correlated with the lessons or units in the course of study or textbook. In larger school systems having their own courses of study and units of work "tailor made" films could supplement the standard films for state courses of study. A more complete utilization of films will come about with the production of such "tailor made" films. Instead of

(Concluded on page 315)

# Miscellany of the Month

THE comprehensive photographic record of men, places and events in France since D-Day is an achievement of all time. Never before has "history in the making" been so completely preserved. The pictorial record pours into the Pentagon Building at the rate of over 60,000 feet of film per week from France alone. (Receipts from all theaters are more than twice that footage).

It is the product of 400 cameramen organized under Supreme Headquarters of the Allied Expeditionary Forces. It may surprise some to know that nearly half (190) of the 400 cameramen take still pictures while the rest (210) make movies. But minute details, often vitally important to the General Staff, are either undetectable in the movie or are far better seen and studied in the still picture.

The system for returning films from the French fronts involves (1) message centers at selected points along the entire beachhead, to which (2) couriers from every camera crew bring the exposed negatives, while (3) a fleet of 40-foot crash boats cruise back and forth along the beachhead to pick up films at the message centers and rush them across the channel to England, where (4) official couriers are waiting at all docks to receive the shipments wherever and whenever the boats land and speed them to London, where (5) they are developed, printed in duplicate, projected for clearance by censors on 24-hour-a-day duty, and (6) shipped intact, with censored parts indicated, by plane to Washington, one copy remaining safely in London.

Beside the expert, incessant and perilous work of the individual cameraman—shooting from beach, hill, tree or foxhole, regardless of enemy fire—some fifty landing barges and many tanks were equipped with stationary cameras that push-button into action in crucial situations. These add extraordinary and unique footage, otherwise unobtainable, to the remarkable pictorial record of World War II.

● The past summer, at the request of the Mexican Minister of Education, an elaborate exhibition of radio education in the United States was given at the Palacio de Bellas Artes in Mexico City by the Radio Service of the U. S. Office of Education. It showed the educational radio achievement of American schools and universities, of city school systems, of the Office of the Coordinator of Inter-American Affairs, of radio manufacturers, and of the national broadcasting networks, in school and community enlightenment.

● That educational radio is moving steadily forward is evidenced from all sides, for example: The Texas School of the Air begins this fall a state-wide radio series for Inter-American Educa-

tion, a program sponsored by the State Department of Education and Radio House of the University of Texas, and directed by J. W. Gunstream. It is aimed at Latin-American children and adults throughout Texas to foster understanding, friendship, and cooperation toward solution of Inter-American problems. CIAA funds made the series possible . . . The Radio Commission of the Philadelphia Board of Education broadcasts five programs weekly, entitled, "The Magic of Books" to stimulate reading, "Music in the Air" to teach rhythm, melody, harmony, etc., and for other cultural values "Our Philadelphia Schools", "Junior Town Meeting", and "Once Upon a Time" . . . The National Broadcasting Company and the Board of Education of New York City are cooperating importantly in (1) wide experimentation on student broadcasts and supplementary programs for the classroom, and (2) training students with special talent for later professional radio work, under ideal conditions and with full facilities available.

● World War II will live in motion pictures, according to Captain J. B. Bradley, head of the motion picture division of the National Archives and of the Film Preservation Committee of the Society of Motion Picture Engineers. The countless war shots taken by forces of the United States, Great Britain, Russia and China will be permanently preserved, with a negative, a master positive, and a reference projection print. More than 80% of all motion pictures made in World War I have been destroyed by deterioration of the film.

● The fourteenth annual meeting of the Biological Photographic Association was held at Binghamton, N. Y. on September 7 to 9 last. Some motion picture material was shown but the dominant feature for Biology teachers was a salon of still pictures and microphotographs made by leading biological photographers throughout the country. A second feature of the meeting was a complete demonstration of the new Ansco Color Process, showing the simplicity of the development of the color negative in the amateur's own darkroom, and the new color-printing method which yields color prints from color transparencies in one exposure step. Visits to the Ansco plant were a part of the program.

● The 56th semi-annual Conference of the Society of Motion Picture Engineers will be held at the Hotel Pennsylvania in New York City on October 16 to 18 next. It is expected to surpass even the record success of the 55th Conference in New York last spring, for it may be possible to offer special social attractions, necessarily missing at previous wartime sessions, which will step up attendance and interest still further.

● The OWI war film schedule is entering its third phase of production. The first phase concerned the home front—support of the war, stressing need for gas rationing, fat salvage, scrap metal saving, etc.—the second phase covered actualities of the fighting fronts—the third phase, already under way, will treat the problems of peace, treatment of wounded soldiers returning to civilian life, the functioning of Lend-Lease and the UNRRA, and steps in setting up international post-war plans.

● The business world long since realized the appeal and stimulus of the picture that moves. Far earlier than the schools, business recognized the "educational" potentialities of the movies and acted upon it. The school field followed, but from afar. Another example of swift progress by business—in the use of commercial short subjects for sales, training, advertising and promotion—is cited from a Film Daily survey. In 1940 only fifty (50) companies were using commercial shorts; in 1944 five thousand (5000) companies are using them, and with many production orders refused by producers for lack of raw materials and manpower. The school field could do well with only a fraction of such growth.

● Few fields of human activity are as prolific in statistics as the motion picture industry. Aside from the astronomical character of the figures evolved—e.g. the number of individual frames of film shown around the world in a year—they have endless capacity for change. They vary with each individual, firm or bureau doing the estimating; they can change not only from year to year and from week to week, but even within the same day; they are priceless subject-matter for the professional statistician for they can become obsolete before they can get into print. The U. S. Bureau of Foreign and Domestic Commerce has recently released its own careful compilations for 1943. The figures differ more or less widely from others previously reported on this page, but a few samplings may be given here on "the biggest business in history despite raw material restrictions, manpower shortages, and wartime loss of audience."

Total Investment, over \$2,000,000,000 (\$1,900,000,000 in theatres, \$126,000,000 in studios, and \$23,000,000 in distribution). Salaries, Production Costs, Advertising, Insurance totaled, in round numbers, \$360,000,000, \$247,000,000, \$65,000,000, and \$55,000,000 respectively. Personnel employed, 204,000. Theatres operating, 18,000, with seating capacity of 12,000,000 or "more than the combined populations of Sweden and Norway, etc., etc."





William F. Kruse



V. C. Arnspiger



Lt. Comdr. Francis W. Noel

## Sixth Midwestern Forum on Visual Teaching Aids

THE opening session of the Midwestern Forum was called to order on Friday evening, July 21st, at Belfield Hall, University of Chicago, by William F. Kruse, manager of the Films Division of the Bell & Howell Company. To initiate the program three Navy films were shown: "Principles of the Cathode Ray Tube", "Making a Sea Bag", "December 7th". Then followed a spirited panel discussion\* on "What can the Schools Learn from Wartime Uses of Visual Aids?" Mr. Kruse, as chairman, presented members of the panel: Lt. Comdr. Francis W. Noel, USNR, Officer in Charge, Utilization & Evaluation Section, Training Aids; Lt. Orville Goldner, USNR, Head Training Films Branch, Photographic Division; Wm. J. Hamilton, Superintendent of Schools, Oak Park, Illinois; Dr. V. C. Arnspiger, Vice-President of Encyclopaedia Britannica Films, Inc.; Floyd E. Brooker, Director of Visual Aids for War Training, USOE, C. R. Reagan, Head of Non-Theatrical Division, Bureau of Motion Pictures, OWI, Washington.

The chairman explained the informal procedure under which the discussion was to be conducted, and offered as "bait", several selected quotations from a much-discussed article, "Can Our Schools Teach the G. I. Way?" (*Better Homes and Garden*, Feb. 1944). The article lauded the "whirlwind techniques for impaling

ideas in the human mind", claimed that "bluejackets now learn more . . . from a 15-minute film than they had previously absorbed from a 2-hour lecture," maintained that "films have cut 40 per cent from 1917 training time" and indicated other phenomenal gains from the use of audio-visual aids on a large scale. The question was then put to the panel members in uniform, as to whether the article represented a true picture of the training program of the armed forces.

**Lt. Commander Noel:** On a number of instances where I have gone out to speak on occasions of this kind, I have tried to emphasize that the Navy is a *fighting* organization, and that its one job is to win—or help win—the war. We do training work because of the specialized nature of the tasks that must be done. If, in the course of our training millions of men, we evolve techniques of instruction that are different (regardless of whether they have any implications at all to American education) it is for the educators alone, of their own free will, to look into those developments, and for them to determine possible applications to American schools. . . . This article attempts to "popularize" some of the things that have been done in the armed forces, and the writer seems to have made fullest use of an author's privilege of not sticking too closely to the facts. For example, the claim that sailors learned so much in 15 minutes is at best a random shot. . .

**The Chairman:** Perhaps you can give us some data on actual gains?

**Noel:** There are certainly definite gains: increase in interest, greater clarity of thinking, better developed concepts, greater understanding, accelerated learning.

**Brooker:** While you have in mind no specific instances in support of the article, its purport is essentially correct?

**Arnspiger:** Would you say it is essentially correct or incorrect?

**Noel:** Essentially incorrect. This so-called "16mm. G. I. Way" is guided chiefly by people from American education. . . . As far as I know there have been no startling new discoveries in how to use these materials. We work under somewhat different conditions—adequate funds, terrific pressure for time, and the most powerful incentive known to man: self-preservation. With us the student has no margin for failure. You either know the right answer, or you are dead. Practically all of the Navy men and women in Utilization are people from your crowd. . . . We are using films by millions of feet, and other non-photographic visual aids, too, all the way from a little two-cent code blinker to highly complicated and expensive secret devices. We have training films on practically every conceivable subject that enters into Navy training. There is not a classroom in the Navy that is without a liberal supply of these devices—and they do pay dividends.

**The Chairman:** That is certainly positive enough. But the absent author tells us things our Navy men seem too.

\*The summary of the panel discussion given here is a condensed verbatim transcript.



Floyd E. Brooker



C. R. Reagan



William J. Hamilton

modest to go into. He maintains that, in the armed forces, "of all teaching aids the movie film is most versatile". He writes that "ninety per cent of all our learning comes through the eyes", that the Army is progressive enough to use cartoon strips for teaching, whereas schools shun them as "low-brow and moronic". He maintains, furthermore, that war training is more efficient than civilian education because it is based on aptitude tests, screening 11,000,000 men to find those best able to absorb education, grouping the faster-learning students so they will not be held back by the dullards. He admits that "the methods are not in themselves new", but that "the intensity of application to teaching is". Here are some questions that might suggest themselves to us: Should so much credit be given to the audio-visual methods *per se*? If so, would similar gains be scored in civilian education, if lavish funds and aptitude tests as a sole entrance requirement prevailed there as in the armed forces? What effect has the factor that uniform teaching prevails throughout the armed forces, whereas there are so many sectional and local differences in civilian education?

**Arnsperger:** I think the Army and Navy will agree that audio-visual aids have contributed more than any other factor to speed up the training program. But it is ridiculous to quote percentages and figures—like 90%—that is an assumption. This talk of 90% through the eyes and 5% through the ears seems pretty low on the ears—one might almost as well be deaf. . . . But if we go out to the Army and Navy where this training is done you will find men and women you

have known for 20 years, doing a good job of teaching. The better the job they did in civilian life, the better they do in the armed forces. I believe we *have* been teaching in the schools—for 25 years—much as the army is now teaching. The men in charge of the army program deserve great credit, but even their "great mobilization", bringing in millions of men in so short a time, is not without precedent in the schools. This is an annual event—the schools do that every year between Sept. 1st and 6th.

**Brooker:** Let's get this straight. Maybe I'm confused, but are we saying here that the writer of this article "exaggerated", and that really the army and navy are doing nothing that the schools have not been doing for years? That the armed forces are not doing it so very well, not nearly so well as they think they are doing it, or any better than the schools are doing—in fact the schools are doing all right and if education keeps on doing as it has been, then this is the best of all possible worlds, and we need not be disturbed by this magazine writer? Is that what we are saying?

**The Chairman:** Allowing you, too, just a little room for "exaggeration", by way of author's license, that is almost the way the discussion seems to be going.

**Noel:** No, we recognize that this is a challenge to American education. The Army and Navy have put into wide circulation, and into general adoption, the things we have long been talking about, whereas American education has been able to do these things only in isolated spots, on a few fronts. I think this is one of the biggest



Lt. Orville Goldner

challenges to American education.

**Chairman:** Do you think it is only a question of unlimited funds?

**Noel:** No.

**Chairman:** Do you think it is only a question of "Either you learn it or die"?

**Noel:** No.

**Chairman:** What is it, then? Where does the difference come in?

**Supt. Hamilton:** When I read this much discussed article, I was not particularly disturbed by it. When, later, a school journal held it up as a terrible attack on American education I could not help wondering if perhaps we were not taking ourselves too seriously. If we give some serious consideration to the possibilities of real improvement that can be made in practically all fields of learning as a result of our war experiences, we will find

something in the article that is worthy of thought by all men and women in education. There is one strong factor—that of motivation—that dominates in the educational processes employed in the army and navy. Education depends on the motivating ability of the individual teacher and of the administrators responsible for the educational program. We attempt some things in school work that we have not been able to do, despite our efforts to motivate them. For instance, in teaching arithmetic, there is a tendency to give credit on two bases—first, the ability to get the right answer, second, to recognize a pupil's use of the right process, even if he does not get the right answer. But in navigation as it is taught in the navy, there is only one acceptable answer, the right answer. If we could get that motivation into our arithmetic teaching, the factor of self-preservation that has almost gone out of teaching in the American schools, we would come closer to teaching "the G. I. way". This factor has gone out with the passing of the woodshed.

**The Chairman:** You mean, perhaps, when the boys *failed* to pass the woodshed?

**Hamilton:** When we decided to turn the woodshed into a garage, a great motivation was removed from American education. I wish we could bring in that element of self-preservation. Another element that should be given more consideration is that of competition. Still another motivating factor in the G. I. way which we do not have in the schools, is the element of pay. If we could pay even only 50 cents an hour for every child in the school, we would have more effort put into education. I am not so sure that on the question of instruction they are able to do so much better in the armed forces than we do in the schools. Many of those instructors were formerly in the service of the schools, and after the war is won a great many will return to the schools. If our school administrators are smart they will take full advantage of the training these people have received while working in the armed forces. There is also the matter of improved apparatus. Projectors we are using now are superior to what we had at the beginning of the war. Aptitude tests are important. We do use them in our schools, to a certain extent. They are not fool-proof but they do constitute a scientific approach that should be carried over from the G. I. way to our educational institutions. We can teach the so-called "G. I.

way", and I believe we are going to do it. Rather than criticize the writer of the article, we ought to be grateful for the stimulation he provided. And he did do that! (Laughter) We should watch out that we do not become impervious to stimulation.

**Brooker:** I am here as just another educator. For 13 years I taught school, starting in a one-room schoolhouse with 57 kids—and I got \$25 a year extra for chopping the wood and firing the stove in the winter. My last teaching job was in a high school with 4,500 students. As educators we may be doing a good job, but I am not so much concerned with just having the right methods as I am with getting the right answer. I wonder if, as educators, we have not been too satisfied just with having the right methods, and this raises the question of whether educators recognize December 7th in their own field. Were, perhaps, the establishment of the CCC and of the NYA admissions of defeat in public education? The Army and Navy men could give some very disquieting figures about the illiteracy and educational level of certain groups of trainees who came to them from our schools.

**The Chairman:** That seems to sound a different note. Closer to that of the much abused absent author—let's hear from him for the last time. He was not nearly as gentle with the schoolmen as Supt. Hamilton was with him. He charges that "With American schools, education is a two-billion-a-year job. Often it's just passing tests and playing safe and under-paying teachers and not letting the school board catch you drinking beer". He claims the Army can "teach unusually bright boys in one month all the important mathematics they get in the high school. The same is true of history and physics". He calls loudly for "something to breathe suspense and life into the cadaver of history teaching". He lauds the Army courses, where they have "no interest-killing drill on grammar, (nor) puzzling with rules on irregular verbs and past participles". He tells us that "The pre-war liberal-arts-college education was a leisurely way of killing four good years of a young man's life" with the result that "in the end you have nothing but sleek, well-tubbed animals with money in their pockets and nothing in their heads". He makes the claim that "With movies you can teach the first grade biological subjects which otherwise must be held off until the tenth—until the children have the vocabulary to understand". He re-

peats that "Edison predicted twenty-years ago that teaching films would supplant textbooks", and, just so that the school film makers would not get too cocky, he admonishes: "Don't compare teaching films with the still-born reels of your day . . . as the Army uses them they're full of slam-bang action and tremendous explosions and the crunch of the bone." And, this final compliment to the teacher—"It's tough on old Professor James, history 204, three credits, take a back seat and catch up on your sleep. It's tough, but there's enough evidence to hang him from the yard-arm of any school".

That should be enough from the author. The school people have been far more charitable toward him, and more generous in their praise of the fine job done in the armed forces too. Those teachers in uniform have done a fine job, and we can all be proud of them. They have done the same fine job that they previously did in their civilian classrooms, only on a bigger scale and under the different conditions that have already been pointed out. Theirs has been the job of inculcating individual skills and attitudes on the greatest mass scale our land has ever seen. But we have on our panel another man who has been concerned with a mass education program to develop and clarify attitudes on a truly vast scale: Mr. Reagan, of the OWI.

**Reagan:** Have we not really agreed that there is no such thing as the "G.I. way"? There was a rush war job to do, and the Army and Navy proceeded to use the most effective way to do it—the visual way. Educators have long agreed that visual aids, well made and properly used, accelerate learning and help get improved results. There is nothing new or revolutionary here except the urgency of the situation. Yet, able as our educators are, there are some problems that have not yet been solved. One of them is illiteracy. We have three million adults in this country who cannot read or write. We have four million between the ages of 19 and 37 who were not qualified to enter the armed forces. And what about the 85 to 90 million adults who admittedly know nothing about the meaning of reciprocal treaties, or the fifty percent of our adult population who do not know that we did not join the League of Nations? And what about the people who never vote? These are vital and pertinent problems that you and I have to face and solve in education, if we are to win this war and the peace that follows.

Some one has figured out that only

two per cent of the lifetime of an average person in this country is spent in formal schoolroom education. As a rule study stops when we leave school. From then on most of us learn only from what we hear on the radio, or what we read in the headlines, or the funny-papers. If democracy is to work we just have to stir up our people some way to keep on learning about the problems that face us, locally, nationally and internationally. As I see it, the one medium that will help most in this direction is the visual aids program, and particularly the adult motion picture.

We cannot depend on just teaching the children what to know to be good citizens. By the time they are old enough to vote much of what they have learned may already be no longer so. This is a fast moving world. When war came we had to get vital information to the adult population of our country, and we had to do it in a hurry. The multitude of problems raised by the war could best be presented to the whole people, it seemed to us, by means of 16mm motion pictures. Through this medium, long tested and proved in our schools, we could show the masses of our people why we fight—and how we fight.

We could show home problems and world problems, the nature of our foes, the war role of every civilian and of every soldier, and the relations between all these various fronts and factors. Many motion pictures were produced, some suitable, and some mighty poor, but we took them and began to use them all over this country. Wherever people met for serious community purposes, motion picture projectors were put to work, films were shown. Films of the type and purpose of the last one shown here—and if you observed the rapt attention here you can visualize the way the films did their job throughout the country. Where we want to impart information—and be sure of understanding of that information—in our adult population, in a hurry, the motion picture will do it.

**The Chairman:** The purpose of community showing of inspirational films is to stimulate thinking. It can be a diversity of thinking, if need be, just so it stimulates public-spirited interest and co-operative action for the winning of the war. This is not so in strict Army indoctrination films. But in the British forces, on the other hand, this same type of free-and-easy discussion of controversial current events is purposefully encouraged, on the old Cromwellian theory that the best soldier is he who knows and loves that for which he fights. To the best

of my knowledge that has not yet been done in the American armed forces.

**The Chairman:** On the matter of civilian training for war work, we have on our panel a real authority. Probably the world's best skill-training program by means of visual aids has been conducted under his direct charge, by the War Training Aids Division of the United States Office of Education.

**Noel:** Before Mr. Brooker speaks, I just want to observe that we are all out to see what can be accomplished with skill-training films.

**Arnsperger:** Another thing I would like to say is that we have learned very definitely from the Army and Navy how to integrate the various types of visual aids—films, slides, printed materials. It seems we have a better insight as a result of the war training experience.

**Brooker:** In April, 1941, the U. S. Office of Education started to make training films. In June of that year I was kicked out of one of the biggest shipyards, and the cameras came out with us; they would not allow us to take any pictures. In September of that year the head of one of the divisions of a major government agency said that this was one of the craziest things he ever heard of in the realm of education. I could go on and on with stories of this kind.

But by November of that year, a month before Pearl Harbor, we had 18 films on the market and now, as of today, we have 147 films out in use and 350 more in production. They range all the way from how to paint a mower to taking apart stabilizers, from the operation of large smelters to the use of a drill bar—in fact, they cover the whole gamut of the use of tools and materials essential to the winning of the war. There are 30,000 prints out now, and they will continue at the rate of 10,000 a year. We have used enough film, 16mm and 35mm, to go from here to Hawaii. We have made millions of slides, many of good quality and many not so good. But when you consider that there are 20,000 school districts in this country, with about 87,000 school buildings and that we have supplied 7,000 or 8,000 with our materials, you will agree we have so far supplied only a drop in the bucket. We were kicked out of one shipyard. But I have a letter from another yard which tells us that our 10 films on shipbuilding alone are the equivalent of 400 men. Maybe this is exaggerating a little, but one of the training directors faced with the job of building ships with men still green from the corn and cotton fields, said that "In January 1941 we had 40,000

men in the whole country employed in shipbuilding, whereas two years later we had a count of 685,000." Where do you suppose these 645,000 additional men came from? They had never seen a shipyard before, yet here they were building ships.

Every month about 70,000 men are being released by our armed forces. They are not released because the war is over; they are out because it is over so far as they are concerned. They are handicapped. I wonder if that has any implication at all for public education. A second point—I am sure that we are all amazed at how much geography you have to learn from the war communiques. I once taught geography, but I am learning all sorts of things that I had never seen in the books I had at school. I can tell you all about Bucephales, the horse that Alexander the Great rode, and about the temple designs of Carthage and Luxor. But I cannot tell you much about the history of China, of Burma, or India, the 18th century trend of history in Germany, or the tendencies of the Iraq government. Could our education, I wonder, be at fault? The war itself is a wonderful challenge to education—and we face still bigger problems at the end of the war. Education is going to have to change—in some direction—and we will have to learn which and how, somehow.

**Noel:** I stand squarely behind my earlier statement that there was very little new in what Army and Navy have done in developing films that American educators have not done before. Specifically, for instance, the USOE proceeded in the development of the training films that Mr. Brooker heads up, by translation of information into forms that facilitate the development of skills. And they did this before the army-navy training program came into being. Here and there across the far reaches of our continent there were educational people of vision who, in their small way, were doing some of these things. Some of these people at least are in the armed forces. The Army and Navy had a job for these educators to do, but even so, results had to demonstrate value. But now it has been begun, and has been put into effect on a broad scale.

In civilian education, too, we are challenged by a job to do. What is American education going to do about it? We are not spending even one cent per pupil per year in using these aids. Does American education have the leadership, the courage to go back to its patrons, the taxpayers, the

Boards of Education and other control bodies, to say, "Look, here is what has been done with visual aids in the winning of the war. We can do a comparable job if we get even one-hundredth the support that industry has had, to say nothing of what the armed forces have had. Just back us up!

**The Chairman:** This has been a lively and fruitful discussion, and we owe a vote of thanks not only to our vigorous panel members, and to our stimulating and co-operative audience, but also to the unseen author whose heckling has contributed no little to our program. Perhaps we can summarize our findings and come to general agreement on the following five points:

- 1) That the armed forces have done a fine educational job;
- 2) That they have made an intelligent and effective use of audio-visual materials and techniques on a scale and under conditions never before equalled;
- 3) That Society as a whole will profit, first, because this has helped shorten the road to victory, and second, that it has raised the educational level of a great mass of our citizen soldiery;
- 4) That civilian education especially will profit, from the extensive material (and the better trained and experienced personnel) it will inherit, and from an unprecedented universal acceptance of the whole idea of visual education.
- 5) That the "G. I. way" presents a healthy challenge to which every educator worthy of the name will respond with vigor.

**Reagan:** There is one question that bothers me. The visual instructionists have made an extraordinary effort under the urge of the war—but how can we find an equivalent stimulus to carry us over into peacetime? How can we accelerate the use of the present visual aids, and get the school boards to appropriate money with which to continue to do the job?

**The Chairman:** Has anybody the answer, or perhaps part of the answer?

**Brooker:** Perhaps you will have to go to your school boards through your civic organizations or your business interests. The story of visual education can be more strongly presented now by showing what our military services have done in this field. Many school administrators hesitate to ask their board for money. Maybe they need you to tell them how to do it, or perhaps you will have to go to John Q. Public himself to get your support. These teachers who have gone into

the army (and many of them are coming back) can go to their superintendents and say, "Mr. Jones, we did so and so in the service with visual aids. What can we do here?" If the superintendent is not impressed, the teacher may have to keep his mouth closed, if I may use that expression, to retain his job. In such a situation the only solution is to go to the public, to the man on the street, to get him to understand what visual aids will do for him and his youngsters, he in turn can convey it to the school board, or the superintendent.

**L. C. Larson:** I wonder if there are not three distinct points with respect to finances. One question that can be raised is whether we have resources to provide this aid to the schools. Another question is, do we have the personnel to do the job for the schools. If the answers are "yes", the third question we must ask is, "How about the postwar period, will we have closing down of factories and millions of men unemployed?" I think the answer there is "No." By virtue of this urgent need we face, to disseminate information, we will need to use all our resources. If organized education in this country doesn't do it, during the post-war period, we will have to do it on a government basis, along lines similar to the CCC and NYA. A question of this kind should provide a sharp stimulus as far as education is concerned, where we want to have local initiative with state supervision.

**Noel:** I would like to know what American education can do to make this visual idea spark like it did in the armed forces. Naturally, we had to prove its value, but the thing somehow took hold and it really sparked. What can we do? What are the set of circumstances that perhaps the school people might help to develop which in the next few years would make this thing click intelligently and with proper direction on the part of educators?

**The Chairman:** Perhaps part of the answer is to be found in Reagan's suggestion for a broad community discussion program based on motion pictures. This embodies also the thought that the school must build the social bridges of the community it serves. One of the best methods to do this is by free discussion meetings based on motion pictures that summarize the thing or action under discussion. Too many schools have fallen into the habit of looking upon the use of their plant and other facilities as sort of a business enterprise confined strictly to teacher, and pupil, whereas the school, historically, in this country is really a vital

social center. As soon as it assumes or resumes that function its appeal for community funds will be greatly strengthened.

**Donald Bean:** I would like to ask Lt.-Comdr. Noel how many men in the navy are engaged in training aid work.

**Noel:** You would have to include most of the instructors. I really don't know their number. Also the production people. In "utilization" alone we have a staff of over a hundred top-notch men and women most of whom have been connected with visual aids in American education in years gone by.

**Bean:** I am asking how we could use all this experience. I wonder if there is some way those men could be transferred to responsible positions in education, after the war.

**Noel:** We hope those men will be available for school jobs in years to come. Most of them are now on leave from educational jobs. If John Jones has been a Navy teacher actively using these visual aids, and he comes back to civilian school work and finds those aids aren't there, and funds aren't there, he will say, "Why can not we do that?" I think there are millions of service men who have been trained with these aids and who are going back into American life to say to the school board members and other leading citizens, "Look, in the armed forces we learned to do our job better and faster through the use of training aids such as motion pictures, and now we want the benefit of those films for our youngsters. We don't want them to sit through all this talking about history, we want them to see it." I have a feeling that some of the school people will find it necessary to anticipate the determination the returning service man will have for the use of advanced techniques in education.

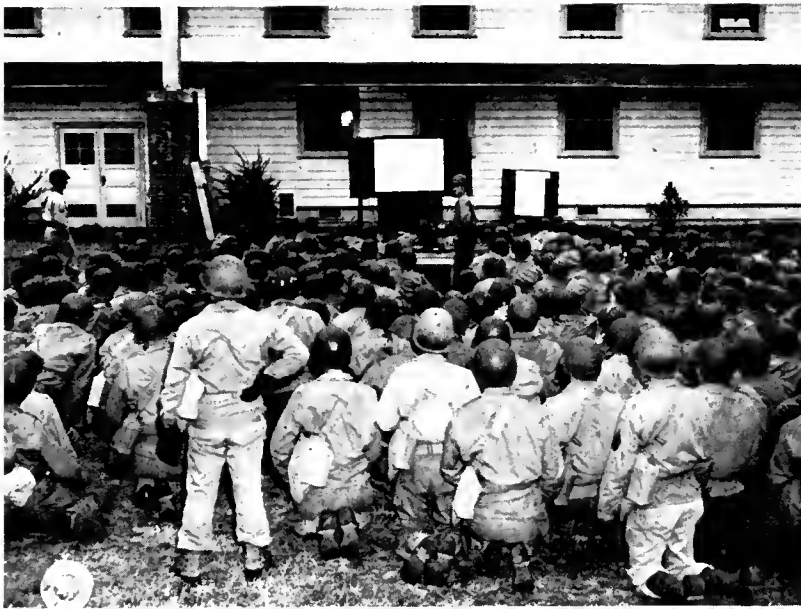
**Audience Member:** In trying to develop a visual aids program, I find it pretty general among the older teachers that they are scared to death of using motion pictures for fear their class will get away from them. They don't know how to use these aids and feel lost when confronted by them. I think we face a real job in training particularly the older teachers, who lack the mechanical skill and experience necessary to operate projectors and handle films.

Secondly, I think there is a dearth of film in certain areas of our general education that has to be taken care of somehow.

**Elizabeth Goudy:** What about the large number of teachers in our

(Continued on page 308)





(Left) Transportation Corps men, in training at Fort Sam Houston, Texas, assemble to view a training film on the Radiant Daytime Shadow Box Screen, which makes it possible to use films out-of-doors.

(U. S. Signal Corps Photo)

(Below) An Air Forces mechanic consults photographic "exploded views" contained in his service manual before tackling a maintenance job. These illustrations, which show photographically the exact relationship of parts in vital war equipment, are used in instruction manuals of the armed forces to eliminate guesswork and "tinkering". Using this type of visual aid, Jack Butler, 11-year-old Chicago "Whiz Kid", assembled an aircraft carburetor in less than two hours in a test conducted by Bendix Aviation Corporation.

(Below) Sunday dinner at the Venards with service men and two soldier-brides as special week-end guests. For their hospitality to service men, Mr. and Mrs. C. L. Venard of Peoria, Illinois, distributors of Victor 16mm equipment and producers of rural education films, have been awarded "the orchid" by the national radio program, "Breakfast at Sardi's." Living near Camp Ellis, the Venards have converted their home into a free week-end "hotel" for soldiers.



(Right) A factory audience in the Bell & Howell Lincolnwood optical plant views one of the company's optical craftsmanship films and a Fifth War Loan promotional film, "Report from the Beachhead."



# The Film and International Understanding

## Films for Understanding in the Invasion

DR. JOHN E. DUGAN, Editor  
Haddon Heights, New Jersey, Schools

NOT only were films used to prepare our troops for the job of invasion, but they also were used to build up confidence and understanding in the civilian populations of liberated areas.

### Movies Help Airborne Troops in Invasion

Chester Wilmont, correspondent for the British Broadcasting Corporation, tells how motion pictures were used to help prepare our airborne troops. "From aerial photographs the army cartographers constructed the most detailed and accurate models of the sector where the airborne attack was to be made, from the coast inland. It was an exact model, even to the height of trees.

"The Royal Air Force borrowed this and used it to make a film. I have seen this film. It gives you the impression of flying over the very coast of France. But in fact the movie camera is merely traveling over the model along the exact route the aircraft will fly.

"It is far better than studying ordinary aerial photographs. Through this film you saw features and landmarks as they came into view. You learned what to look for and when. After the crews had seen the film twice with normal light, it was screened again through a blue filter which gave a faithful representation of moonlight conditions.

### Films for Understanding

At the same time that this training activity was being followed, a reserve of appropriate motion pictures was being built up in England to be moved across the Channel with the other materials of war. In cooperation with the motion picture industry, the OWI had ready forty Hollywood features with superimposed French titles, a complement of short subjects and twenty OWI documentaries for showing in France. In addition, there was a seven-reel news review, narrated in French and designed to bring the French people up to date on world happenings since the Germans marched in.

Among the first films to be shown was *Salute to France*, written and produced by OWI. In it the liberated people see their own story enacted on the screen. An English version of the picture was available for showing to American and British soldiers.

Col. E. L. Mumson, Chief of the Army Pictorial Service, has reported that the first film was shown on the Continent on June 16, ten days after D-Day. The first movie convinced the French peasants that the Yanks were there to stay, according to Catherine Coyne's dispatch to the Boston Herald:

"It took them a couple of days and a few demonstrations like the movie show to make up their minds we weren't being shoved out of France", commented Lt. M. J. Anderson, Jr., of Santa Ana, Cal. "At first

the people in the cafes kept reminding us of Dieppe as though cautioning us not to be too cocky and perhaps reminding themselves that it wouldn't go so well with Jerry if he were to come back and find them with our francs. Then the special services officers came in with the movie equipment," and confidence and entertainment were re-established at the same time.

### Penn State Latin-American Students Make Film for Home Folks

Three Latin-American students at the Pennsylvania State College, State College, Pa., have made a short film which they plan to circulate in their own countries to help bring about a better understanding of the United States.

The film, which is in color, shows the Fourth of July community parade in the town of State College. Included among the marchers are boy scouts and girl scouts, Legionnaires and Veterans of Foreign Wars, some in the uniforms of this war, drum and bugle corps, high school band, uniformed volunteer fire companies with their apparatus, etc. It is a colorful presentation of the parade and the community groups which take part in such a celebration.

The students explained that people in their countries would be interested to see the colorful pageantry of one of our national holiday celebrations, just as we would be interested to see one of theirs. At the same time, the film will bring to them more than just a picture of a holiday celebration; for it will call attention to the groups which take part in such an event and will help to give an idea of this phase of community life in a town of this size in the United States. Even the shots of the main street with its buildings and the crowds of people lining the sidewalks to watch the parade will be of interest and help to fill in the picture of the community.

The picture was pre-viewed and approved by one of the college classes in visual education. The film was financed and photographed by the Latin-American students themselves. They also have made supplementary shots showing scenes of the campus and college life in color.

### Films Follow U. S. Troops in France

Motion pictures are keeping pace with our troops in France despite difficulties, reports Lt. Colonel Sidney Lund, who has just returned to the United States from a tour of the French invasion coast. In one instance, a courier with a shipment of films spent three days trying to catch up with General Patton's headquarters. Frequently the films are shown within a few miles of the enemy lines. There are 700 projectors in use in France, according to Colonel Lund, and audiences range from 80 to 500.

# Decentralization of Cities --- In Hand-Made Lantern Slides

By ANN GALE

Roosevelt High School, Chicago

THE congestion in our large cities and the need for rebuilding bombed European cities has started a movement toward decentralization of urban areas. The following slides may introduce six aspects of this for civics, home economics or art classes.

1.) The growth of the commercial area in the heart of the city has encroached on living quarters and created a slum section.

2.) The unplanned response to this crowding in most cities is the development of suburbs or dormitory areas outside of the city. The slide shows Chicago suburban areas.

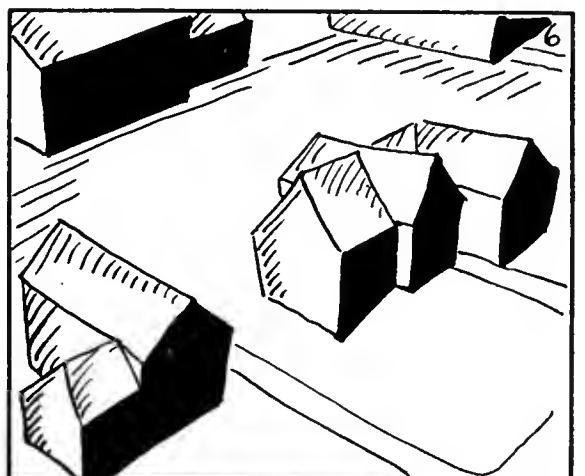
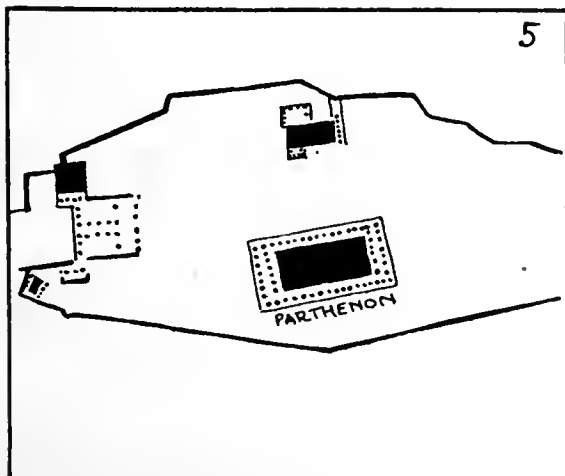
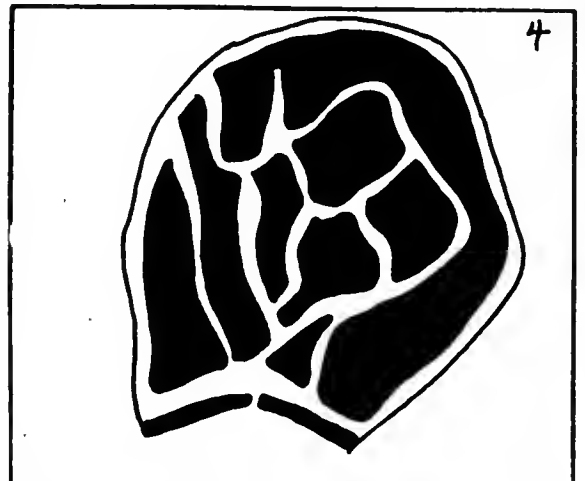
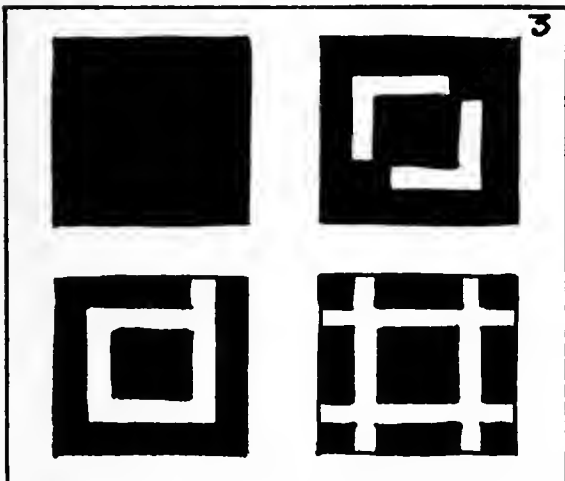
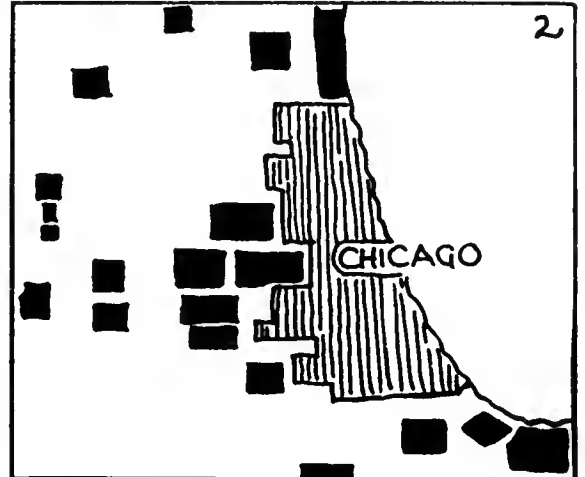
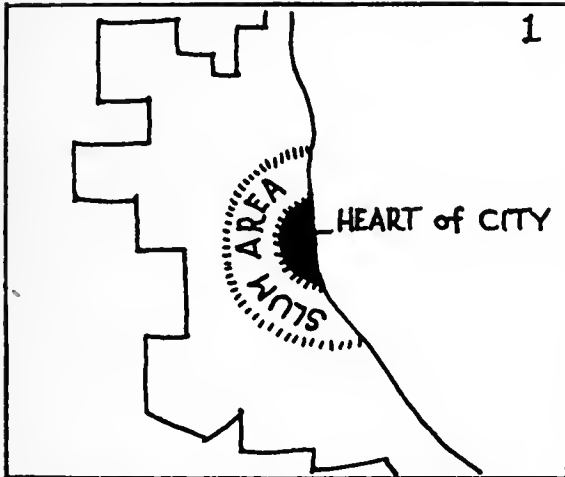
3.) Competent town designers think that the decayed slum area may be revitalized by rebuilding well planned units with large areas of space around them. They feel that industry should be removed if necessary and localized into

communities with the workers living in the neighborhood. Each part of the metropolitan area should be separated by park land. This slide shows the way such a development may start by showing first a congested block, then two areas of building surrounded by space and finally the nine buildings free-standing.

4.) The old gridiron plan of city streets has been abandoned by modern designers because the most beautiful old towns grew naturally—like cell growth. This slide shows the plan of a medieval town.

5.) Informal balance rather than formal is now used. The arrangement of the temples on the acropolis at Athens is informal.

6.) Modern city designers plan to relate the whole group of buildings and the space created by their arrangement.



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.

# Twenty-five Years of Film

Twenty-five years is a long time—a quarter of a century—and on January 1, 1945 Bertram Willoughby, President of Ideal Pictures Corporation, will celebrate his 25th year of service to the school field with the best in motion pictures. From one small office and a modest library of films in 1919—of course they were solely 35mm silent films then—the company has grown to be the largest 16mm film rental library in the world, with a total of twelve offices and exchanges strategically located throughout the country.

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# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor  
New York University Film Library

### POSTWAR PLANNING

- **Postwar Changes in the Curriculum and in Instructional Materials**—William C. Reavis and Dan H. Cooper, University of Chicago—*Elementary School Journal*, 44:583 June, 1944.

A group of school superintendents in the Chicago area was polled to find out what changes are needed in the curriculum to meet new objectives. There were 17 superintendents involved. Included in materials of instruction were: textbook and workbook materials, several reference books, supplementary reading materials, visual aids, better trained teachers with greater background on the various subjects under consideration, etc.

Almost general agreement was given to the statement that visual aids should be consigned as essential materials of instruction; that teachers need special instruction in their use; and that they are especially needed where the subject is abstract and difficult of comprehension.

- **Films for Tomorrow**—J. Margaret Carter, National Film Board of Canada—*Church Property Administration*, 8: no. 4 p. 26-29 July-August, 1944.

Closely allied to the great educational task which confronts us after the war is the motion picture, which is a masterful means of solution in the class room and the community group. The increased use of the 16mm. sound projector, with the hundreds of men and women who have been trained in its use in the services, and a skilled corps of educators will inevitably bring about the production of pictures of greater technical excellence built around themes of fundamental significance.

There will need to be careful selection of films in terms of the specific need and the group to be served. The life of people in other lands, for example, is not adequately seen through travel films of public buildings. Instructional films for the classroom must be carefully planned, presented and reviewed. Films will become available in new and unexplored areas, as vocational guidance, especially for the education of returned servicemen.

Most of our people, too, will want films that keep them informed on current problems. The documentary film must serve this need. It cuts through to the core of realism in clean sharp strokes. All the drama, the pathos, the tragedy, the fear, the triumph of life itself are unveiled on the screen.

Producers of the films of tomorrow will be: those who are interested only in instructional films, government agencies that will produce significant documentary films, and sponsored films on scientific subjects. Distribution will be through the school systems, through regular film libraries, or through the public library.

### LIBRARY AND FILMS

- **An Educational Film Service Is the Library's Responsibility**—Hoyt R. Galvin, Director, Charlotte, N. C. Public Library—*Library Journal*, 69:637 August, 1944.

The film program in Charlotte began with the distribution of the Civilian Defense Training Films. Film circulation has since grown to two-thirds of the book circulation.

Although the library has an auditorium where films are sometimes projected, the most successful feature of the service has been lending films and projectors for use in churches, schools, clubs, etc. Hundreds of borrowers have been taught how to use the library's projectors and the result has been satisfactory.

To start a film program simply buy a few films and begin lending them. The rest will be learned by experience.

As soon as it was learned that films are available without charge, circulation grew rapidly and a surprising number of projectors began to be put to use in the city. Most loans are for films alone, without the projector. Equipment must be booked in advance, usually by phone. A monthly mimeograph lists new films available.

The films are purchased from the book budget. The collection includes OWI, CIAA and high-quality commercially sponsored films that have been placed without charge. Where necessary, the inter-library loan service is extended to include rental of films that are only needed for one use. Rental cost is paid by the borrower.

The only publicity used was a trailer attached to each film, telling of the Library's free film service. The library will splice together a program of short films for a continuous showing.

- **The Library's Place in Film Distribution**—Eva Rahbek-Smith—*Wilson Library Bulletin*, 18: 743 June, 1944.

Film distribution should naturally accompany book distribution in providing information for the public. Public libraries that now handle the circulation of films are Cleveland, Dallas, Beaumont (Tex.), Kalamazoo and Ventura County (Cal.).

### FILM DISTRIBUTION

- **Freedom for News Films**—L. C. Larson—*The Christian Science Monitor*, July 27, 1944

An abstract of an address on "War Department Abridges Freedom of the Non-Theatrical Screen," given at the Allied Non-Theatrical Film Association, was reprinted on the editorial page of this Boston newspaper, probably because any restriction of freedom of the screen is regarded as closely akin to limiting freedom of speech through the newspaper.

The address is a protest against the continued policy of the War Department in distributing the war films under its jurisdiction. Whereas the OWI and the CIAA have arranged for the maximum distribution of their films by placing them in about two hundred depositories throughout the nation, the War Department has limited distribution to three commercial companies.

Under the terms of the War Department's agreement with these companies, a State War Council, university, public library or school with a film library could be denied the opportunity to serve as a depository unless the agency agreed to pay to the distributor holding exclusive rights to the territory up to \$1.00 for each booking of three reels or less. This interferes with the right of the user to select films from the film library that he has been dealing with satisfactorily. Instead, he is compelled to go to the nearest sub-dealer of the distributor holding exclusive rights.

This arrangement for the distribution of official war films, (which include the orientation, incentive and news communiques) thus abridges the freedom of the non-theatrical screen.

### PHOTOPLAY APPRECIATION

- **The Theater-Shown Film**—Charles S. Steinberg, New York—*School Executive* 63:49 May, 1944.

The school child's "Saturday afternoon at the movies" has unrealized educational possibilities. The schools should select relevant theater-shown films and develop interesting units of work based on these pictures.

The current feature film "Adventures of Mark Twain" is an illustration of such a motion picture. There are teachers' guides available to help in applying the film to the curriculum.

(Concluded on page 304)

*Thousands of Users  
Asked for*



**another helpful series of  
CORONET  
"PICTURE STORY"  
SLIDEFILMS**



Scene from the first Picture Story  
"China's Home Front"

**8 SLIDEFILMS** (About 200 Pictures) **\$2<sup>00</sup>**

The non-profit visual aid service offered by Coronet Magazine last year received such enthusiastic acclaim that it will be continued through the coming school year.

This service makes available, on slidefilms and in reprints, selected subjects from the "Picture Story" section of Coronet Magazine—ideal for schools, clubs and churches.

The slidefilms, produced by the Society for Visual Education, Inc., can be shown with any standard 35 mm slidefilm projector. (S. V. E. Projectors are again available.) Titles of three of the eight subjects are given below. Succeeding subjects will be announced later. The eight slidefilms will cost only \$2.00. Reprints of the "Picture Story" cost 1c each with a minimum order of 25.



**THREE OF THE EIGHT SUBJECTS**

"China's Home Front"—vividly presents the agriculture, commerce, industry and home life of our courageous far-eastern ally. To be released in October.

"Miracle of Moscow"—presents the inside story of the organization that has given the Soviet armies their morale and tremendous driving power. To be released in November.

"Glass"—(In glorious technicolor)—portrays the history of glass-making from the earliest days. Release date to be announced later.

**ORDER CORONET VISUAL AIDS NOW!**

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Quantity Please enter our order for the following:

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### FILM FORUMS

- **San Diego Community Film Forums, 1944**—Harold B. Allen, Asst. Director—USO Industrial, 1115-8th Ave., San Diego, California. 25 p. mimeo.

A report of a USO-YMCA venture into the field of informal adult education in San Diego. From Feb. 6, 1944 through June 11, 1944 the USO Industrial sponsored nine rounds of film forums in fourteen different neighborhoods. The attendance of war workers and their relatives and friends at the 97 forum meetings during 18 weeks totaled 3066, an average of more than 31 at each meeting.

Before the start of these 97 forum meetings, considerable planning and preparation was necessary. There was a training course for discussion leaders, and a trial forum series of seven meetings under the chairmanship of Mr. Allen at the community church. The audience averaged 97 persons at these meetings. They expressed themselves as in hearty agreement with the use of films as one of the methods of stimulating discussion. Symposiums, panels and combination film panels or film symposium were used.

The Film Forums which followed this experimental period were administered through a central committee, the Informal Educational Council, and local committees.

The report gives an interesting account of the nine film forum "rounds" that made the circuit of 14 neighborhoods. The problem of pressure groups and how to cope with them arose in connection with the forum on cooperatives but the forum on the Negro problem met with enthusiastic response by mixed audiences.

The author concludes that documentary films can do much to promote discussion, but that there is still a dearth of such films. He also recommends the integrated film forum program whereby several meetings are held in contiguous neighborhoods to bring down the cost and improve planning. He found the use of a local committee very valuable to the success of the program, even where the school system assumes leadership.

A similar series of film forums will be given during the coming year in new locations.

### MAPS

- **World Maps and Their Contribution to Global Understandings**—Ella Callista Clark, Winona (Minn.) State Teachers College—*Minnesota Journal of Education* 24: 365 May, 1944.

The globe gives the only true picture of the earth, portraying global relationships as they actually exist. It is an essential piece of equipment in the schoolroom. Maps are also a necessary supplement to teaching, even though no flat map of a large area of the world is accurate in all respects; each is necessarily distorted, yet at the same time each presents accurately some fundamental facts. If correct interpretations of world maps is to be achieved, it is necessary to consider that maps are tools made for specific purposes, and the appropriate map should be selected to convey certain specific information, keeping in mind the limitations of that particular map. The advantages and limitations of the various map projections—Mercator, equal area maps, Aximuthal or Polar equidistant maps—are explained. The use of maps can lift what otherwise might be a dull lesson to the plane of living reality. They are especially important aids today in following the significant major happenings in the world conflict.

### EVALUATION

- **Evaluating Audio-Visual Aids**—Elizabeth Goudy and Lt. Francis W. Noel, USNR—*The Business Education World* 24: 438 April, 1944.

Evaluation of audio-visual aids may be as simple and immediate, as judging whether the sound is too loud, or it may be complex and intangible such as judging whether students' attitudes changed or their skill improved as a result of using a particular film. It is the aim of this article, the concluding installment of a series, to present some ideas to help teachers think through the matter of evaluation and to systematize the evaluating they do.

Previewing should be the basis upon which the teacher determines whether to use any audio-visual learning aid. After selection has been made, the next step is to consider the effectiveness of utilization. A few questions are given to help in this evaluation. Suggestions are also presented for determining what the students learned as a result of the utilization of audio-visual aids. Evaluating is an essential element of the teaching-learning situation. It assists a teacher in analyzing the job just done so that he may do the next one better.

### RACIAL UNDERSTANDING

- **Educational Programs for the Improvement of Race Relations; Motion Pictures, Radio, the Press and Libraries**—L. D. Reddick—*Journal of Negro Education*—13:367 Summer Number, 1944

The most comprehensive and significant summary ever written on the influence of current motion pictures and radio on our attitudes toward the Negro. The article is part of the Yearbook Issue, "Education for Racial Understanding", published at Howard University, Washington, D. C., for \$2.00.

The author made a check list of important films shown in the U. S. which included Negro themes or characters. There were 100 such films, of which 75 must be classified as anti-Negro; 13 as neutral, with equally favorable and unfavorable scenes; only 12 as definitely pro-negro. The story of the film industry's point of view about negroes is told chronologically. There is an extended and authoritative discussion of the "Birth of a Nation" and its portrayal of the Negro. Other important films in terms of racial understanding—or misunderstanding—were "Imitation of Life," "Gone With the Wind" and "Tales of Manhattan."

The author makes an appeal for good educational films about Negroes, and the production of more and better films by Negroes.

### HANDBOOKS

- **How to Use Training Films**—Training Aids Division, Office of the Assistant Chief of the Air Staff, Training, Headquarters Army Air Forces, One Park Avenue, New York 16. April, 1944.

A brief outline of the techniques involved in using training films. The bulletin is well designed and uses photographs, diagrams as well as concise phrases to convey facts. Utilization is defined as involving preparation (of the lesson, of the classroom, and of the class); presentation; and application.

Points to remember include:

1. The instructor and not the training film is the dominant influence in the lesson.
2. Plan the entire lesson carefully before showing the film.
3. Show only one film per lesson.
4. Films of a highly technical nature often require that they be screened in short sections in order for the trainees to understand the facts and operations shown.

- **Non-Theatrical Films: a Handbook for OWI Outpost Officers**—Non-Theatrical Division, Motion Picture Bureau, Overseas Branch, OWI. Limited distribution.

Although this handbook was intended for a limited audience, namely, persons in charge of showing informational films to the people of liberated countries, it has great interest value to film enthusiasts. The handbook gives in an interesting style some of the important items of information that a neophyte in the field would need to know: who the possible audience might be, how to plan programs for specific groups, how to arrange a film meeting. Practical considerations are taken up in the section which tells how to arrange a film distribution center for the maintenance of films and projectors, and in the one dealing with the actual film projection.

An annotated catalogue of some 300 film titles now available to overseas administrators supplements this handbook.

An unusual innovation in teaching methods



**THE NEW KEYSTONE**

# Overhead Projector

- A short-focus lens brings the instructor, the projector and the slide together at the front of the room.
- The slide is visible on the slide table before the teacher, which enables her to discuss its content while facing the class. When one slide is pushed over the projection opening, it pushes the previous slide off.
- The teacher can write or draw on the etched glass placed on the slide table and the development of the lines of writing or drawing is reproduced on the screen.
- Ideal for the use of the Flashmeter, as it makes feasible, through the use of a slotted screen device, the showing of individual words, phrases, or sentences from a slide consisting of several lines.
- The lamp house is air-cooled by a motor-driven fan, which prolongs the life of the lamp and prevents the breaking of condensing lenses and slides.

**KEYSTONE VIEW COMPANY**  
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# SCHOOL MADE MOTION PICTURES

HARDY R. FINCH, Editor  
Head of the English Department  
Greenwich High School, Greenwich, Conn.

*With a question box on the making of  
school film productions, conducted by*  
**DAVID SCHNEIDER**  
Evander Childs High School, New York City

## Flight Training Depicted in Film

**T**HE U. S. Navy V5 Flight Preparatory Training Program is the subject of an effective 16mm. documentary film produced recently at Wesleyan University, Middletown, Connecticut. The 400-foot color production depicts the experiences of an aviation cadet from the day of his matriculation until the completion of the course three months later, H. L. Connelly, Director of the Wesleyan University News Bureau, reports.

The film story opens with the arrival of the men at the university. It shows the neophytes being interviewed and examined. Following some shots of inoculations, the conditioning program is presented. Group exercises, sports, obstacle course practice and swimming are pictured. In swimming instruction, some interesting shots of drill in abandoning ship show the men learning to leap from the springboard and the high tower in the university pool.

A trip to the kitchen and the dining hall is followed by shots of classes, including mathematics, aerology, and physics. In physics, the teacher explains the gyroscope and principles of flight.

The recreational activities of the school are depicted by a series of shots of the recreational center with games, dancing and reading.

Concluding sequences of the film show the lowering of the flag, the graduation of the V5 class, and a regimental review.

Titles for the film were in the form of portions of letters written by a V5 student. Lester R. Bradbury, B. B. Doolittle, Lt. Donald A. Eldridge (former *Question Box* editor), R. J. Lillara, USNR, and R. T. Limbach made the film.

## Positions Held by Film Course Graduates

A recent survey of the graduates of the Department of Motion Pictures of New York University reveals that most of the graduates of the Department are engaged in unusual jobs in connection with motion picture production or promotion. In Astoria, New York City, seven former students are working at the Photographic Center of the Signal Corps. In the West, two students are in the Photographic Division of the Air Corps; another is a film editor in the Navy. In the Far East, one graduate is a combat cameraman. Five others are in photographic work in the Army.

Two students are working for foreign nations: one, for the Belgian Government, and another, for Russia. Other graduates are working for industrial and educational film producing and distributing firms in such positions as production chief, technician, production assistant, script clerk, script writer, and technical assistant. Still other former students are employed by MGM, Paramount, Universal, Twentieth Century Fox, Columbia Pictures, RKO, and Trans-Lux.

Congratulations are in order for Robert Gessner head of the Department of Motion Pictures, for his pioneering in establishing the department two year ago and for the success of his students. Educators who wish to learn film techniques should make use of the facilities of Dr. Gessner's school.

## QUESTION BOX ON SCHOOL FILM PRODUCTION

**QUESTION:** I am only a beginner in the field of motion picture photography. Would you be patient enough to give me some pointers in the proper use of Kodachrome film which I am planning to try.

**ANSWER:** The most important thing to know about Kodachrome film is exposure. In black and white film an under- or overexposure of two or three stops is often corrected by the manufacturer in the reversal processing. In Kodachrome film an overexposure of more than half a stop will destroy color values and result in washed out scenes. Similarly an underexposure will result in dark, almost black pictures, instead of the bright natural colors as they appeared to the eye at the time the scenes were shot.

If you have an exposure meter that's reliable, make use of it with every change of scene. If you have no meter follow the directions that you will find with your carton of film. As a simple experiment, before shooting any footage, watch the effect of sunlight at various times of the day on a certain landscape. If you observe carefully, you will become aware of the unusual amount of redness early in the morning or very late in the afternoon. You will be wasting precious film if you shoot at either end of the day. It's a curious trait of Kodachrome, perhaps psychological, that a projected unpleasant image is more annoying to the esthetic sense than the real scene itself. The only explanation I can offer is that in the real scene the eyes don't stop long enough to view the bad spot, but sweep across wider horizons—a trick the camera hasn't learned to do yet. Another explanation is based on the ability of the mind to adjust itself to color disturbances.

To go back to the landscape, shoot, if you must, in full sunlight. Avoid too many shadows. The colors in themselves will bring out the pleasing contrasts called for in good photography. A word of advice in connection with color film is to shoot the entire roll within as short a period of time as possible—two or three weeks at most. Do not fail to send the film for processing right after you have exposed the last foot. A long delay in either case will result in a collection of slightly yellowed scenes.

The most pleasing scenes in Kodachrome are those having blue as a background, therefore if you shoot with the sky as a background make sure the sky is a clear blue. In making a close-up of some one's hands or face avoid backgrounds that are flesh or red colored. Too much red, or for that matter, too much of one color occupying the entire frame soon becomes monotonous. Red and green form excellent contrasts, if red does not dominate the picture. Violet and purple are hard on Kodachrome—they darken the pictures. Be sure to use other brighter colors to light up the scene. Avoid photographing green with blue, since both are too near each other in the color scale. Red brightens up a picture, if used sparingly—

(Concluded on page 315)





• Dorothy asks her good friend, Dr. Benson, to also give her doll "before" medicine for protection against smallpox, diphtheria and whooping cough.

• A recent nation-wide survey by Elmo Roper showed a widespread failure by American mothers to have their children immunized against preventable contagious diseases.



Sharp & Dohme  
*presents*

## "A Passport to Health"

A dramatic new sound film showing how to free America's children from preventable diseases

HERE is a film which meets one of today's most crucial needs—the education of parents on the benefits of immunization.

"A Passport to Health" warns parents against the idea that it is better for children to "catch a disease and get it over with." It points out that the death rate from children's diseases is high; and after-effects are often more lasting than the disease. Whooping cough, for example, which many parents think is "no cause for worry," has a death rate nearly twenty times as high as diphtheria among infants under one year.

The movie weaves the information about immunization into the human story of a typical American family.

### Cast of Leading Broadway Players

Philip Ober, the father in "Junior Miss"—Frances Reid, Alexander Hamilton's wife in "The Patriot"—and 5-year-old Patricia Brady, delightful little radio favorite—head the sparkling professional cast of "A Passport to Health."

This splendid educational film, reviewed by The United States Public Health Service, is creating widespread attention and interest among health and educational authorities.

You, as an educator, have a special obligation to your community to help bring about more general immunization.

Right now—as school opens—is the psychological opportunity to interest parents in immunization.

Show "A Passport to Health" at your school. Ideal for P.T.A. meetings. But booking dates are in great demand—so be sure to mail the coupon three weeks in advance for *your* date.

*Available to schools at no charge except regular transportation costs*

#### MAIL THIS COUPON TODAY

Sharp & Dohme, 640 N. Broad St., Philadelphia 1, Pa.

Attention: Advertising Dept. ES9

We would like to show Sharp & Dohme's 16-mm. sound film "A Passport to Health" on or about:

Date here \_\_\_\_\_

Name and Title \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

## Midwestern Forum

(Continued from page 296)

schools who have no training in the use of visual material? What about the students who are going through teacher training institutions now who are not getting any experience in the use of visual materials? You teach most readily the things you are most sure of, you use methods with which you have had personal experience. Now, if you have had no experience with visual aids, if you have not been trained how to use them, it is quite natural that you will shy away from them. Teachers correctly trained by and in the use of visual aids will look upon visual aid material as an entirely customary part of their teaching.

**Arnsperger:** I don't think we should hold that the teachers coming in now should be excused for lack of training skill, after all they have come in after the thing has been established. I think we have to look to the civilian population for help because when the citizens begin to demand the kind of education they want, they will get it. I wish you could get the teachers' colleges to procure proper aids. Only when training in visual aids is demanded by our schools, will it become part and parcel of teacher training. There is really a lot more being done in teaching in the school today than is generally recognized.

**O. T. Bright:** I believe we have been asleep at the switch on this whole business of motion pictures and other visual training aids. Up to very recently there had not been very extensive buying for schools, the schools wanted film and projectors but couldn't get them. The statement was made that the schools are to blame for the lack of motion pictures, but I wonder if you have any conception of how many schools right here around Chicago are closing? They cannot get teachers because they cannot pay more than a thousand dollars a year. Where we ought to have at least \$2,000 or \$3,000 per classroom they get along on next to nothing. That is why we have not got those things in the very places they are needed most. We have had bills before the Federal Congress for almost my whole lifetime asking for a little help to broaden the educational opportunities here, but even if we had all the money the bill asked for I don't believe we would have enough to build half a dozen decent ships. If we could get even part of it we might offer the teachers ten bucks more and then maybe we could get a little more intelligent service at the end of the line.

**The Chairman:** What percentage of teachers and administrators favor that federal aid legislation? Are not some educational organizations on record against it, on ground of state's rights or local autonomy?

**Bright:** I think you will find that a great majority of the teachers are in favor.

**Reagan:** I did not mean to condemn the school people for either the status of ignorance or the status of wealth in this country. But I think that as a whole people we must do something about it. We should get our people to see how wasteful and mistaken it is to deny help to educationally underprivileged people, and then have to spend millions of dollars to cure the evils we could have prevented by spending a few thousand dollars on education.

As to motion picture projectors, if we could just make full use of those projectors that are in our schools, if we could lend-lease them, as it were, to our communities, and let the "Minute Men" do a little home front fighting by taking those projectors around to the men's and women's clubs to help sell war bonds and mobilize for other war activities, then we would at the same time help convince our whole community that this thing is valuable, and that we simply must have it and get moving right now.

**Noel:** Just because we put films into the schools, and because they are somehow shown on the screen, does not mean education will take place. If there is any one thing that has been proven by the armed forces, it is that these materials must be chosen in terms of curriculum needs—they must serve definite and legitimate educational objectives, must be used in terms of good instruction techniques, or you are liable to come out definitely with a negative product. Research work that we have been doing in the navy shows that there are definite losses if the material is not properly used.

**Bright:** According to a national resources survey for 1941 we spent around 3 billion on education in 1940, whereas to perform effective educational services we ought to have been spending six billion. But it also points out that on the basis of present day wealth taxable for school purposes we have reached our maximum. There is no use kidding ourselves, unless we can get more out of the taxes for school purposes we cannot get a program of a film a week for each class, because it will mean \$10 or \$12 per pupil and there are many places where this can not be done.

**J. S. McIntosh:** By way of supplementing Commander Noel's thought on the relationship of this field of visual aids to the curriculum as a whole, I just wonder how many educational meetings this fall, all over the country, will see visual aids playing any part at all in the general meetings. I definitely feel they should have a part.

**The Chairman:** We made one step forward in connection with this Midwestern Forum, when we joined our sessions to those of the very fine annual meeting of school administrators. Many have remained over for this conference. In due time we hope to do the same in various subject matter areas and among their supervisory forces. When we have visual aid sessions as part of those meetings we will all be much further along.

**L. L. Reed:** I can not believe that we are going to have any trouble in selling visual materials of the kind we have seen on the program, for we will be contributing to the enrichment of the knowledge and understanding with which teachers will want to acquaint their pupils. It seems to me that the school administrator will be interested in getting his teachers to equip themselves to supply the answers to all questions that the pupils will raise. The entire curriculum may have to be changed in many respects as a result of the changes that have taken place in this world, and our teachers will be alert to these changes and will want new material. It will take time to revise the textbooks. Any kind of aid that can be produced in a short time, to supplement instruction and enable the teacher to use newer material and to teach better, will be in demand. You will not have to "sell" that sort of thing at all, the schools will want to get it.

**Hamilton:** I would like to come back to the utilization of teaching aids in the classrooms. We can talk a lot about production of films and projectors, and teaching the GI way and so forth, but after all, the crucial thing is whether or not we provide for their actual use in a classroom situation. Probably our teachers are not as well trained as they might be. School administrators have some responsibility in setting up this movement, and if we all agree that in-service training is best, are not those of us who are principals and supervisors somewhat responsible for the proper motivation of teaching in the classroom? And, isn't it up to us to see to it that our teachers get in-service training, and have films in the school for ready use, and get

(Continued on page 310)

# DISPOSAL SALE

## of 16mm Silent Film Library!

We are discontinuing our film circuit operation and offer at a very special sale price our entire library of 16mm silent films, consisting of the titles listed below. With the few 2-reel exceptions noted, all are single reel subjects. All prints guaranteed to be in good condition, none having ever been out for rental. They include productions of such well-known producers as Bray, Castle, Bell and Howell, Eastman Teaching Films, Films of Commerce, General Electric, Frith Films, Gutlohn, etc.

### AFRICA

Father Nile (2 reels)  
How Africa Lives  
Native Africa  
Sahara

### ASIA

China's Children  
How China Makes A Living  
India—Hyderabad  
India—Punjab  
Japan (2 reels)  
Mother Ganges  
Palestine  
Siberia (2 reels)

### EUROPE

Bulgaria  
Come Back to Ireland  
Germany—Rural Life  
Little Dutch Tulip Girl  
Little Swiss Wood Carver  
London  
Paris, the Beautiful  
Roamin' in Scotland  
Roof of Europe  
Rome  
Russia  
Russia—Agriculture  
Sweden  
Venice, the Magnificent  
When the Fishing Fleet Comes In  
Work-a-Day France  
Yugoslavia

### NORTH AMERICA and U. S.

Alaska  
Along the Alaskan Coast Line  
America's Polar Triumph (2 reels)  
Banff and Lake Louise  
Canada's High Spots  
Down the Yukon  
First Americans  
Golden Gate City  
Houses of the Arctic  
Houses of the Tropics  
Mexico  
Mohawk Valley  
New England Fisheries  
New York the Wonder City  
New South  
Old South  
Our Neighbor Mexico  
Province of Quebec  
Panama Canal  
Panama Canal Zone  
San Francisco Fair  
Sequoia National Park  
Washington  
Yellowstone Magic

### SOUTH AMERICA

Argentina  
South American Vista

### ISLANDS

Hawaii  
Hawaii, the Beautiful  
Phillipine Islands  
Puerto Rico

### GENERAL SCIENCE

Animals of the Cat Tribe  
Ants: Nature's Craftsmen  
Autumn  
Beavers  
Birds  
Black-Necked Stilt  
Day at the Zoo  
Dog Show  
Here Comes the Circus  
Circus Parade  
How Birds Feed Their Young  
Housing Problem  
Monkeys and Apes  
Nature's Nurseries  
Seed Dispersal  
Singing and Stinging  
Study of Spring Wild Flowers  
The Ship of the Desert  
Trip to the Moon

### HEALTH AND SAFETY

Bending the Twig  
Body Framework  
Care of the Teeth  
Fires of the Body  
Fire Fighters  
Fire Protection  
First Aid—Minor Wounds  
First Aid—Life Saving  
Food and Growth  
Forms and Uses of the Teeth  
Good Foods  
Posture  
Safety at Home  
Speaking of Safety  
Spinning Spokes  
The Fly  
Why Be a Goose  
Why Not Live  
The Civilian Serves  
Air Raid Warning

### INDUSTRIES

A Woolen Yarn  
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Felling Forest Giants  
Forest Falls, The  
Fresh Water Fishing  
The Golden Orange  
Hunting Walrus  
Iron Ore to Pig Iron  
Leather

### Making Glass

Meat: From Hoof to Market  
Peanuts  
Post Office, The  
Pottery Maker, The  
Rubber  
Story of Milk, The  
Sugar Cane  
Wealth of the Sea, The

### HISTORY and BIOGRAPHY

Abraham Lincoln:  
Reel 1—The Pioneer  
Reel 2—The Statesman  
George Washington:  
Reel 1—Conquering the Wilderness  
Reel 2—Uniting the Colonies  
Reel 3—Winning the Independence  
Reel 4—Building the Nation  
Luther Burbank

### SPORTS

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Snow Thrills  
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### TRANSPORTATION

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Transportation  
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Battle for France  
Fight for Egypt  
Japs Bomb U.S.A.  
War In China  
War in Europe  
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Beanstalk Jack  
Canine Comedy  
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Hired and Fired  
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## Midwestern Forum

(Continued from page 308)

direct personal supervision on the use of projectors? Most of our average 15-year old boys can use these new projectors and I think the teachers have the same intelligence.

**The Chairman:** The spirit of self-criticism shown by all the speakers has contributed much to our discussion. So has the audience in listening so patiently and in participating so actively. As the agreed adjournment time, already once extended by unanimous consent, has again been reached, the meeting stands adjourned.

## Visual Aids in Developing Inter-Group Understandings

THE addresses on the Forum's Saturday morning program were concerned with the theme: "The Unique Contribution of Visual Aids in Developing Intergroup Understandings."

Joseph E. Dickman, Director of Visual Instruction, Chicago Public Schools, opened the discussion with some brief remarks on the present importance of such problems of human living as social and economic relations, racial tolerance, and international understandings. The power of visual aids to speak a universal language, to reinforce words with reality, to use animation in demonstrating the abstract, to overcome limitations of time and space, plus their many other abilities so clearly demonstrated in the teaching of information and skills indicate possibilities for their use in the difficult field of human relations.

Mrs. Esther L. Berg, Assistant Principal, Junior High School 99, New York, described the use made by her and by other teachers in the New York Schools of the Human Relations Series of films. She indicated their value in motivating new attitudes by presenting problems in life situations, and in stimulating lively and meaningful discussion among the students. The Taylor Sequence from the film *Black Legion* was shown as an illustration of a visual aid useful in the field of labor relations.

Allison Davis, Assistant Professor of Education at the University of Chicago, spoke on the topic, "Understanding between Races." He dealt especially with the improvement of relations between whites and negroes. Pointing out the liberal attitude of most teachers in our public schools toward racial minorities and the underprivileged, he recommended that we use the school as a training ground for educating children in proper emo-

tional attitudes and racial understandings. The OWI film, *Henry Browne, Farmer*, was screened and its usefulness as well as its shortcomings, discussed.

In the field of international understanding, Wesley Greene, Director of Distribution of the National Film Board of Canada, followed the showing of the film UNRRA with a description of the effective use made by Canada of the film medium to improve its internal as well as its external relations. He urged the interchange of films between Nations and the post-war establishment of an independent international central film organization, equipped with a qualified staff, to act as producer and as a center for coordinating information. The use of films and other visual aids to present information to the people will bring home knowledge of groups' objectives in other parts of the world and will have great weight in reaching important decisions in the future. Such a movement, he stated, would speed up the educational program of all people.

In the general discussion which followed it was agreed that visual aids can make an important contribution in developing intergroup understandings. It was agreed, further, that teacher selection, evaluation, and interpretation of films were beset with greater difficulties and, hence, much more important in this area than in the field of standard instructional film.

## Visual Aids in Postwar Period Who Will Make Them?

MR. STEPHEN M. COREY, Professor of Educational Psychology, University of Chicago, presided over Saturday afternoon's program on "Visual Aids in the Postwar Period." In discussing the question, "Who Will Make Them?," Don C. Rogers, Assistant Superintendent of Schools, Chicago, pointed out that because of the specialized nature of classroom films, their production involves subject-matter specialists, educational experts, motion picture technicians, and business men. The most likely producers of instructional films in the future are Hollywood-type companies, the government, special interest groups, and private classroom film companies. He concludes that of all of these, the ones having the best chance to survive and win the confidence of the teaching field are the specialized private firms who will produce films solely for classroom use.\*

\* Mr. Rogers' address will appear in full in a subsequent issue of EDUCATIONAL SCREEN.

## Who Will Distribute Them?

Mr. L. C. Larson, Indiana University, outlined some important trends in the distribution of films in his talk on "Who Will Distribute Them?" He called attention to the need for special marketing organizations to fill the gap between the producers and distributors. Among the educational agencies who will provide a general film distribution service, he stated that schools, colleges and universities will play an important role. There are approximately 400 cities with a population of over 25,000, most of which he expects will have their own film libraries after the war. Even though schools in cities with a population as low as 10,000 purchased prints of a limited number of films, approximately 50% of our population will still need to obtain their films from nearby educational or commercial film-lending libraries. During the past seven years approximately 100 colleges and universities have organized film libraries, and he believes this trend will continue. In order to acquaint teachers with films available on the elementary and secondary levels, he recommended that teacher-training institutions own films on those levels. These institutions, in order to maintain film libraries adequate for training and research purposes, will initiate the lending of films on a service charge basis to schools and adult groups in the immediate area, in addition to meeting campus demands for films.

Public Libraries, Mr. Larson predicted, will also play an important part in film distribution, particularly in the larger cities. They will make films owned by the school available to adult groups and, as their service develops, will rent from educational and commercial libraries.

There will also be a greater development in the organization of commercial film libraries. In addition to serving the schools, he remarked, they will be interested also in servicing extra-school and adult groups, organizing film societies for showings of specialized films, and exploiting the home market. Because of costs involved in operating a film library, it is likely that there will be commercial film libraries in only the larger cities, and that dealers in the smaller communities will serve as their booking agents.

Specialized distributors will be another source of films. In this class Mr. Larson named federal and state agencies; consular offices and tourist bureaus of other nations; special interest groups such as the National Tuberculosis Association, religious,

professional, labor, farm and youth groups; and business enterprises. Such organizations will organize their own regional libraries and, in many instances, will initiate the production of films which contribute to the achievement of their purposes. He expects big business to continue using films in merchandising, consumer education and public relations. There is a recent movement on the part of corporations to organize their own distributing organization in order to reach selected audiences and to control conditions under which films are used.

In summing up his remarks, Mr. Larson concluded that as this field develops, an increasing number of schools, colleges and public libraries will find it cheaper to buy prints of the more widely used films than to continue to rent them. The rate at which the film libraries will be organized depends upon the demand for films from school and adult groups.

**Who Will Pay for Them?**

This topic was handled also by Mr. Larson in the absence of Mr. John Guy Fowlkes, University of Wisconsin, to whom it had been assigned.

According to available evidence, schools between 1935 and 1940 purchased approximately 15,000 16mm sound projectors at an average annual expenditure of one million dollars, and spent less than one-half a million on films per year during the same period. These figures, Mr. Larson pointed out, would indicate that the annual budget for those five years was less than 5c per student, or about \$1.50 per teacher.

Some leaders in the field are suggesting a minimum of \$1 per student, or approximately \$30 per teacher per year. While this would be substantial progress, Mr. Larson expressed the doubt whether such a budget would support an adequate program of audio-visual aids, and gave some figures to substantiate his opinion. For instance, if we accept a minimum standard of one film per course per week, the number of projectors owned by schools must be increased to 200,000 and approximately 16,000 film subjects will be needed instead of the 1,000 subjects now suitable for instructional use, with a corresponding increase in prints. On the basis of a rough analysis of the cost of a well-rounded audio-visual program, he advised planning for an annual budget of approximately \$150 per elementary teacher, \$225 per secondary and over \$300 per college teacher.

However, it was his opinion that as  
(Concluded on page 327)

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# Teacher Committee Evaluation of New Films

L. C. LARSON, Editor

Ass't Prof., School of Education  
Consultant in Audio-Visual Aids  
Indiana University, Bloomington

Assisted by CAROLYN GUSS  
and ELIZABETH MEANS  
Extension Division  
Indiana University, Bloomington

## West Indies (Caribbean Region I)

(Encyclopedia Britannica Films, 1841 Broadway, New York City) 11 minutes, 16mm. sound. Sale price \$50.00 less 10% discount. Apply to producer for rental sources. Discussion Guide available.

A filmic treatment of the West Indies that traces historical development and economic geography of the Islands.

Beginning with a map locating the West Indies in the tropical waters between North and South America, the film first locates and names each individual island and then indicates date of discovery, the period of Spanish conquest and practical annihilation, and assumption of control of Cuba, Puerto Rico, and Virgin Islands by the United States. The commentator states that the islands are prized because of their strategic position, and their natural wealth and beauty. Scenes show that the mountain ranges which run from east to west cause the rain to fall in such a way as to form dense tropical jungles. Following scenes show that the natives through industry and cooperation have transformed jungles into arable tracts where sugar cane, tropical fruits and vegetables, cacao trees, coffee, and tobacco are grown. In addition to large tracts considerable farming is done in small patches. These farmers carry their produce to nearby markets and exchange it for merchandise. Even though, as pointed out in the film, agriculture is the principal occupation, cattle raising is important and shots show great herds of cattle grazing.

Animated diagrams and actual photographs show the products that are exported and imported by the various islands. Among the chief exports are tobacco and sugar. Imports include manufactured and processed items such as farm equipment, automobiles, paper, chemicals, clothing, and prepared food stuffs.

The steps involved in raising and processing sugar show that hard labor is used to plant, cut and load the sugar cane. From there machinery is employed in transporting, crushing, refining and sacking.

The film closes with scenes which reveal that students are learning habits of health, handicrafts, and practical farming involving rather advanced scientific agriculture. Scenes of cities and central communities with their schools, stores and cafes evidence recent developments. The commentator concludes with the statement that such advances indicate that the West Indies will play a role in the modern world.

**Committee Appraisal:** The committee felt that the film was very good for presenting historical background of the Island, giving their exports and imports, the agricultural methods, con-

trasting hand labor with machine, and suggesting future importance. Skillful use of animation adds to the value. The usefulness of the film could have been improved through greater emphasis on human geography. Teachers of geography and social studies on the elementary and secondary levels will find this a valuable film.

## Baby Care—Feeding

(Educational Film Library Association, 45 Rockefeller Plaza, New York City, 20) 24 minutes, 16mm. sound. Sale price—\$65 less 10% educ. disc. Produced by Pennsylvania State College. Apply to distributor for rental sources. Discussion guide available.

Divided into two major sequences—correct feeding of the baby and baby's food—the film depicts the more accepted procedures at present in the science and art of infant feeding.

Introductory scenes show a mother gently awakening the baby for his feeding. She smiles and speaks softly in order to avoid frightening the baby as she gets him comfortable and ready for his bottle. She wears a clean wash dress and is following the time schedule and formula prescribed by the doctor. As she nestles the baby in her arms after having lifted him in the correct manner, she tests the heat of his formula and tips the bottle correctly to keep him from swallowing air. Air bubbles he may have swallowed are relieved by holding him upright against her shoulder while she gently pats his back. This procedure, known as bubbling, takes place half way through and at the end of his unhurried feeding.

The procedure to be followed in breast feeding is next shown and then again the mother and the bottle-fed infant are shown as the child is made ready for sleeping. It is recommended that the baby be put to sleep in differing positions in order to assure a well-shaped head. The window which was closed for the feeding is again opened.

The second half of the film is devoted to a step-by-step picture of the preparation of a day's supply of the infant's formula. The utensils needed for the procedure are shown and their care demonstrated. While the use of powdered milk, goat's milk, and cow's milk is treated briefly, the formula followed is based on the use of evaporated milk. Washing and sterilizing the equipment, precautions to be observed in caring for utensils are shown as the mother prepares the formula. The food is then bottled, cooled to room temperature, and stored in the refrigerator. The mother is also shown administering fish oil to the baby and likewise preparing sterile water for use in the baby's diet.

Flashbacks review important points in preparation of the food and feeding the baby as the commentator summarizes them.

**Committee Appraisal:** Useful in instructing mothers, Red Cross classes, practical nurses, social workers, junior and senior high school girls in the technique of feeding infants. Step-by-step presentation contributes to the unity and organization of the content. The home setting increases the interest of the lay person and the applicability of the film. Effective because of the clear photography, an excellently edited script, and a comprehensive scientific treatment that involves a minimum of technicalities. There was a difference of opinion among the nursing personnel on the evaluating committee concerning boiling rubber nipples for ten minutes and putting all the sterile drinking water in one bottle.

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

## Fundamentals of Boxing

(Walter O. Gutlohn, Inc., 25 West Forty-Fifth Street, New York City 19) 10 minutes, 16mm. sound. Sale price \$21 less 10% educational discount. Produced by William Lewin. Apply to distributor for rental sources.

The film gives step by step the essential facts and skills that must be mastered if one wishes to become a successful boxer. It starts with the structure of the hand and how to make it into a fist—a fist that has power to deal an effective blow without injury to the boxer's hand. The relation of the fist to the forearm, the correct position of the arms, the feet—in brief of the whole body—for good boxing are then explained and demonstrated.

After these explanations of "on guard" positions and "stance," the picture demonstrates eight offensive blows—the jab, lead, hook, uppercut, swing, overhand blow, chop, and feint. During the demonstration, the commentator evaluates each of these in terms of the relative sizes of the two boxers, the ethics of the profession, and its value in the sport. This part of the film closes with three combinations of some of the above basic blows.

Next the foot work needed to maintain alert readiness is given. The main emphasis is on lower portions of the body during this demonstration. The advance, the retreat, and the side-step are covered. In like manner the basic defensive moves are demonstrated and discussed—again eight in number—the pickoff, cross block, safety block, cover-up, elbow and forearm block, slip of the head, the duck, and the weave.

The last part of the lesson deals with clinches. It is pointed out that there are several, but only three are given and illustrated—to keep the opponent off balance, encircle the body and raise the arms, and the elbow lock.

The picture closes with a boxing match between two lads about ten or twelve years of age. During the match the commentator states that after all the basic facts are learned, each individual boxer develops his own characteristic way of boxing—a way that for him provides effective protection and the best chance to get in telling blows against his opponent. He says only practice—constant practice—gives a boxer confidence in his own skill and the quick judgment that will make him a winner in this sport.

**Committee Appraisal:** The film is well organized—starting with the formation of a fist and logically working up to the more complex phases of boxing. The silent titles add strength to this organization. Some of the more difficult parts are repeated in slow motion. Quality of photograph and sound are excellent. Highly recommended for use in physical fitness programs on elementary, high school, and adult levels.

## Dehydration

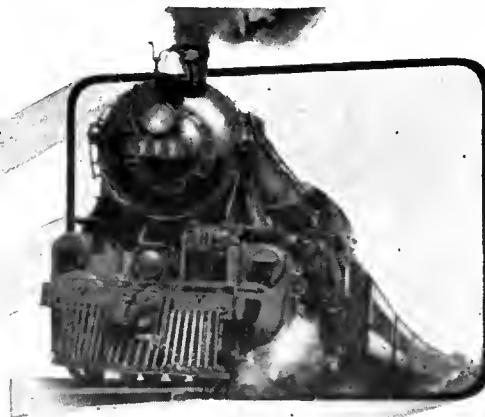
(Motion Picture Service, United States Department of Agriculture, Washington, D. C.) 17 minutes, 16mm. sound. Apply to producer for terms governing purchase and for list of rental services.

Shows and explains how scientific research, under the stimulation of pressing war needs, has made remarkable advances in processes by which the water content of many foods are removed to save weight, space, containers, and transportation. Some products are also compressed after dehydration to obtain further savings.

Pointing out that the principles of dehydration have been practiced for a long time, by the Hopi Indians, for example, the picture shows many interior scenes of modern plants preparing, dehydrating, and packing vegetables, milk, meat, eggs, and juices by various methods.

How research laboratories have contributed to the improvement of these processes is also shown. As the camera shows various laboratory tests, the narrator explains: "In the laboratories were discovered the ways to perfect these featherweight foods without destroying important food elements: temperature control, synchronization of mechanical handling and chemical reaction, the elimination of bacteria development. With the war, science redoubled its efforts, finding ways to better preserve precious vitamins and nutritional values."

The picture stresses the importance of dehydrated food



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for shipment overseas to our soldiers in battle. A jeep is shown transporting to an infantry company enough dehydrated food in a small package to equal five truckloads of fresh food. Other enlightening comparisons are made between the bulk and weight of fresh products and the dehydrated ones.

Concluding commentary explains that nearly all of the wartime production of dehydrated food is being used either by the Armed Forces or commercially, but points to future possibilities for other consumers.

**Committee Appraisal:** An interesting film to show the step-by-step process of dehydration. The inclusion of the historical background adds perspective and the suggestions for further development and use of dehydration present a challenge for the future. Should be useful and interesting to classes in home economics, social science, and vocational agriculture.

**Fundo in Chile**

(Coordinator of Inter-American Affairs, 444 Madison Avenue, New York City) 22 minutes, 16mm. sound. Produced by Julien Bryan. Apply at distributor for a list of depositories and terms governing purchase.

Four great oxen drawing a towering load of hay on the fundo of Don Francisco open the picture of the contrast in handling large landed estates in central Chile. An old serving woman says a prayer at the altar for the dead master; shortly afterward the lawyer reads the will which divides the fundo. The ancestral home Santa Rosa, with its cattle and pastures and 400 acres of wheatland and chapel is willed to the younger son, Juan. There life moves on as it has in the past—women pump water from the irrigation ditch for gardening, food is prepared in the kitchen of the rambling old house, the farm chores are done by the hand labor of men—while Don Juan, living in Santiago, leads a gay social life.

The larger, more remote estate, San Miguel, is willed to Don Roberto, who has received training in agriculture at Ames, Iowa. The film shows Roberto talking over his plans for improvements on his 15,000 acres with his foreman, his architect, and other supervisory assistants. Within a few months he sees his crop of wheat doubled by the use of tractors, threshing machine, and an improved system of irrigation. He introduces on San Miguel a new crop, hemp, and a plant to process its fibers. For his fine herd of cattle cared for and improved by trained veterinarians he maintains individual production charts. In connection with this herd he establishes a large sanitary powdered milk factory.

Out in the fields the workers are shown eating a hot meal that had been prepared in Roberto's kitchen and taken to them. The mud huts of the workers are seen replaced by model new houses with garden plots for the workers' families. A school, well attended, is pictured as one of Roberto's contributions to the welfare of his people. Here he sees that the children have free lunches. A nursery with a trained nurse and the services of a doctor is established for the younger children. Like the ancestral fundo Roberto's estate has a chapel and the girls of his estate are shown at one of their first communion services.

The film in conclusion depicts Juan, the absentee landlord, visiting Roberto at San Miguel after a lapse of several years. He is impressed as he admires the improved irrigation and the prize bulls imported to build finer herds of cattle. Juan recognizes the contrast between the old and the new agriculture. One loses sight of Juan as Roberto leads him farther into the fields of the modernized San Miguel.

**Committee Appraisal:** This contrast of methods of handling large estates in Chile may well serve as the basis for a provocative discussion on the differences between farming in North America and South America and on the possibility of some of the South American nations changing from their present patterns of farming to those followed in the United States. In this film Julien Bryan has capitalized most effectively the potentialities of the medium in a realistic and representative portrayal of the life, habits, and customs of the agrarian population of Chile. Recommended for use both by adult and student groups discussing socio-economic phases of South American life.

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**FILM PREVIEW**

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**No Story Was Ever Told, Until . . .**

(Concluded from page 290)

passive participation in viewing a film, the pupil will seek and see information or activity in the film. This will answer his questions, raise points for discussion, direct his laboratory or project activity, or serve as a review for the examination.

The classroom film of the future will most likely not be over seven to twelve minutes in length. It will be used daily or at the introduction of a unit lesson. The film will replace the present day verbal or written "overview." Supplementary stills, slides, and wall charts will be desirable materials for minutiae.

Textbook writing, editing, publishing, and marketing is a stable sector of our business enterprises. It does not rival, but complements the production of novels and literary publications. Similarly, the production, marketing, and distribution of education films holds promise of developing into a complementary partner of Hollywood. The production end alone opens careers in planning, engineering, research, script writing, and execution, or "shooting the scene." Animated pictures, extension into color printing, polarization for depth, and use of the stereoscope, all offer auxiliary services to the parent field.

Every branch of the armed services is using films to streamline its educational program and compress the educative process. The post war educational program will demand similar impetus. Opportunity is knocking for someone, millions in reality, to open the door to a new storehouse for mankind.

**School-Made Motion Pictures**

(Concluded from page 306)

witness the red in the red winged blackbird, in the flicker, the touch of red in other birds as well as in flowers.

When you buy your roll of film be sure to specify whether it's regular you want, or type A. The regular Kodachrome is used only for outdoor photography, with the sun as your chief source of light. If you must finish that roll of outdoor film indoors, use blue photoflood lamps to illuminate your scenes. This does not alter the emulsion speed of your film. However, if you use the white photofloods be sure to slip on the blue filter over your lens to simulate daylight. This drastically cuts down the emulsion speed and requires more lamps to compensate for the absorption of some of the light by the blue filter.

From my own experience I prefer to use Kodachrome, type A. Using it indoors, without any filter, it gives excellent results with regular Photoflood lights. Indoors its emulsion speed is one and a half times as fast as the regular Kodachrome. When continuing filming outdoors, all that is necessary is the addition of the salmon colored filter for daylight, since type A is extremely sensitive to blue light. With the filter for outdoor use, the emulsion speed becomes like that of the regular type. The one important rule to remember is never to combine daylight with tungsten—you'll be sorry, if you do.

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## Victor Observes "Coming of Age" of 16mm Industry

**T**RIBUTE to the inventive genius and vision of Alexander F. Victor and his associates in the Victor Animatograph Co. was paid by leaders in the non-theatrical motion picture industry, government officials and local business men at a dinner in Davenport, Iowa, Saturday evening, August 12, held to commemorate the twenty-first anniversary of the invention by Mr. Victor of the 16mm camera and projector.

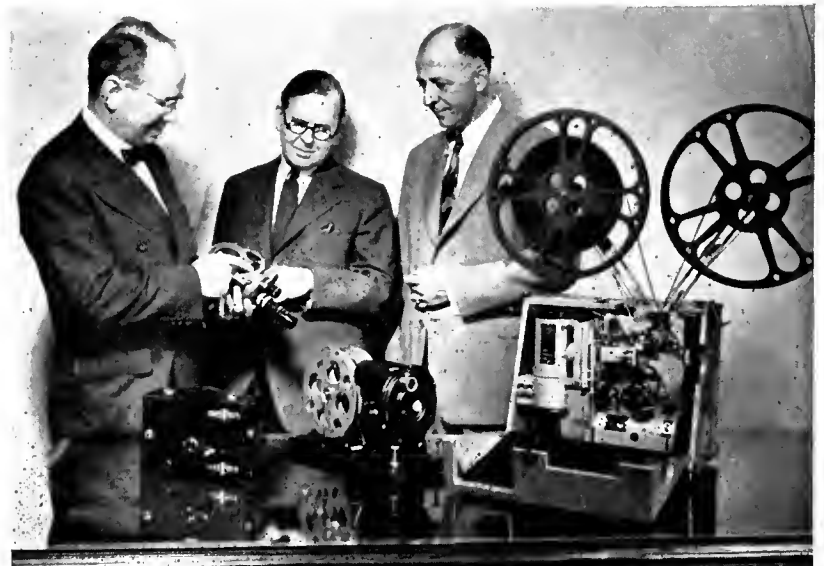
Mr. Victor's invention has made it possible for the first time in the history of the world to develop a means of communication through which it is possible to define for the world those terms which made democracy work. Dr. V. Clyde Arnsperger, New York, vice president of Encyclopedia Britannica Films, Inc., asserted in a talk dealing with the educational aspects of the 16mm films.

C. R. Reagan, Washington, D. C., director, non-theatrical division, bureau of motion pictures, Office of War Information, declared that we did not realize until

almost too late the possibilities of mass information about democracy. "Then along came Victor and other pioneers and gave us a legitimate tool which we could use to educate the masses," he said. "We had mass production, and he gave us the means of providing mass education." He asserted that the 16mm camera and projector is not only an excellent medium for use in winning the war, but that it will help us win the peace as well. "Since we can't all travel around the world and learn to understand each other we have got to bring the world to all of us . . . We can do it through the 16mm film better than any other way."

The part played by the invention of the president of the Victor Animatograph Co. in industry, in business and international affairs was also dwelt upon by various speakers during the program that followed the dinner. They told what the invention has meant as a powerful instrument in training our men in the armed forces for their job of destruction, and pointed out how it will be called upon equally to retain them after the war in peaceful arts. They explained the function of the 16mm camera to make us better acquainted with our neighbors

(From left to right) Samuel G. Rose, executive vice president, A. F. Victor president, and Ernest G. Schroeder, general sales manager of Victor Animatograph Corporation at ceremonies marking the twenty-first Birthday of the 16mm industry, compare modern Victor sound motion picture equipment with the first 16mm camera and projector ever produced. Mr. Rose and Mr. Victor have been associated for 33 years—the oldest executive in point of service, in the non-theatrical motion picture industry. They announced the first 16mm equipment on August 12, 1923.





<b>SLIDES</b>	General Science.....	11 rolls
<b>35 mm.</b>	Principles of Physics.....	7 rolls
	Principles of Chemistry.....	8 rolls
<b>FILM</b>	Fundamentals of Biology.....	8 rolls
Write for Folder and Free Sample Strip		
<b>VISUAL SCIENCES,</b>	Box 264E	Suffern, New York

in far off lands, and to give them a better understanding of us.

How the 16mm camera is helping to raise standards of living and improve the general health and morale of South America, as well as other continents, was discussed by Robert C. Maroney, New York, director of motion picture distribution for the coordinator of Inter-American affairs.

How a local industry has used the Victor product to good advantage was recited by James D. Shelvin, director of the department of industrial relations and Personnel, of Deere & Co., Moline, who declared that the application of the 16mm camera to industry has been a boom.

In responding to the various expressions of esteem and good will Mr. Victor spoke briefly and informally of his original ideas regarding the development of the smaller sized film of non-inflammable material, and of the opposition to it that was finally overcome. He was introduced by Sam G. Rose, executive vice president of the company, and associated with Mr. Victor for the last 33 years. He read a list of names of persons from whom congratulatory wires were received from various parts of the country.

Others who spoke included Mayor Arthur R. Kropach, William Redpath, Toronto, Can., of General Films, Ltd., and Otto Coelhn of Business Screen, Chicago. Lee J. Dougherty, vice president of the Occidental Life Insurance Co., acted as toastmaster.

### The Challenge of Television

(Concluded from page 285)

The inspirational value of seeing historical events as they occur should be exploited. Students can have a feeling of participating in these events by seeing them as they take place. This should be particularly stimulating to young and eager minds. Ultimately, some system will be found for relaying programs across the oceans, and it would be interesting to have a group of pupils in England interchange ideas and experiences with a similar group of American children, face to face, through the magic agency of video screens.

If future wars are to be avoided, an unceasing crusade must be maintained by men of good will everywhere to overcome causes of international friction. Television will offer undreamed of possibilities for good or evil. It must be harnessed to the cause of better understanding between neighbors. It is the highest culmination yet achieved by Man in his struggle to perfect the art of communication. We today have a fearful but inspiring obligation to future generations to make sure that this powerful new force of television is from the outset irrevocably dedicated to the greatest good and dignity of Mankind.

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**HARD TO GET FILMS** may usually be booked from our extensive library

One group of films in the above category are those for literature classes. Here is a partial list:

Juvenile Literature		High School Literature	
Aladdin and His Lamp	3 r	Alfred Lord Tennyson	1 r
Alice in Wonderland	3 r	Courtship of Miles Standish	3 r
Babes in the Woods	3 r	Edgar Allen Poe	1 r
Captain January	3 r	Hamlet	3 r
The Children's Hour	1 r	Henry W. Longfellow	1 r
Grandfather's Clock	1 r	King Lear	3 r
Heidi of the Alps	2 r	The Lady of the Lake	3 r
Hunting Ground of Hiawatha	1 r	Legend of Sleepy Hollow	3 r
Jack and Bean Stalk	1 r	Life of Charles Dickens	1 r
Jack Frost (color)	1 r	Life of William Shakespeare	1 r
Little Red Riding Hood	3 r	Mark Twain	1 r
Night Before Christmas	1 r	The Merchant of Venice	3 r
Pied Piper of Hamelin	2 r	Othello	3 r
Robinson Crusoe	3 r	Rip Van Winkle	3 r
Rumpelstiltskin	3 r	Silas Marner	3 r
Story of Santa Claus	1 r	Stratford-On-Avon	1 r
The Wee Scotch Piper	1 r	Uncle Tom's Cabin	3 r
William Tell	1 r		

As our library is for teaching purposes only, **all films are 16mm. silent.**

Most of the 3 reel subjects are condensed from longer features with essential content retained. Can be shown in ordinary classroom period. This has met with great approval by literature teachers.

**Two Reasons Why Schools Like to Book Films from Our Library:**

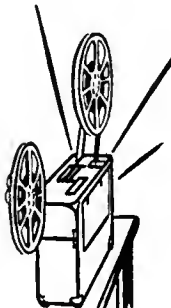
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AUTO MECHANICS	<b>WHERE MILEAGE BEGINS</b> <i>How a Gasoline Engine Works</i>
RADIO	<b>MAGIC IN THE AIR</b> <i>Television</i>
SAFETY CLASS	<b>ON TWO WHEELS</b> <i>Safe Bicycling</i>
SCIENCE CLASS	<b>SAND AND FLAME</b> <i>How Glass is Made</i>
HOME ECONOMICS	<b>HOW TO GET THE MOST OUT OF YOUR REFRIGERATOR</b>



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**New York State Film Distribution Plan**

Schools and educational institutions within New York State and visual education instructors will be interested in a new plan of distributing free 16mm. sound motion pictures, which is being inaugurated October 1st and which has been developed by the Film Division of the New York State War Council. The purpose of the plan is to make more readily available to the residents of New York State a library of 16mm. films dealing with the peoples of the United Nations and of our allies, and the contribution being made by each toward the vanquishing of our enemies.

According to the plan, eleven strategically located film distributors, including the Film Division of the State War Council, will contribute their services and their established distribution facilities toward a more effective use of these films. Each distributor has been assigned specific counties. Operation of the plan and coordination of the activities of the distributors is taking place under the direction of Edward J. Mallin, Administrator of the Film Division of the State War Council. The eleven distributors are: Film Division, State War Council, Albany; New York University Film Library, New York City; New Paltz Film Center, New Paltz; Adirondack Film Library, State Teachers College, Plattsburgh; Off-Campus Teaching, Potsdam State Teachers College, Potsdam; Utica Film Exchange, Utica; Oneonta Film Exchange, Oneonta State Teachers College, Oneonta; Educational Film Library, Syracuse University, Syracuse; Educational Film Service, University of Rochester, Rochester; Pan-American Council of Buffalo and Western New York, International Institute, Buffalo; Cooperative Film Library, State Teachers College, Fredonia.

A very interesting although not entirely new feature of the plan is that two and three subjects are mounted on one reel to make up single programs varying in length from 30 to 45 minutes running time. In this way related subjects are combined on a topical basis for the purpose of discussion or for classroom and lecture presentation. An initial group of 17 identical programs has been made up for each distributor. Additional programs will be added as they become available. Descriptions of the films as well as the films themselves may be secured by writing to the distributors named above.

The plan could not have been put into effect without the valuable contributions of outstanding film subjects made by the Office of Coordinator of Inter-American Affairs, Office of War Information, and the United States Information Office, represented respectively by R. C. Maroney, C. R. Reagan and John J. Jenkins. Approval was given to the plan by Assembly Speaker Oswald D. Heck, State War Plans Coordinator, and Harold H. Schaff, Executive Secretary of the State War Council.

Another feature of the plan is that each distributor

# Notes

is privileged to draw films from the War Film Library of the New York State War Council Film Division. The Film Division library distributes more than 300 subjects of the informational, documentary and instructional types, to all responsible organizations and residents of the State. Free descriptive catalogues may be secured by writing to the Film Division, New York State War Council, 353 Broadway, Albany 7, New York. Any borrower desiring only single subjects from among those included in the combined programs may secure them by addressing requests to the Film Division.

## Iowa-Nebraska Institute on Audio-Visual Aids, October 12-14

A three-day institute of Audio-Visual Aids to Teaching will be held October 12-14 at The University of Omaha, Omaha, Nebraska. Experienced and well-qualified speakers have been secured for the program, which will offer also practical demonstrations of visual teaching methods. Dr. Walter Wittich, Lecturer in Audio-Visual Education at the University of Wisconsin for the past two years, and Director of Curriculum and Visual Aids in the city schools of Madison, Wisconsin, will conduct all classroom demonstration work on October 13 and 14, using classes of elementary, high school and college students.

A special program has been arranged for school board members and administrators all day Thursday, October 12. A representative of the Union Pacific will trace the use of both silent and sound film in private business; Dr. Floyd Brooker, Director of Visual Aids for War Training, in the U. S. Office of Education, will show the national and world use of film in the war-industry training program; and Lt. James Brown, Officer in Charge of Training Aids at Great Lakes Naval School and in the entire 9th Naval District, who was director of Audio-Visual Education for the State of Virginia before going into the Navy, will tell of experiences with audio-visual aids in military training programs. Bruce Findlay, Director of Audio-Visual Aids in the Los Angeles Public Schools, will tie all the previous discussions together into a talk on the development of these aids in the educational field, and show how to set up, budget, and operate such a department.

At the following evening session, Mr. Dean Douglass, for many years a school administrator and now regional manager of the educational department of RCA, will lead a discussion on "Radio in Education"—present trends, the F. M. educational networks, operation of present city and state systems.

On Friday evening following dinner, a panel on "Educational Implications of Sponsored and Quasi-Educational Film Development (advertising film, OWI, CIAA and other propaganda material) will be held. The arguments will be led by Dr. V. C. Arnsperger, Lecturer on Visual Aids at Columbia University

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and representatives of the OWI, CIAA, an advertising group, and the Canadian Film Board.

The entire staffs of Iowa and Nebraska colleges, elementary and secondary schools, county superintendents, religious-education and industrial-training groups are urged to attend the conference. A wide variety of all types of audio-visual equipment will be on exhibit.

**OWI 16mm Film Advisory Committee Confers**

Mr. C. R. Reagan, Head of the Non-Theatrical Division, OWI Bureau of Motion Pictures, called a meeting of the National 16mm. Motion Picture Advisory and Policy Committee in Chicago on August 15. The organizations which were represented were the Educational Film Library Association, Department of Visual Instruction of the N. E. A., Allied Non-Theatrical Film Association, National University Extension Association, National War Committee for Visual Education Industry, Visual Equipment Manufacturers Association and the National Association of Visual Education Dealers. Representatives of the Audio-Visual Aids Committee of the American Library Association, were unable to attend.

It was too soon to have a complete record of showings of Fifth War Loan films, as only twenty-three states had so far reported. Their accomplishments, however, indicated that 16mm motion pictures had done a job far beyond expectations—26,269 showings to a total attendance of 9,290,902. All previous records in using 16mm films to sell war bonds are expected to be broken in the Sixth War Loan Campaign which gets under way in November under the leadership of Merriman Holtz, appointed by Ted Gamble, Director of War Finance Division, to head the National 16mm. War Loan Committee. Mr. Holtz was present at the meeting and outlined some of the plans under consideration for the drive.

Such effective and nationwide use was made of 16mm. projectors and war films to sell war bonds in

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the Fifth War Loan Campaign, Mr. Reagan reported, that all government agencies are now eager to give film footage to the Treasury Department for the Sixth War Loan Drive.

As evidence of further cooperation from government agencies, he announced that the War Department will furnish prints of their incentive films for OWI 16mm. distribution after war plants are covered. Members of the Advisory Committee questioned the desirability of continuing distribution of sponsored films by the OWI.

Another interesting development reported upon is the formation of an inter-government committee by five federal agencies distributing 16mm. films to the civilian home front—the U. S. Department of Agriculture, U. S. Public Health Service, Office of Inter-American Affairs, U. S. Bureau of Mines, and Office of War Information. This committee meets monthly in Washington to develop closer cooperation and standardization of procedures.

The following resolutions were passed:

I. The National OWI 16mm. Advisory Committee, conscious of the extraordinary performance of 16mm. film distributors in the Fifth War Loan Drive, wishes to acknowledge the opportunity afforded by the War Finance Committee of the United States Treasury and the OWI's Bureau of Motion Pictures for the 16mm. industries to participate directly in a national campaign by putting at the disposal of our government for the first time the resources of the 16mm. medium. Recognizing that our resources have only begun to be employed fully, we pledge ourselves to a far greater effort in the Sixth War Loan Campaign, November 11 to December 7.

II. The National OWI 16mm. Advisory Committee commends the recently organized Inter-government 16mm. Film Committee, comprising representatives of government agencies distributing films to the public, for their efforts toward a more effective coordination of the 16mm. production and distribution activities of federal agencies.

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**NAVED'S Conference on the Dealer's Role in Postwar Developments in Visual Education**

One hundred and fifty-six people attended the final session of Naved's post-war conference, in Chicago, which was the Annual Banquet, on the evening of August 14, and heard representatives from industry, government, Hollywood, and education predict the probable trends in the future production of visual materials. Mr. Harlan Hobbs, Film Officer of the Owens-Illinois Glass Company, Mr. Roger Albright of the Hays organization, Mr. Floyd Brooker of the United States Office of Education, and Dr. V. C. Arnspiger, Vice-President of Encyclopaedia Britannica Films, Inc., were the respective speakers from each of these fields.

The new officers of the Association elected at the meeting are President, Richard F. O'Neil of Boston, Massachusetts; First Vice-President, Merriman Holtz, Portland, Oregon; Second Vice-President, D. T. Davis, Lexington, Kentucky; Secretary-Treasurer, Bernard A. Cousino, Toledo, Ohio. The Association adopted a new code of business ethics and a new constitution providing for its administration by regional chairmen in seven zones. These regional chairmen are, Art Hebert, Hartford, Connecticut; Tom Brandon, New York City; Jasper Ewing, Baton Rouge, Louisiana; Earl Carpenter, Cleveland, Ohio; Frank Bangs, Wichita, Kansas; A. J. McClelland, Vincennes, Indiana; James A. Wallace, Oakland, California; Members at Large, Wells Alexander, Atlanta, Georgia; J. E. Foss, Pittsburgh, Pennsylvania; Hazel Calhoun, Atlanta, Georgia.

The high spot of the conference was the special citation awarded to the Association by the Secretary of the Treasury, personally presented by Theodore Gamble, the National Director of the War Finance Division of the Treasury. Mr. Gamble, who flew to Chicago to present this unexpected award, also announced the names of the distributors who won the Association's competition for the best program for the use of films in the Fifth War Loan Drive. Mr. Gamble indicated that the special award committee was unable to select between two first prizes, and therefore awarded the trophy to both associations, the D. T. Davis Company of Lexington, Kentucky and to H. U. M. Huggins, Los Angeles, California. He also awarded honorable mention to ten other firms.

The Association passed resolutions regarding various aspects of the dealer's postwar program contained in a special handbook prepared for the conference by Donald Bean, Naved's Educational Consultant. Copies of the handbook were distributed at the meeting.

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### Business Films Library Established

A Visual Aids Division has been formed at the Evening Session of the City College School of Business and Civic Administration to make available a "unique" library of business films to students, educational institutions, business firms and other organizations. It will be used to acquaint commercial and industrial personnel veterans, and other groups with the newest techniques of salesmanship, marketing, retailing, business management and other operations. Films will be prepared by the School of Business on numerous phases of business and will also be gathered from business firms and other agencies.

The Visual Aids Division will maintain the films and develop specialized techniques for their proper use in the training of men and women. Dr. Robert A. Love, director of the session, announced. Any group wishing to use films will be entitled to do so upon payment of a small rental fee to cover the expenses of the Library. At present the Division will service the metropolitan New York area, but it is planned to eventually extend the service to a nation-wide coverage.

Two films are now in preparation by the Evening Session. A retailing picture will illustrate the flow of merchandise from receipt to individual sale, and will stress organization, display and sales technique. Another film will be made in large wholesale establishments and will picture the entire marketing process from arrival of fruits, vegetables and other commodities on ships and trains, to their eventual sale to retail establishments. Kodachrome color films will be used on all projects undertaken by the school.

### Texas Visual Education Forum

A successful Visual Education Forum was held August 21 and 22 at the University of Texas, Austin, sponsored by the School of Education, Division of Extension, and Zone IX of the Department of Visual Instruction.

"Administration of Visual Programs" was the theme of the addresses at the first session Monday morning. Alfred L. Hall-Quest, Professor of Education at New York University, stressed the desirability of "Planning for the Use of Visual Aids in Schools from the Point of View of Buildings and Equipment." Audio-Visual plans of the State Department of Education were summarized by John W. Gunstream, Director, Radio and Visual Education. D. W. McCavick, Director, Visual Instruction Bureau, University of Texas, told how such Bureaus can stimulate the use of visual aids in public schools. "The Services of a Regional Film Library" were explained by G. C. Morlan, Abilene Christian College. Miss Emma Gutzeit, Director, Radio and Visual Education, San Antonio Schools, concluded the session with a description of the functions of a director of visual education in a city school system.

Monday afternoon was devoted to panel discussions relating visual aids to the secondary, primary and elementary curriculum, and a demonstration of visual teaching by Mrs. Mary E. Windle, Consultant, Encyclopaedia Britannica Films. "The Contribution of Vis-

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**2828 Decatur Ave., Bronx, N. Y.—Fordham 7-9300**

ual Aids to Inter-Group Understandings," was the topic of the evening's speeches, with Inter-American relations specifically treated, by J. H. Aydelotte, Sam Houston State Teachers College; Thomas L. Sutherland, Local Coordinator of Inter-American Affairs, Austin; Ralph B. Long, and Jesse J. Villarreal, both of the University of Texas.

The second day's program opened with a panel on "Courses of Instruction in Visual Education," under the chairmanship of M. L. Goetting, Baylor University. The last session, Tuesday afternoon, was concerned with "Visual Aids in the Post-War Period." C. R. Crakes, Educational Consultant for DeVry Corporation, made some predictions as to their future possibilities, and Mr. Hall-Quest offered some suggestions on "Planning from the Point of View of the School Administrator." Plans for the use of visual aids in the field of Physical and Health Education were presented by David K. Brace, University of Texas. The commercial interests' plans were set forth by George H. Mitchell of Visual Education, Inc.

The two-day meeting closed with a summary and evaluation of the Forum by T. H. Shelby, Dean of the Division of Extension, University of Texas.

### Film Program Planned by Church of England

The Church of England, at the instance of the Archbishop of Canterbury, Dr. William Temple, has set up a Film Commission to undertake an ambitious motion picture program embracing not only research, but the production and distribution of films. The Commission

proposes to make intensive inquiry into: (1) The production and use of religious films generally; (2) The use of documentary and other secular film in religious programs; (3) The filmstrip and film slide. An information bureau, a booking agency, and a viewing panel have already been established. A film library is also planned. The information bureau will give advice on the choice and care of equipment, issue classified lists of selected religious and secular films, advise the clergy, teachers and others in the use of films, maintain contacts with the motion picture industry and the press, and in general undertake public relation. The booking agency will arrange for the hire of suitable films from all sources. The viewing panel will approve films selected to form the Church of England film library.

It has been proposed that distribution of the films be arranged through the Society for Promoting Christian Knowledge. The Commission's plan has aroused much interest in non-theatrical circles, wherein considerable activity is afoot and dramatic results have been achieved in the utilization of the motion picture in various propaganda forms.

### Navy Incentive Films

Four motion picture shorts, produced by the Industrial Incentive Division, U. S. Navy, are now available for showings to war plants. They are *Behind Nazi Guns*, the inside story of Germany's industrial war power today; *The Battle Against Shop*, showing why the men at the front need production backing; *Your Ship in Action*, the saga of a fighting ship; and *For Distinguished Service*, a film on petroleum.

# Current Film News

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York, provide another authentic, filmed-under-fire reel on World War II with their film record of:

**Invasion of Fortress Europe**—showing D-day exactly as it happened. Pictured are the thrilling air bombardment, paratroops, glider forces, enormous armada, shattering naval barrage, and dauntless men storming shell-swept beaches.

**Rome Falls to Allies**—on the same reel—reproduces the historic entry of American troops into Rome, first Axis capital to fall, and the out-pouring of liberated Romans into Vatican City to be led in thanksgiving by the Pope.

■ **WALTER O. GUTLOHN, INC.**, 25 West 45th St., New York, announce the release of a new series of six instructional films on cartooning, based on the visual method originated by Gene Byrnes, creator of the comic strip "Regular Fellers." Fred Cooper, former art editor of *Life* demonstrates:

**How to Draw Cartoons** (Match Stick Cartooning)—*Figures* (2 reels); *Heads and Expressions* (2 reels); *Animals* (2 reels); *Action* (1 reel); *Hands, Feet, Clothing and Drapes* (2 reels); *Composition and Story* (1 reel). Available in 16mm sound and silent film, and in filmstrips, this series should provide valuable material for basic art training.

Another September Gutlohn release is the inspiring feature, entitled:

**Our Blessed Lady**—6 reels—which traces the history of the Cathedral of Notre Dame and relates the events that



have taken place about the famous structure in the six centuries of its existence. Presented also are the jewels and relics of the Cathedral including a portion of the true Crown of Thorns encased in a circular monstrance of pure gold. The commentary is by Father Robert W. Gardner of the Catholic Foreign Missions Society. The musical score is played by Marcel Dupuy on the grand organ of Notre Dame Cathedral.

Gutlohn has opened an additional branch office at 302½ South Harwood Street, Dallas 1, Texas, to serve the Southwest areas. The development of

this organization into one of the largest distributing firms in the field is reflected in the expansion measures taken recently, which include branches in Chicago, Illinois and Oakland, California.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York, offer many new releases on a sale or service charge basis, including:

**Liberation of Rome**—record of the Italian Campaign and the difficulties encountered before Cassino fell.

**Cherbourg**—showing combined British and American action in Normandy subsequent to D-Day; liberation by American forces.

**In the Drink**—describes the use made of emergency equipment packed in collapsible dinghies carried by all British bombers when bomber hits the sea.

**A Start in Life**—what is being done in Britain to ensure proper child care.

**Lessons from the Air**—presents the planning and execution of educational programs which are radioed to schools all over Britain.

**Crofters**—life of small farmers who raise sheep and cattle in the Scottish Highlands.

**The New Crop**—reforestation work being done in Britain.

**New Zealand**—agricultural and industrial life, with a description of the country's people—the Maoris and Whites.

**Partners in Production**—(available only on loan)—an authentic picture of Labor and Management in collaboration in Britain.

**Tyneside Story** (15 min.)—what was done at a shipyard to ensure the availability of personnel.

□ **PICTORIAL FILMS, INC.**, R. K. O. Building, New York, released this month two additional films in the RKO series, *This Is America*, namely:

**Broadway Dim-Out**—presenting scenes from the Nation's Main Street in wartime; famous night clubs, glimpses of New York hit shows, and some of the people who make Broadway what it is.

**Arctic Passage**—a saga of the great Northwest and the men who defied Nature to construct the Alcan Highway through the virgin forests of Canada and Alaska.

■ **SARRA, INC.**, 16 East Ontario St., Chicago, in cooperation with National Safety Council, has produced the following industrial safety motion picture to meet industry's demand for a safety instruction course on a vital subject, for war plants and training schools:

**For Safety's Sake**—2 reels, 16mm and 35mm sound. The film covers, in dramatic action, all phases of safe operation of portable hand tools such as saws, grinders, drills, etc. It is designed to hold employee interest from first to last.

■ **BELL & HOWELL CO.**, 1801 Larchmont Ave., Chicago, have acquired the entire library of educational and travel films produced and long distributed by Burton Holmes Films, Inc. The original negatives, many of them photographed personally by Mr. Holmes on his world travels and explorations, have been put into the custody of the new distributor. Sale and rental prices remain unchanged.

Other educational short subjects in 16mm sound recently acquired by Bell & Howell are:

**Roar Navy Roar**—2 reels—a story of the American Navy from the days of



the wooden frigates to the super-dreadnoughts of today; how the Navy has kept our flag flying on the Seven Seas.

**Home Vegetable Garden**—2 reels—a sequel to "Garden for Victory." James H. Burdette, head of the National Garden Bureau, gives detailed information on victory gardening, with special advice to late season gardening.

■ **OFFICE OF WAR INFORMATION**, Bureau of Motion Pictures, Washington, D. C., is distributing to OWI depositories:

**Target—Berlin**—17 minutes—the story of the first Canadian-built Lancaster Bomber. Produced by the National Film Board of Canada, the film documents a tremendous production job that made a tremendous fighting job. When the completed Lancaster is rolled out into the dawn at Victory Aircraft, throngs of the men and women who built the plane gather to see the take-off, each one knowing that a part of himself is heading for Britain and for battle over Europe.

**The Memphis Belle**—41 min.—a color film produced by the Army Air Forces under the direction of Lieut. Colonel Wyler. It brings home the full

impact of usual events in our young fliers' lives when it follows the Eighth Air Force's daylight bombing raid on Wilhelmshaven from beginning to end.

**These Are the Men**—11 min.—Nazi leaders shown debasing and poisoning the minds of the youth of Germany. Made available through the British Information Services.

**Corsica**—10 min.—portrays Allies landing in Corsica and coming to the aid of the islanders. The historical significance of the leading cities is outlined, and a glimpse given of the customs of the native people. Made available through the French Press and Information Service.

**Behind the Winning Punch**—18 min.—stressing the urgent need for steel and scrap. Supplied through the courtesy of the War Production Board.

■ **OFFICIAL FILMS**, 625 Madison Ave., New York, present an entertaining and instructive Sportbeam with the August release of:

**Bows and Arrows**—an adventure in archery, filmed against the scenic background of Pinehurst, N. C. Experts demonstrate correct technique, and give regular instruction on the target range, covering grip, stance, etc. Stunt shooting and archery games complete the reel.

■ **Y.M.C.A. MOTION PICTURE BUREAU**, 347 Madison Ave., New York, reports the following additions to its film library:

**Lifeline of a Nation**—2 reels, color—depicting the important part played by railroads in carrying men, machines and ammunitions of war.

**Freedom Rides on Rubber**—2½ reels—a complete picture of the history, development and final achievement of making synthetic rubber, including Edison's many experiments.

**Passport to Health**—2 reels—a dramatization of the importance of immunizing against childhood diseases.

■ **NATIONAL FILM BOARD OF CANADA**, 84 E. Randolph St., Chicago, has prepared two additional films in its *Knife and Fork Series* on wartime nutrition:

**Children First**—2 reels—stressing the importance of milk in wartime diet. The second part of the film deals with milk products and derivatives such as cheese, butter, milk concentrates and condensed milk. Housewives are urged to guard against waste. Milk must be conserved and shared to meet the urgent demands of wartime.

**When Do We Eat?**—2 reels—which is concerned with proper nutrition for industrial workers. This film presents a good and well-balanced food program which the worker needs to maintain maximum strength and energy, thus reducing industrial accidents and the sick rate. Factory managers are urged to improve the eating facilities of their employees.

■ **IDEAL PICTURES CORPORATION**, 28 East Eighth St., Chicago, have just issued a large, impressive Silver Anniversary film catalogue commemorating Ideal's 25 years in business. The 128-page volume offers a wide selection of material in all of the four categories into which the films are grouped, namely: General Catalogue of 16mm Sound Subjects, Religious Catalogue in 16mm Sound, The Educational Catalogue in 16mm Sound, Catalogue of Silent Subjects in 16mm and 8mm.

46 pages are devoted to descriptive listings of feature pictures from Universal, RKO, and other Hollywood studios. Latest major productions which will be released this Fall by Ideal are:

**As You Like It**—starring Lawrence Olivier and Elizabeth Bergner.

**Duke of West Point**—starring Joan Fontaine and Richard Carlson.

**King of the Turf**—starring Adolph Menjou and Dolores Costello.

**International Lady**—starring George Brent and Ilona Massey.

**South of Pango Pango**—starring Victor McLaglen and Jon Hall.

Films in the educational section are classified into subject-groups, such as Animal and Marine Life, Art and Architecture, Astronomy, Aviation, Geography and Travel, Handicrafts, History, Industrial Education, Literature, Safety and Health, etc. Many war subjects are also offered.

A copy of this new catalogue can be obtained from Ideal's Chicago office, or from its eleven branch offices serving various areas of the country.

#### Entertainment Releases in 16mm

■ **WALTER O. GUTLOHN, INC.**, 25 W. 45th St., New York, offer some of Hollywood's most popular productions in their current releases of major feature films, which include:

**The Amazing Mrs. Holliday** (Universal)—presenting Deanna Durbin as a dramatic actress as well as songstress. The story sweeps from war-torn China to San Francisco's Nob Hill.

**Topper**—a merry comedy dealing with the escapades of Thorne Smith's character with Roland Young in the



title role. Cary Grant and Constance Bennett are the two ghosts who put Topper through his paces.

**Flight for Freedom** (RKO)—with Rosalind Russell and Fred MacMurray. This film combines a love story of an

ace flier and famous aviatrix with Japanese espionage.

**Forever and a Day** (RKO)—tale of a house in London built in 1804 and of the people who lived in it down to the present war, acted by an all-star cast.

**The Great Gildersleeve** (RKO)—the radio star Harold Peary, in his first screen comedy.

**It Ain't Hay** (Universal)—Abbott and Costello in a Damon Runyon story about a horse that has seen better days.

■ **BELL & HOWELL CO.**, 1801 Larchmont Ave., Chicago, announce the addition of many new Universal features to their Filmsound library, among them:

**It Comes Up Love**—with Gloria Jean and Donald O'Connor in a fast-moving comedy involving mainly 'teen-agers.

**Hi Buddy!**—a story dealing with current everyday affairs and war problems,



featuring Dick Foran, Harriet Hilliard and a cast of sub-teen juveniles.

**Rhythm of the Islands**—singing and dancing on a synthetic "Paradise Island", maintained to bolster tourist trade.

**He's My Guy**—human relations comedy-drama in which vaudeville performers stage morale-building shows in defense plants. Cast includes Joan Davis, Gertrude Niesen, Mills Brothers.

■ **COMMONWEALTH PICTURES CORP.**, 729 Seventh Ave., New York, control exclusive 16mm rights to three feature productions which are now available to libraries. They are:

**That Uncertain Feeling**—a sprightly, romantic comedy with psychoanalyst complications, produced by Ernst Lubitsch. Merle Oberon, Melvyn Douglas and Burgess Meredith provide a triangle situation.

**The Song of Freedom**—starring Paul Robeson in a drama of three continents. After his singing is overheard by an impresario, a London Negro dockhand sky-rockets to world fame, enabling him to realize his life's ambition and return to his people in Africa, whose king he becomes.

**Follies Girl**—a musical extravaganza featuring Wendy Barrie and four radio name bands. The heroine, a costume designer for a Broadway show, has some hilarious adventures and a romance with a soldier.

# AMONG THE PRODUCERS

## Ampro Joins with General Precision Equipment

General Precision Equipment Corporation, 92 Gold St., New York, has acquired control of Ampro Corporation of Chicago, one of the well known manufacturers of motion picture projectors for 16mm. and 8mm. film. Earle G. Hines, president of General Precision Equipment Corporation, in making the announcement stated that the acquisition was for cash, that no new stock of General Precision Equipment will be issued in connection therewith and that the present management of Ampro will continue in charge of operations. This development makes possible a vastly expanded line of Ampro products which will be distributed through regular Ampro channels as soon as war conditions and time permit.

Some of the subsidiaries of General Precision Equipment Corporation have long been the leading manufacturers of standard 35mm. motion picture equipment for theatres but have not made 16mm. and 8mm. film equipment. In October, 1943, General Precision Equipment Corporation acquired all of the stock of Motion Picture Engineering Corporation of Chicago which company specializes in projection equipment for industrial and commercial uses.

"With the acquisition of Ampro Corporation, the motion picture activities of General Precision will now include apparatus covering not only the professional 35mm. field, but also the requirements of 16mm. and 8mm. equipment for uses by educators, industry and the amateur or 'home movie' enthusiasts," Mr. Hines said. "Thus the products will cover the complete range of equipment for motion picture projection. Other related equipment such as 16mm. and 8mm. cameras will be added when war activities cease and such development programs can be undertaken.

"During the war period the use of 16mm. motion picture film and projection equipment has been tremendously expanded since all branches of the armed services have used it for training programs, for extension teaching and for entertainment. The value of motion picture instruction films has long been recognized by some of the leading schools of the country. The successful use by the armed forces on a great and varied scale has shown educators and industrial concerns as never before, the rapidity with which information can be imparted to groups of students by this method. Undoubtedly use of visual aids in educational programs will, when peace comes, be greatly stimulated by this experience."

## Bell & Howell Products

Opti-kleen, a new lens cleaning fluid, has been launched by Bell & Howell, 1801 Larchmont Ave., Chicago, to meet the problem of efficiently cleaning sur-

face-coated glass. A reflection-reducing process, surface-coating was introduced as a wartime necessity, and will be a peacetime "must." Opti-kleen is especially designed to keep pace with this lens improvement. Reflection-reducing coatings may be severely damaged by the use of a cleaning material containing wax, so Bell & Howell laboratories brought forth this doubly-effective solution for any lens or finder cleaning, acclaimed superior due to the absence of all solids, which eliminates the possibilities of residue from the cleaning fluid being left on the surface of the glass.

A new film cement, another product perfected recently by Bell & Howell Company, offers important advantages—greater tensile strength, no deterioration other than that to be expected by evaporation of any solvent of like drying time; no attack on the cork and the material is not corrosive. The new cement has the added feature that it may be used "For All Motion Picture Film," both acetate and nitrate.

## Da-Lite Versatol Screen

One of the few projection screens with metal mountings which can now be sold without priorities is the Da-Lite Versatol tripod model, which is available in three sizes with retail prices ranging from \$7.50 to \$10.00.

The Versatol Screen is a one-piece, self-contained unit and has safety features (to protect the fabric) similar to those found in the Da-Lite Challenger. It is lighter in weight and less costly in design than the Challenger, but fills a need for brilliant picture quality and convenience at a moderate price. Like the Challenger, it can be adjusted in height without changing the picture proportions of the screen. The case and screen are



raised as one unit. The Versatol folds compactly for easy carrying and storing. The fabric has Da-Lite's glass-beaded surface which reflects maximum light without sparkle or glare and is the most practical for all average viewing

## AnSCO Introduces New Color Film

A new color film which can be processed by the user in ninety minutes with only fifteen minutes spent in total darkness, was introduced to the public by AnSCO in a demonstration at the Waldorf-Astoria in New York June 22. The film, which was perfected by AnSCO of Binghampton, New York, at the request of the Army and Navy, and heretofore has been available only to the armed forces and war industries, is now being distributed in sheet film and 16mm motion picture film to the public of the metropolitan New York area. Distribution will be expanded further as rapidly as possible.

Color photographs were taken and processed during the course of the demonstration. Slides made on the new color film, giving the inside story of what happens within the film in order to produce the color transparency, were also shown.

Chief among the attributes claimed for the new color process is its faithfulness of color reproduction, even in pastels, its long color scale, and the fact that it can be processed by the user in an hour and one-half. Its speed in handling has already been used to advantage by press associations throughout the world in covering Allied battlefronts.

## New Edition of Covarrubias Mural Maps

A fourth edition of the famous Covarrubias mural map reproduction is announced by Schwabacher-Frey, 735 Market Street, San Francisco 19, California. The original murals were the feature of the Pacific House at the 1940 Golden Gate International Exposition in San Francisco. The reproductions require nine separate printings in order to faithfully produce all the subtle color values employed by the artist. To give them maximum effectiveness as visual instruction, compilation of the maps was done with the utmost thoroughness. The result is a pictorial encyclopaedia of Pacific ethnology, economy, art, botany, zoology, native housing and transportation.

The complete set of six Mural-Map reproductions comprises: Peoples of the Pacific, Flora and Fauna of the Pacific, Art Forms of the Pacific, Economy of the Pacific, Native Dwellings of the Pacific, Native Means of Transportation, and range in size from 25 x 19 inches to 38 x 25 inches. An explanatory text pamphlet accompanies the maps.



## Radiant's New Folding Screen

A new "Fold-Pak" screen, made from a newly developed durable and flexible screen fabric, is being manufactured by Radiant Manufacturing Corporation in sizes from 7"x9" to 20"x20" which fold into a small, light carrying bag in briefcase form. The special fabric is made to stand rolling, folding, creasing, and washing without cracking, peeling, or discoloring. It is said to be fungus resistant and impervious to grease, oil and light. Provided with metal grommets in a strong reinforced webbing on all four edges, it can be used in two ways—be hung up quickly or stretched to a special spring frame, which can again be folded into a carrying bag for easy transportation. The opened screen presents a flat, unwrinkled surface for projection. The new model is recommended for indoor or outdoor showings under any climatic conditions.

Descriptive folders and screen fabric sample are available from Radiant Manufacturing Corporation, 1141 West Superior Street, Chicago.

## DeVry Offers Travel Kodachromes

More than 700 Kodachrome transparencies comprising a collection of 2 x 2 slides of scenic points of interest in the United States, Canada, Mexico, Hawaii and Latin America, are now available from DeVry Films & Laboratories, 1111 Armitage Avenue, Chicago. Each subject is covered by six slides which are sold only in sets, at \$3.00 per set. Colorful literature is available free.

## S.O.S. Expands

Two floors in the building at 450 West 42nd Street directly across the street from its present location, have been leased by S. O. S. Cinema Supply Corp. The concern has been expanding during the past two years, now occupying two floors at 449 West 42nd Street and a manufacturing plant at 452 West 46th Street, which is devoted 100% to war production.

## Thomas Hodge Transferred

Mr. Thomas Hodge, formerly Film Officer for the British Information Services serving the Midwest from Chicago headquarters at 360 N. Michigan Avenue, is now head of Theatrical Section of the Film Division of British Information Services at 30 Rockefeller Plaza, New York.

Succeeding Mr. Hodge in the Chicago office is Mr. John Hamilton, formerly assistant director of the Visual Education Department, University of Minnesota.

## Midwestern Forum

(Concluded from page 311)

long as education is financed locally with only a limited amount of state support, in most states it will be difficult to reach even an annual budget of \$30 per teacher. Unless schools receive additional financial support, Mr. Larson warned, those agencies which tap the wealth of the nation will probably subsidize educational films and, thus influence what we teach. He emphasized the need, therefore, of joining forces with other educational organizations in urging federal aid for public education.

### Who Will Evaluate and Use Them?

Mr. E. C. Waggoner, Director of Science and Visual Instruction, Flgin High School, Illinois, discussed this angle of the educational film field, stressing the importance of proper utilization and checking up on the results obtained. Certain objectives must be kept in mind in using visual aids. Many of them have been prepared to meet certain objectives and in the evaluation of visual aids, we must be ever mindful of the purposes for which they were made.

In 1936 Mr. Waggoner was commissioned by a large corporation to make a survey in five states on the number of 16mm projectors owned by the schools, the type of films used, and the source of the films. He found that not one school in ten made an effort to utilize the visual aids then available in any organized scientific manner. Although this ratio is doubtless higher today, he wondered whether much real progress has been made since that time, citing a deplorable sample of the utilization of classroom films which he had witnessed only a few months ago in a progressive high school. In one school system he found the teachers indifferent to an expensive visual set-up. The reason for this, he believed, was two-fold: (1) they were inadequately paid, and (2) very little provision had been made for an educationally sound program in which maximum use might be made of these visual tools. Some one in all school systems, he advocated, should be assigned the task of administering the visual program as only through qualified, centralized administrative direction can an effective audio-visual program continuously meet the requirements of the post-war period. With close cooperation among those who evaluate, those who produce and those who use, we can anticipate the ever-growing demand for good teaching tools.

Among the good things  
to look forward to in  
**OCTOBER—**

*The New*  
20TH EDITION of

**"1000 and ONE"**

*The Blue Book of Films*

As the use of the motion picture for informative and instructional purposes becomes more extensive and intensive, this annually published, authoritative film reference is increasingly in demand as an indispensable source of information on available subjects.

For years "1000 and ONE" has been a MUST on the desks of the most active users of films in the classroom, the auditorium, in industry, religious work, clubs, community work, etc. You, too, whether you use films seldom or often, will welcome the unique, practical services of the directory in informing you as to the subjects available for your needs, and the sources from which they may be procured.

### Order Your Copy Now!

More than 5,000 films are listed and described in the 20th Edition, carefully classified into 178 different subject-groups. It lists hundreds of new subjects made available since the 19th Edition appeared last Fall. Make sure you receive a copy immediately the new edition is off the press by sending your order NOW!

**PRICE 75c**

**But if ordered with a  
subscription to  
Educational Screen**

**IT COSTS ONLY 25c**

\$2.25 will bring you the magazine for one year and copy of "1000 and One"; \$3.25 pays for a two-year subscription and copy of "1000 and One".

**Educational Screen**

64 E. Lake Street Chicago 1, Ill.

# HERE THEY ARE

for the Visual Field  
A Trade Directory

## FILMS

**Akin and Bagshaw, Inc.**  
1425 Williams St., Denver, Colo.

**Astor Pictures Corp.**  
130 W. 46th St., New York 19, N. Y.  
(See advertisement on page 322)

**Bailey Film Service**  
P.O. Box 2528, Hollywood 28, Cal.  
404 N. Goodwin St., Urbana, Ill.

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on page 279)

**Bray Studios, Inc.**  
729 Seventh Ave., New York 19

**British Information Services**  
30 Rockefeller Plaza, New York 20  
(See advertisement on page 319)

**Castle Films**  
RCA Bldg., New York 20, New York  
(See advertisement on page 273)

**College Film Center**  
84 East Randolph St., Chicago 1, Ill.

**Commonwealth Pictures Corp.**  
729 Seventh Ave., New York 19, N. Y.  
(See advertisement on page 311)

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**Creative Educational Society**  
4th Fl., Coughlan Bldg.  
Mankato, Minn.  
(See advertisement on page 318)

**DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 276)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Encyclopaedia Britannica Films, Inc.**  
1841 Broadway, New York 23, N. Y.  
(See advertisement on page 317)

**Films, Inc.**  
330 W. 42nd St., New York 18, N. Y.  
64 East Lake Street, Chicago 1, Ill.  
314 S.W. Ninth Ave., Portland 5, Ore.  
(See advertisement on page 280)

**Fryan Film Service**  
2nd Floor, Film Building  
Cleveland, Ohio

**Gallagher Film Service**  
123 S. Washington St.,  
Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Walter O. Gutlohn, Inc.**  
25 W. 45th St., New York 19, N. Y.  
(See advertisement on page 282)

**Heffberg Productions, Inc.**  
620 Ninth Ave., New York, N. Y.

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 300-1)

**Institutional Cinema Service**  
1560 Broadway, New York 19, N. Y.

**Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N. Y.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.  
(See advertisement on page 322)

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Nu-Art Films, Inc.**  
145 W. 45th St., New York 19, N. Y.

**Official Films**  
625 Madison Ave., New York 22, N. Y.

**The Princeton Film Center**  
55 Mountain Ave., Princeton, N. J.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 320)

**Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 322)

**Universal Pictures Co., Inc.**  
Rockefeller Center, New York 20  
(See advertisement on page 321)

**Visual Education Incorporated**  
12th at Lamar, Austin, Texas  
Gulf States Bldg., Dallas, Tex.

**Vocational Guidance Films, Inc.**  
2718 Beaver Ave., Des Moines, Ia.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**Y.M.C.A. Motion Picture Bureau**  
347 Madison Ave., New York 17  
19 S. LaSalle St., Chicago 3, Ill.  
351 Turk St., San Francisco 2, Cal.  
1700 Patterson Ave., Dallas 1, Tex.

## MOTION PICTURE PROJECTORS and SUPPLIES

**The Ampro Corporation**  
2839 N. Western Ave., Chicago 18  
(See advertisement on inside front cover)

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13  
(See advertisement on page 279)

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 276)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Gallagher Film Service**  
123 S. Washington St.,  
Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Holmes Projector Co.**  
1813 Orchard St., Chicago 14, Ill.  
(See advertisement on page 314)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on pages 300-1)

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.  
(See advertisement on page 322)

**Radio Corporation of America**  
Educational Dept., Camden, N. J.  
(See advertisement on page 281)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**S. O. S. Cinema Supply Corp.**  
449 W. 42nd St., New York 18, N. Y.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 320)

**Victor Animatograph Corp.**  
Davenport, Iowa.  
(See advertisement on pages 274-5)

**Visual Education Incorporated**  
12th at Lamar, Austin, Tex  
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(See advertisement on page 313)

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309 E. Main St., Richmond, Va.

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**Southern Visual Equipment Co.**  
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(See advertisement on page 320)

**Williams, Brown and Earle, Inc.**  
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## SLIDEFILMS

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(See advertisement on outside back cover and page 303)

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(See advertisement on page 215)

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(See advertisement on pages 300-1)

**Keystone View Co.**  
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(See advertisement on page 305)

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**Keystone View Co.**  
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829 S. Flower St., Los Angeles 14, Cal.

**Southern Visual Equipment Co.**  
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(See advertisement on page 320)

**Spencer Lens Co.**  
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(See advertisement on page 278)

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199 Sheep Shearing



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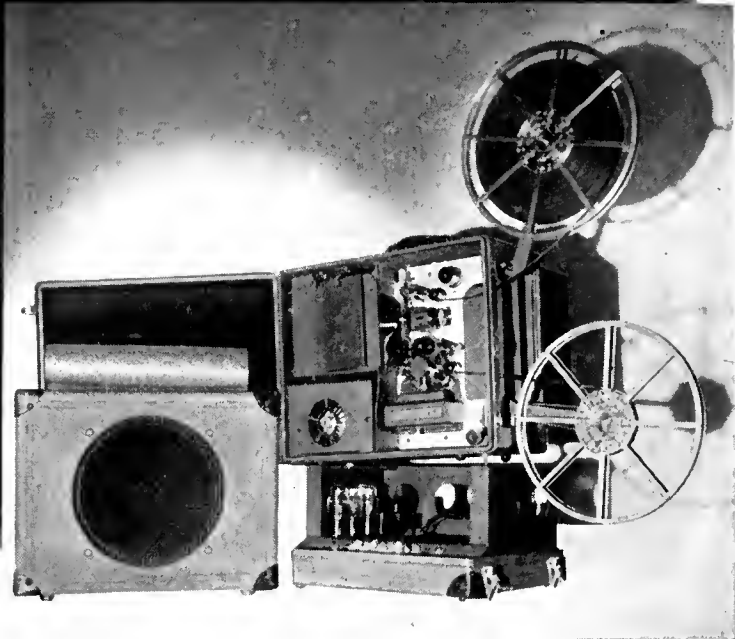
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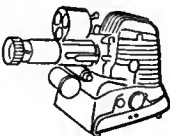
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VOLUME XXIII

OCTOBER, 1944

NUMBER EIGHT  
WHOLE NUMBER 225

## Contents

Cover Picture—Scene from the film "It Can't Last." A special U. S. Navy release for the Sixth War Loan Drive.	
The Challenge of Maturity	Editorial 339
It Can Be Done	Dr. Walter A. Wittich 341
Some Implications of the AAF Filmstrip Program	Major Godfrey M. Elliott 342
Post-War Planning for the Audio-Visual Program in St. Louis	Dorothy Blackwell 344
Who Will Make Visual Aids in the Post-War Period?	Dr. Don C. Rogers 346
Visual Education's Immediate Job	Donald P. Bean 348
The Film and International Understanding	John E. Dugan, Editor 350
The Literature in Visual Instruction A Monthly Digest	Etta Schneider Ress, Editor 352
School-Made Motion Pictures	Hardy R. Finch, Editor 356
New Films of the Month	L. C. Larson, Editor 358
News and Notes	362
Current Film News	368
Among the Producers	370
Here They Are! A Trade Directory for the Visual Field	372

SUBSCRIPTION PRICE

Domestic	\$2.00
Canada	\$2.50
Foreign	\$3.00
Single Copies	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
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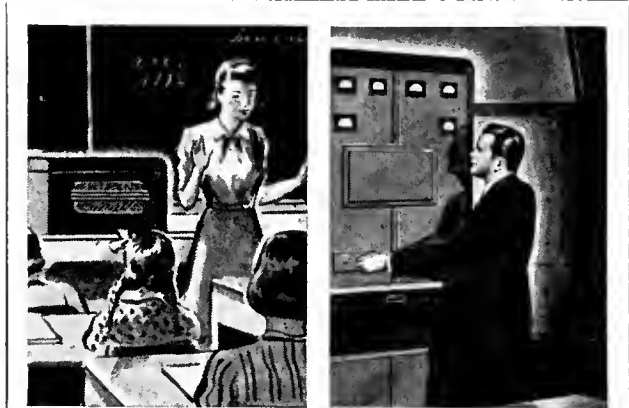
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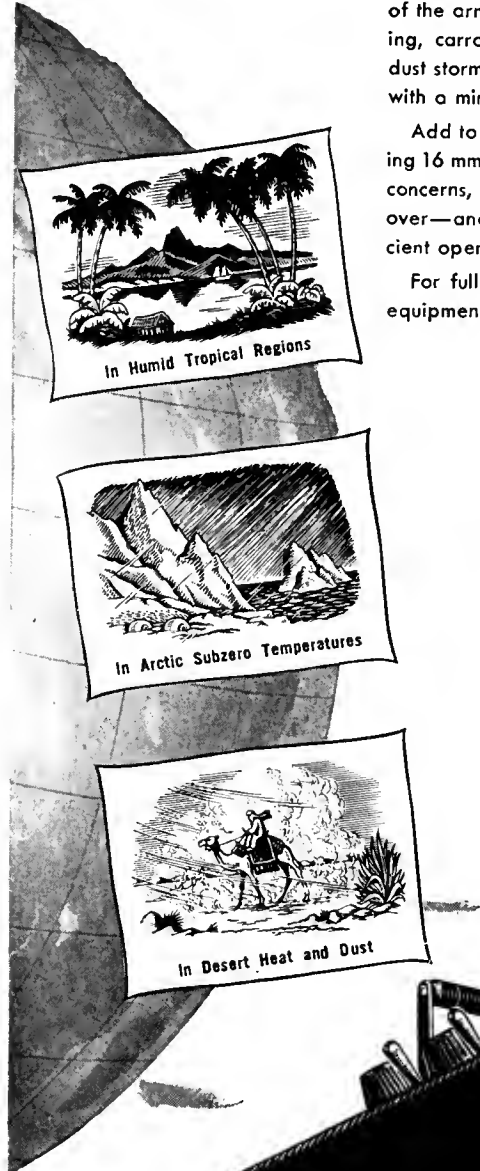
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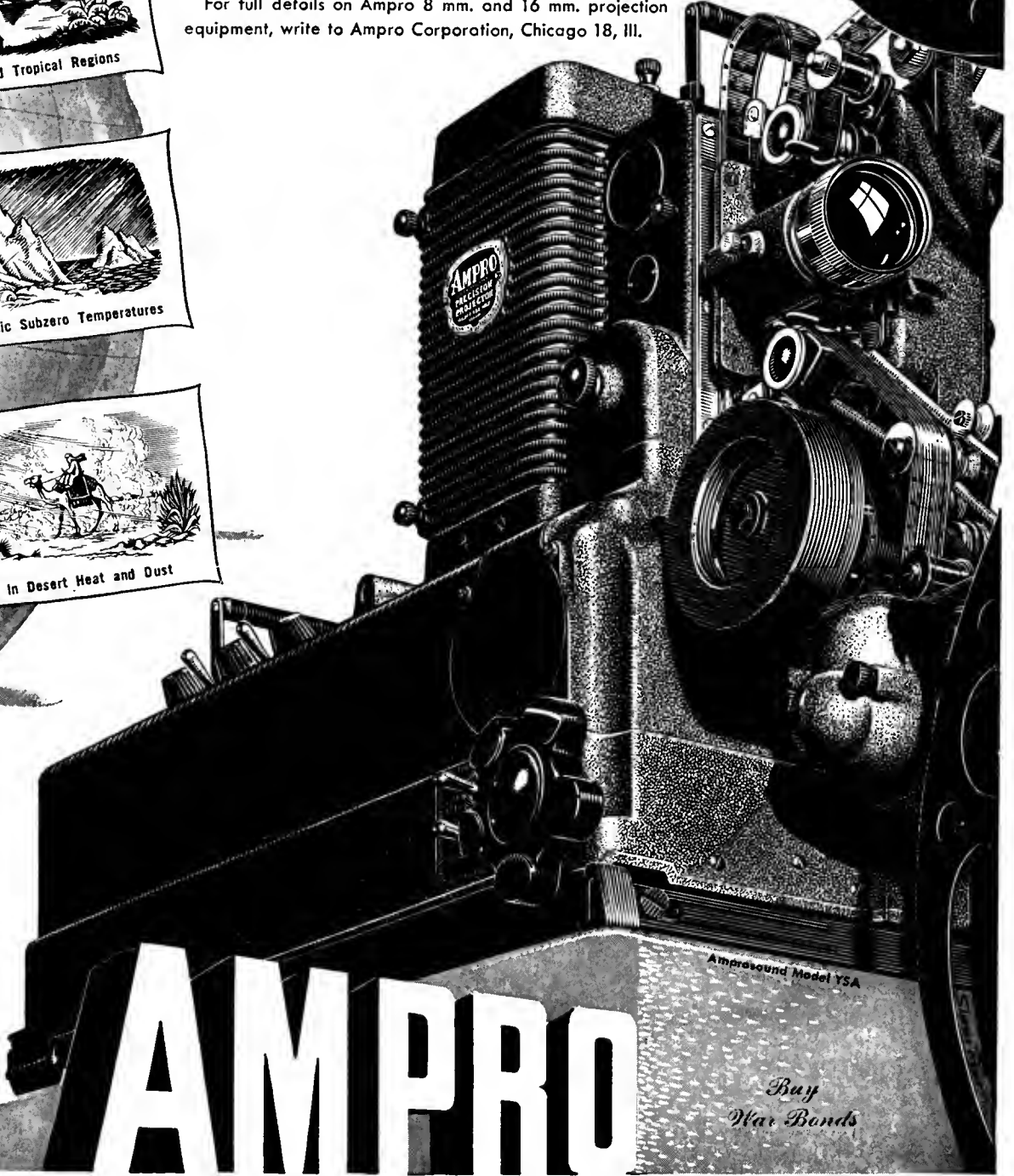
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1944-45

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64 East Lake Street

Chicago 1, Illinois

## *Editorial*

### *The Challenge of Maturity*

**V**ISUAL education should now begin to realize the possibilities latent in it from the beginning but long dormant under academic inertia and learned indifference. The great achievement in war training by visual methods has administered a most wholesome jolt to scholastic complacency. The Army—Navy—Airforce programs have revealed no new truth. The power of the picture, in all forms used by the armed forces, has long been known to many in the teaching field, even though largely ignored. But the war services have done a priceless favor to American education at large by putting the truth into action, on a gigantic scale, before the eyes of the whole national public both lay and professional.

The armed forces had, to be sure, every possible advantage toward making a success of their visual teaching—financial resources unlimited . . . relative maturity in the students . . . utmost incentive to learning, even of "life or death" . . . discipline by military law, not by moral suasion . . . hours-per-week-per-subject as desired . . . and, above all, a rigidly condensed curriculum of limited range, concrete in subject-matter, broken down into specific topics in closely circumscribed areas. It was a very special curriculum for a highly specialized teaching task. It sought intensified learning for immediate utilization. It aimed wholly, and properly, at functional and vocational, not general and cultural training. To teach the action of a gas engine is far from giving a general engineering course. Ballistics and navigation are but details in the vast fields of Physics and Mathematics. In Language the aim was swift mastery of a small work-a-day vocabulary for elementary communication, with no glimmering of the literature or preparation for intelligent conversation. The graduates can certainly ask directions, order meals, tell time, secure lodgings, but they can hardly express a significant opinion on anything.

By ignoring the above obvious considerations which made the war training a decidedly "special situation," it was possible to write, in fine, educational journalese, the famous and endlessly reprinted "Can Schools Teach the G. I. Way?" without reaching the obvious answer "Yes, by becoming training camps." But despite its warp of misconception and woof of misinterpretation that ubiquitous masterpiece has vastly implemented the already powerful influence of the military example. It has fallen under millions of eyes, and stimulated thinking on things visual in countless minds throughout the nation. This stimulus, once the minds have sifted the facts from the flippancies, will lead to action in many quarters hitherto quiescent. Thus a printed effusion that made the judicious grieve and thousands cheer contributes to the impetus that will push visual education across the threshold of maturity.

We have now, we think, sufficiently emphasized our conviction that World War II will serve, conveniently and logically, to mark the end of adolescence and the beginning of maturity for the visual field. The first requirement of maturity is graduation from immaturity. This is a challenge to the visual field to discard its swaddling clothes, pinafores and knee pants, and to stand forth in adult garb. It is equally a challenge to the one educational magazine devoted solely to that field to assist this change by fuller and wider service than it has ever rendered before. Both challenges will be met.

This coming-of-age for visual education can be neither instantaneous nor automatic. Time and reflexion will be required to make selections for discard, for modification, for addition, in the present-day economy. In both materials and methods there is much "old" to be junked, and there will be more and more "new" to be accessioned. A transition period, long or short, is inevitable. At least three factors will tend to lengthen that period: (1) the wide extent of the still undeveloped field, (2) the habitual money-shortage, real or imagined, in the schools, (3) the chronic drag and lag of educational tradition. The greatest single factor to counterbalance all these, and shorten greatly the transition period, will be an adequate medium for full and free intercommunication between all elements involved—the thinkers who plan, the consumers who use, the producers who create and supply. It is vital that teachers, administrators, producers, distributors, speakers, writers, research workers be able to learn of each other's ideas and achievements. When the right hand knows what the left hand is doing we can save enormous duplication of effort and repeated trips up blind alleys. Our visual literature can outgrow its ingrained habits of repetition, platitude and cliché. Even that immortal fossil, "the old Chinese proverb"—about one picture being worth from 1000 to 10,000,000 words, depending on the writer quoting it—may finally be brought to a long and well earned rest.

That essential medium will be a strong periodical, ably managed, adequately staffed, with large and national circulation and a wealth of content ample to meet all needs of the growing field. To supply such a magazine is a challenge of the first order. The EDUCATIONAL SCREEN accepts that challenge.

#### *A New Publisher*

**T**HE all-important first step toward greater service to the visual field has been taken. With keenest pleasure we announce that Donald P. Bean assumes full charge as Publisher of the EDUCATIONAL SCREEN from the opening of the school year 1944-45. His long experience in magazine and book publication as Director of the University of Chicago Press, his publishing of

the famous series of visual textbooks by leading members of the Midway faculty, his handling of the early Erpi-Chicago film distribution, his years as Director of Interpretation at Colonial Williamsburg, his recent notable service in the commercial field as Educational Consultant for NAVED, and finally his nation-wide personal contacts with outstanding figures in the educational, visual, and publishing fields—all these are rare qualifications for his newly chosen task, namely the building of EDUCATIONAL SCREEN into the medium needed by the visual education field.

### **Emphasis on Curriculum Research**

EDUCATIONAL SCREEN is also pleased to announce that Walter A. Wittich of the University of Wisconsin is the latest addition to the staff of its departmental editors. Dr. Wittich will write articles on curriculum research and will edit a new department of the periodical reviewing all studies in this field. Dr. Wittich's own important studies and his recent appointment as the acting Director of Bureau of Visual Instruction of the University of Wisconsin's Extension Division give real significance to this announcement. Dr. Wittich's first article on curriculum research will appear in the November issue of EDUCATIONAL SCREEN.

### **An Instructional Materials Center**

THE University of Chicago makes the important announcement of the establishment of a "Center for Research on Audio-Visual Instructional Materials" as a part of the Department of Education. The plan is unique and holds interesting potentialities for the promotional of visual instruction.

Numerous functions will be assigned to the Center. It will give graduate students and faculty members a headquarters for visual research. Teachers and administrators from outside institutions can come, for visits of any length, to examine the latest developments in audio-visual material. The Center will set up a system for gathering qualified opinions from all parts of the country to determine what subjects should be filmed for the curriculum, and to review the proposed content for each film.

The Center will organize research projects on numerous topics: The effect of having different narrators in a sound film upon learning and retention; the desirability of developing film techniques that provoke pupil participation; how make motion pictures bring about maximum subsequent learning activities; relative values of color and non-color in films on various topics; the values of sound and silent films dealing with exactly the same material, etc., etc.

An example of such research is already under way by the Center. An Encyclopedia Britannica film, "Common Animals of the Woods," has been produced with straight narrative accompaniment. Another version has been made in which the accompanying voice asks questions on the picture and pauses to give classes time actually to answer. The two versions will be widely used in experiment, results tabulated, and conclusions reached as to relative teaching value of the two types of vocal accompaniment.

Another problem—proper classroom utilization—will

be a major concern of the Center. Expert demonstrators will operate in schools; courses will be given at the Center; researches will be set-up; advisory service will be made available to interested schools and administrative bodies throughout the country.

The possibilities of valuable service from such educational activities give this announcement unusual significance at this time. N. L. G.

### **The Sixth War Loan**

NOVEMBER 7 will decide the occupancy of the White House, but it will not win the war. November 20 is the date set for the beginning of the home front's most critical campaign. The importance of that campaign and the role which films can play in its successful prosecution are outlined in the article, "Visual Education's Immediate Job" by EDUCATIONAL SCREEN's new publisher, which will be found on pages 348 and 349 of this issue.

Merriman Holtz, a leading visual education dealer on the West Coast, and First Vice-President of the National Association of Visual Education Dealers, has been persuaded by the Treasury Department to leave his business for three months for the purpose of directing the 16mm. film activities for the Sixth War Loan Drive. The important role of state chairmen appointed for the Drive is outlined in the article. The following national advisory committee has been appointed to assist in the Drive:

#### **National 16mm War Loan Advisory Committee**

- Chairman*—Horace Jones, Victor Animatograph Corporation, New York, N. Y.  
*Secretary*—Murray Goodman, Castle Films, New York, N. Y.  
 Wells Alexander, The Distributors' Group, Inc., Atlanta, Ga.  
 B. A. Aughinbaugh, State Supervisor of Visual Education, State Department of Education, Columbus, Ohio.  
 Donald P. Bean, Educational Screen, Chicago, Ill.  
 Camilla Best, War Film Coordinator, New Orleans Public Schools, New Orleans, La.  
 Thomas Brandon, Brandon Films, Inc., New York, N. Y.  
 O. H. Coelm, Jr., Business Screen, Chicago, Ill.  
 Bruce A. Findley, Supervisor Visual Education, Board of Education, Los Angeles, California.  
 C. A. Fisher, President, National University Extension Association, University of Michigan, Ann Arbor, Mich.  
 Eric Haight, Films, Inc., New York, N. Y.  
 Harry Kapit, Walter O. Gutlohn, Inc., New York, N. Y.  
 William F. Kruse, Bell and Howell Company, Chicago, Ill.  
 L. C. Larson, Chairman, Educational Film Library Association, Indiana University, Bloomington, Ind.  
 W. H. MacCallum, Modern Talking Picture Service, New York, N. Y.  
 Richard F. O'Neil, President, National Association of Visual Education Dealers, Visual Education Service, Boston, Mass.  
 Frank Rogers, Jr., Ampro Corporation, Chicago, Ill.  
 Russell C. Roshon, New York, N. Y.  
 A. Wertheimer, Radiant Mfg., Co., Chicago, Ill.  
 Bertram Willoughby, Ideal Pictures Corp., Chicago, Ill.  
 Col. H. L. Winton, Movie Makers, New York, N. Y.
- A series of regional meetings of both national and state committees are now in progress under Mr. Holtz's guidance. Now IS the time for all school people to come to the aid of their country.

# It Can Be Done

*A suggested method for diverting "entertainment" habits into effective classroom habits.*

DR. W. A. WITTICH

Acting Director\*, Bureau of Visual Instruction  
University of Wisconsin, Madison, Wisconsin

WHY do we as adults attend motion pictures by the tens of millions each month? Why are we so enthusiastic about pushing our half dollars through the ticket window for the privilege of watching fiction, biography, current events and news paraded before us in a series of flickering shadows of light and shade? Is it because of our love of adventure, or is it because of our inherent wish to seek some means of escape from realities which so ruthlessly press us? Or are these one and the same? Do we love adventure because it does offer escape from reality?

Perhaps, just as the psychologist says of the comic strip, we love comics because reading them gives us an opportunity for self-aggrandizement as we survey as critics the ridiculous antics of the comic strip character. Or, as we read them, we can secretly identify ourselves with the romantic accomplishments of the heroes. Similarly, the entertainment films give us opportunity for release, opportunity for identifying ourselves with heroic action and adventure, and opportunity to escape care for a few brief hours of association with dreams, unfulfilled ambitions, and heroic flights of fancy. That adults are not the only ones addicted to the entertainment film is evidenced conclusively by the studies sponsored by the Payne Fund in the early 1930's and substantiated again and again since that time by psychiatrists, doctors, and social workers.

Thus it is that the entertainment film has made for itself and established for itself a lasting impression upon the conscious and subconscious thinking of some 130,000,000 Americans. Thus it is, also, that the school child finds himself tremendously influenced by his associations in the world of the entertainment film; and so it naturally follows that, when the sound film is used in educational or classroom work, the heritage of Hollywood, this tremendous impression built up through association with romantic fantasy, leaves its indelible impression, and influences children's relationships with films in any form.

It is not to be thought strange that, when the announcement goes out to children whether they be at the primary, intermediate, junior or senior high school level, the reaction is often: "Hurray! We're having a movie!" or "Good! No school this afternoon! We're having a movie!" or "A movie? Swell! Who's in it?" But imagine their chagrin, even the shock, when they find that in contrast to technicolor, adventure, and dazzling heroines, an 8-minute black-and-white sound film on "City Water Systems" or some allied text-film subject is presented. In many cases the teacher herself is under the spell of the Hollywood heritage, not

that there is anything wrong with it in and of itself but rather that its influence upon the classroom and the children in it is to be reckoned with.

Let's see how this influence may operate in a classroom where the teaching or text film is introduced. When the child recognizes that instead of a western thriller he is confronted with a film in which heroes and heroines are absent, he is apt to experience any number of feelings ranging from boredom to resentment at being "let down." If he should be asked to respond to a testing situation which may grow out of seeing the film, his reaction may be even more marked. In short, the teacher is confronted by the typical child who has grown up under the impression that movies are entertainment, relaxation, freedom from work, or a Saturday afternoon at the downtown theater. To this child it makes little or no difference at first that the true educational sound film or text film is a vitalized experience in learning, learning which has heretofore been delimited and often inhibited by the inflexible format of texts or supplementary books. It may make no difference to this child that before his eyes 24 frames of pictures are being reviewed each second, that 1,440 of these frames are blending themselves each minute to make up the motion he witnesses. He may little realize that, through the medium of the 14,400 separate pictures which have been paraded before him during a ten-minute sound picture, the doors of a text-book bound geography are being opened wider and new vistas are being released upon his consciousness in all their authenticity, in all their reality, with all their environment sounds, in an effort to reveal to him a picture of life as it actually exists in the far-off Congo, on the steppes of Russia, or on the rocky, wind-swept shores of the Aleutians.

From my own experience, I can cite the existence of a great barrier among children when attempting the transition from the "entertainment" habit to the text or teaching film attitude. During the past year we secured a projector, good films, and specific text-film subjects which were curricularly valid to the course of study being pursued. The films did a clear and vivid job of explaining scientific laws and concepts which are often confusing to children. The films were announced, shown, discussed, reshown, and then followed by an evaluation in the form of a prepared 50-item objective test. Several children were noticeably bored and a few were actively disinterested. I chose one boy who was known for his honest and uninhibited appraisal of things about school, and we talked over this business of really working at films instead of being

\*Dr. Wittich was formerly Supervisor of Curriculum for the Madison, Wisconsin, public schools.





(Left) Planning an AAF filmstrip. (Right) At each step the filmstrip is checked by technicians frame by frame.

## Some Implications of the AAF Filmstrip Program

*Telling evidence from war training centers of a larger role for still picture projection in the post-war classroom.*

MAJOR GODFREY M. ELLIOTT  
Training Aids Division, Office of Ass't Chief of Air Staff  
Training Headquarters, Army Air Forces

IT is still too early to write intelligently of the detailed part that audio-visual aids are playing in the military training program of this war, for the very simple reason that no one is yet in possession of sufficient facts. However, it is safe to assume now that when the full story is known, the school will be unable to ignore the significant role which the filmstrip has played in the training programs of the Army and Navy and the consequent implications for classroom teaching. Of all the training aids used by the Army and Navy—and this would include all the familiar visual aids as well as many new ones developed specifically for wartime use—none has been used more successfully in situations closely paralleling classroom use than has the filmstrip.

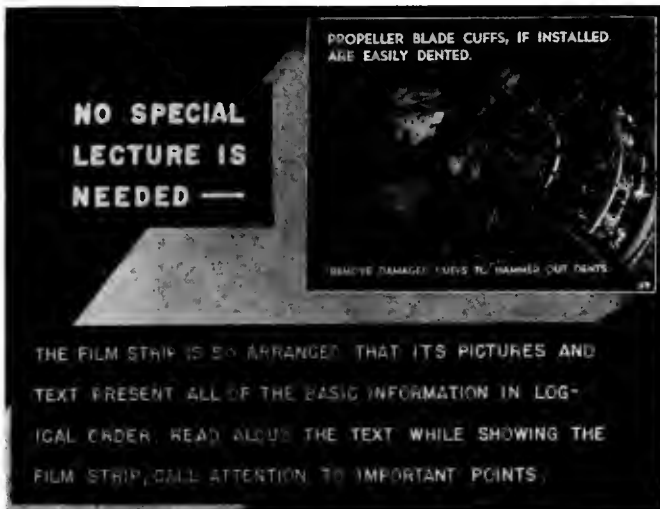
Although no one of the armed services would claim exclusive credit for developing new and improved forms and uses of the filmstrip, the Army Air Forces program of filmstrip production and utilization clearly indicates some of the implications which the filmstrip holds for post-war classroom teaching.

First of all, Training Aids Division, Office of Assistant Chief of Air Staff, Training, in administering and supervising the Army Air Forces training aids program, has attempted to place the filmstrip in its proper perspective with relation to other audio-visual aids. This can best be illustrated by stating the basic premises which have guided the Army Air Forces filmstrip program: (1) the filmstrip is most useful in group situations controlled by an instructor, (2) it is not a preferred medium for presenting technical and mechanical

subjects and (3) the filmstrip is not a substitute for the training film or any other major visual aid, but is a visual aid of major character within its own right.

Second, the Army Air Forces has tried to capitalize upon the inherent advantages of the filmstrip, and through its own filmstrip production units has helped to make the present-day filmstrip a visual aid that is vastly improved over the filmstrip as the school knew it four or five years ago. To those who remember the filmstrip as a series of pictures or drawings not too well related and each with but a word or phrase for identification purposes, it would be a revelation to examine the filmstrip as now produced and used by the Army Air Forces. The filmstrip is now improved both visually and psychologically; each frame is individually planned for visual presentation, and each sequence of frames is planned so that it develops logically the lesson to be taught. Instead of limiting its text material to a few identifying words, the filmstrip now has its explanatory captions and labels especially chosen and arranged so as to make each frame virtually self-explanatory.

The Army Air Forces has deliberately refrained from embarking upon any serious program of sound filmstrips, with the result that less than one percent of its official filmstrip releases are accomplished by sound records. Although a few research studies have indicated that the sound filmstrip is superior to the silent filmstrip under carefully controlled teaching situations, and for certain industrial and commercial uses, the fact remains that the average instructor tends to regard and use the sound filmstrip as a self-contained "canned" lesson, with the result that such an aid immediately becomes only an unsatisfactory substitute for a sound motion picture losing much of the inherent flexibility



(Army Air Forces photos)

(Left) Frame from a filmstrip designed for AAF instructors. (Right) The filmstrip is combined with actual practice.

of the filmstrip and gaining none of the advantages of the training film. This has been the experience of the armed services; whether it will hold true for the classroom still remains to be seen. For similar reasons the Army Air Forces has refrained from the publication of detailed "Lecture Notes" to accompany its filmstrips, holding that the filmstrip should be so constructed as to obviate the necessity for supplementary printed explanation. The preparation of a lecture to accompany the filmstrip, whether recorded on disc or printed in pamphlet form, has in most instances failed to increase the usefulness of the filmstrip to the armed services. Recognizing this fact, the Army Air Forces has attempted to produce its silent filmstrips with just the correct amount of written text contained in each frame—enough text to give the instructor and trainee a basic explanation, but not so much that it burdens the filmstrip with excessive wordage.

Returning to the first of the basic premises stated above—namely, that the filmstrip is most useful in a group situation controlled by an instructor—it has been the experience of the Army Air Forces that filmstrips have been most successful when used in its Technical Schools where the training program closely parallels the school's classroom situation. Whether the Technical School is concerned with training instrument specialists, propeller mechanics, radio and radar technicians, aerial photographers and darkroom technicians, or basic aviation mechanics, it has used the filmstrip to accompany the program of training step by step. It has been found, for example, that while a training film may be of considerable assistance in orienting the trainee at the beginning of a major phase of aircraft propeller mechanics, it is the filmstrip which proves most successful in teaching the details that are to be mastered within each phase. Experience has shown that in most situations the filmstrip is superior to the motion picture, models, or posters in treating subjects which demand detailed study and a considerable amount of supplementary discussion in their presentation, since the filmstrip enables the instructor to hold on the screen those visual details that need intensive study by the trainees. This can in no way be interpreted as meaning that the

other audio-visual aids are any less effective in selected situations; it is to remind one that each major audio-visual aid has certain situations in which it is superior to others.

All of which leads to the rather obvious conclusion that the filmstrip, as used by the armed services during this war, deserves to play a much more significant part in the post-war classroom than it has ever played. Its simplicity, its economy, and its inherent teaching qualities definitely characterize it as one of the major visual aids. Its post-war uses in the classroom can be predicted easily on the basis of its military uses. Certain areas of science and vocational trades, for example, are most certain to provide fertile opportunities for effective use of the filmstrip, as will some phases of geography and other social studies. Its future in the classroom will depend upon intelligent production of filmstrips especially for the classroom and upon their effective use by the teacher, with both factors predicated upon a thorough understanding of what the filmstrip can and can not do.

### Proceedings of Madison Institute

Those who are struggling with programs for visual education meetings in the hope of making them vital and stimulating to large groups of teachers would do well to study carefully the Proceedings of the Second Annual Visual Education Institute held at the University of Wisconsin, Madison, July 17-21, just issued. The thought given to the arrangements for demonstrations and to the detailed program is apparent in the high quality of this record.

The program was well attended and elicited more than usual interest and discussion from the audience of classroom teachers and administrators. Visual Education needs more meetings of this variety.

Copies of the Proceedings are available at \$1.25 each, from W. A. Wittich, editor, 351 W. Wilson St., Madison 3, Wisconsin.

# Post-War Planning for the Audio-Visual Program in St. Louis

*A great city system's plans for a long-range visual program, carefully planned and adequately financed.*

DOROTHY BLACKWELL

Division of Audio-Visual Education  
Board of Education, St. Louis, Missouri



(Above) This English fisherman and fisherwoman are among the three hundred foreign dolls made by the WPA Visual Aids Project and loaned to schools by the Division of Audio-Visual Education.

(Left) Children, interested in early St. Louis, visit the exhibit of furniture designed many years ago.

FOR each generation there are new frontiers to be explored, new challenges to be faced, new problems to be solved. Public school education stands now on the boundary of a new frontier. The challenge it faces is the responsibility of developing a generation of young people who can think for themselves and who can interpret in terms of a better America the complex changes resulting from this war. It is significant that these changes are revolutionary rather than evolutionary. A whole generation of progress has been telescoped into a few brief years. Education's problem is how to give students the understanding essential for intelligent living in the post-war world.

It is now obvious that traditional educational methods are inadequate for the task ahead. An understanding of the post-war world can not be acquired solely through the memorization of one man's opinion as recorded in a textbook. New teaching materials and new techniques are necessary to give teachers and students alike, the knowledge and training required to achieve the objective of a better America.

Fortunately some of these new teaching materials and techniques are now available through the program of audio-visual education. The motion picture, the radio, and all the other audio-visual teaching aids have proven their effectiveness, both in school classrooms and in the educational programs of the armed services.

They offer a medium through which students may understand the changes brought about by the war and they furnish teachers with new ideas to replace many of their traditional concepts and habits.

Teachers, as well as the students in their classes, will need to become acquainted with scientific discoveries and technological progress. They will need to understand the new manufacturing processes that have come from the laboratories of the world; and how these new processes and products will not only change folkways, but will help solve some of the economic and political problems of the future. Just as James Watt and Thomas Edison did more to influence the life of the average man than did Napoleon, so the discoveries inspired by this war will have a more far-reaching influence on life in the future than the conquests of the battlefields. Discoveries in medicine that will prolong life, developments in the field of electronics, the development of new metals for use in transportation and prefabricated housing, the discovery of new plastics and other synthetic raw materials, and the technological advances in transportation and communication are all potential factors for the creation of a better world in which to live.

In order that teachers may understand scientific and technological discoveries and use them to achieve a richer, fuller and more secure life for all peoples in the

future, they must experiment with new techniques in teaching. Never before has it been as important for educators to use all available teaching materials to keep themselves informed, and to stimulate intelligent discussion among student groups. It is only since the United States entered the war that education has begun to realize and understand its tremendous potential power. To education, and to education alone, is given the opportunity to develop a generation of young people who will be trained to think for themselves; who will be able to face with confidence each problem that arises, knowing that within themselves lies the capacity for its solution.

Never before in the world's history has this capacity for making wise decisions been as vital as it is today and will be in the future. Never before have the world's problems been so complex. The world faces new frontiers in which there are but few landmarks for guidance and no clearly charted maps. In a democracy problems must be solved through the sum total of the cumulative thinking of its members, based upon their individual background of experience. The challenge to develop a generation of young people who can think for themselves is a new frontier for education.

To meet this challenge school systems must take fuller advantage of audio-visual teaching aids. The military educational programs have devised new teaching techniques and materials for use in this field which can be adapted to public school education, and after the war commercial producers will seek peacetime outlets for these new devices and ideas in the public schools. It is wise then, that the school systems begin now to plan long-term programs so that the necessary budgetary provisions may be made to purchase post-war visual materials and modern projection equipment.

The St. Louis Public Schools, which have pioneered in the development of audio-visual education, are now preparing for the future. In the fall of 1942 a Committee on Visual Education was appointed by Philip J. Hickey, Superintendent of Instruction. This committee, composed of classroom teachers and principals, cooperated with the Division of Audio-Visual Education in making an extensive survey of the present visual education program and in developing a long range program for post-war expansion. The survey revealed a pronounced increase in the interest of the teachers in the use of visual materials for classroom instruction, which is significant in view of the fact that the St. Louis Schools have used such materials as a vital part of its teaching program for the last forty years. The committee found that not only is the Division of Audio-Visual Education unable to supply all the materials and teaching aids requested, but that the supply of audio-visual projection equipment is inadequate to meet the increased demand.

Basing its recommendations upon the findings of this study, the Visual Education Committee and the staff of the Division of Audio-Visual Education formulated a four-year plan to cost approximately \$135,000. This plan, if it is carried out, will equip each school building in the city with adequate visual education equipment and provide, through the Division of Audio-Visual Education, an adequate supply of up-to-date motion picture films.

The Visual Education Committee emphasized in its report the importance of expanding the exhibit and loan collections in such classifications as world geography, intercultural relations, aviation, conservation, chemistry and other sciences, nutrition and health, and in materials appropriate for use in primary activities. It was urged that new collections of other visual materials should be purchased, including additional photographs, filmstrips, lantern slides, kodachrome slides, phonograph records, mounted mammals and birds, rocks and minerals, industrial products, historical exhibits and apparatus for scientific experiments.

The effective use of these visual materials requires careful discrimination in their selection by the classroom teacher. She should preview any films she considers using to determine if they will contribute directly to the general purposes of education to which the classroom activities are directed. If the film is worth the time required to show it, usually from twelve to fifteen minutes, then it is worth the time it takes to make sure it achieves its purpose—that is the time required to give the film a chance to stimulate critical thinking, intelligent discussion, additional research, creative writing, and in many cases, a plan of worthwhile action.

The St. Louis Schools recognize that the value of the new teaching materials depends upon improvement in the techniques of using them. Teachers, especially trained in audio-visual education, are assigned to the staff of the Division of Audio-Visual Education to work with in-service and student-teacher groups in the utilization of visual aids. They are not assigned as supervisors, but are available upon request to give individual



Motion pictures are used to provide children with unbiased information needed for clear thinking.

or group instruction in improving the curriculum through correlating visual teaching materials.

Recently the responsibility for the development of radio education in the public schools was assigned to the Division of Audio-Visual Education after the Board of Education's unanimous decision to apply to the Federal Communications Commission for the assignment of a frequency modulation wave length in the high frequency spectrum allotted to education. A Committee on Radio Education, composed of teachers and principals, has been appointed to serve as a policy-making body, similar to the Visual Education Committee. This committee is working with the Division of Audio-Visual Education in the planning and production of educational broadcasts, the development of

radio techniques in high school workshops, and the intelligent utilization of radio programs.

In planning for the future, the Division of Audio-Visual Education and its correlated committees recognize the importance of these two fundamental points:

1. To make the most effective use of all of the audio-visual teaching materials available, and
2. To take advantage of new teaching aids and techniques as they are developed.

Through this program the Division of Audio-Visual Education, under the leadership of Miss Elizabeth Golterman, is seeking to provide some of the educational tools essential to give students a clear understanding of the problems they must face in an ever-changing, dynamic civilization.

## Who Will Make Visual Aids in the Post-War Period?\*

*The ultimate need for "textfilm companies" in production for the visual education field.*

DR. DON C. ROGERS

Assistant Superintendent of Schools, Chicago

A PROMINENT newspaper columnist, literary critic, and author of seven novels, told me over the luncheon table that he had about decided to write an elementary school textbook. He had heard that certain elementary school textbooks, notably reading series, have been used in schools by the millions, in one or two cases more than fifty million. Although a man of prestige, in fact, one of America's "big names" in the literary world, perhaps less than one hundred thousand copies of his seven novels had been sold to the public. Therefore, he was about to invade the school textbook writing field.

Knowing that this newspaperman-novelist possessed a highly individualistic personality, reveled in the unusual, employed a flamboyant vocabulary in his writings, and chafed at conventions, I asked him "if he knew what he was getting into." With genuine surprise he asked me what I meant.

For the next thirty minutes, I laid before him a pattern of elementary school textbook writing procedures, involving such things as (a) sticking objectively to research findings regarding concepts that children use and need rather than items of author-interest, (b) limiting the textbook's vocabulary to words within the first few thousand most frequently used words as reported in Thorndike's Word List or found to be of a certain median grade level in the Buckingham-Dolch composite list, (c) the introduction of only a limited number of new words per page in the lower grades, (d) inclusion of exercises for drill and review,

(e) provision for the periodic use of objective-type tests, and other features which a textbook publisher would require. When I concluded, he commented with finality, "I wouldn't stultify my mind by writing a school textbook."

Once in Hollywood, California, I was cornered by two motion picture directors, both of whom had directed entertainment film "hits" winning nation-wide acclaim. They put me through a sort of voluntary third degree about the feasibility of their access to a wealth of past pictures in the libraries and archives of the motion picture industry, which they felt could be drawn upon and converted by cutting, splicing, inserting, labelling and adapting to educational usage.

I told them about the specialized nature of classroom films and the fact that up to that time no instructional film company had ever been out of the red, and raised so many questions and problems that they must have become discouraged because they have not yet entered the classroom film field.

These two examples are given to illustrate the fact that the production of instructional films is a scientific, psychological, technological, educational and promotional undertaking, involving subject-matter specialists, educational experts, motion picture technicians, and business men. Thus, whoever produces instructional films in the future will have to encompass a co-operative staff of experts in all of these fields.

Who will produce instructional films in the future? The public school teacher, principal or supervisor? The college professor of biology, or physics, or social studies? The makers of projection equipment? The Hollywood-type motion picture industry? The federal government or some of its various branches? Special interest groups? Private firms specializing in classroom films?

\* Address given at the Sixth Midwestern Forum on Visual Teaching Aids, Chicago, July 22.



It is certainly true that an occasional teacher will produce a film as a sort of hobby. But films made by hobby-inspired teachers will scarcely scratch the surface of classroom usage. For one thing, the average cost of an instructional sound-film has been about \$7,500 for a ten-minute reel—perhaps two-thirds that sum for government-made films.

I venture to suggest that films made solely by subject-matter specialists will be too long, too technical, with too insignificant coverage of the whole curricular field, and probably not meeting either classroom or motion picture standards.

Motion picture equipment firms would enter the film-producing field only to provide an outlet for their product. But classroom films are now so widely used that there is no necessity for that reason, and they will have their hands full making a high quality of equipment that will meet the demands of teachers.

It is likely that only the Hollywood-type companies, the government, special interest groups, and private classroom film companies deserve serious discussion.

The Hollywood-type producers have the capital and the motion picture technicians and equipment but I venture to predict that eventually they will tear their hair in despair, trying to conform to classroom standards of usage, particularly authenticity. Furthermore, the type of films they produce will probably tend to give the public the impression that films are "entertainment" for children so that teachers can avoid work. Furthermore, there probably isn't enough profit in classroom films to lure entertainment-type producers into this field—and keep them there.

The United States Office of Education is now engaged in production of educational training films, having produced or in process of producing some 500 titles within the past four years, and circulating some 32,000 prints. However, the U. S. Office of Education got into this field to meet a war-training emergency, and will probably withdraw as soon as the war is over whether it wants to or not! Let me read you the testimony of the Assistant to the Commissioner before the House of Representatives Committee on Appropriations. "When we were faced, in the spring of 1940, with the obvious fact that this country would soon be in all-out preparation for national defense, if not eventual participation in the war, we naturally began to plan in the Office of Education, for utilizing the existing resources of the whole vocational education program throughout the States. Our primary purpose in making these films was to assist absolutely green, inexperienced shop mechanics who were going to be brought into the war-training program by the thousands in the vocational schools to teach these programs. There was no time available to put them through normal teacher-training courses which we usually do in leisurely peace-time pursuits before they go on the job. We had to give them a pattern of what good methods of teaching specific shop skills will do, which they could follow." That this program has been highly successful in serving its intended purpose, everyone—so far as I know—will agree. Whether it will continue after the war is highly debatable.

In the final report of the Committee on Appropriations, the chairman of the committee stated, "It would appear to the committee that this visual aid program has substantially served its purpose in the war effort, and in doing so has opened a field in education that may be more properly and successfully covered by private industry." The appropriation for production of visual aids by the U. S. Office of Education was \$2,000,000 for 1944. After the committee hearings, when the appropriations bill authorizing 1945 appropriations was printed, it included only \$207,312 for visual aids, and I understand in the final act as passed, this sum was later cut to \$175,000 providing only enough to wind up the production of films which have already been started, and further stipulating that U. S. Office of Education films "shall be sold at a price sufficient to pay the whole cost of production".

Thus, whether you and I like it or not, our question concerning who is going to produce classroom films seems to be partly answered. Apparently, they will not be produced by the government. And this applies to C. I. A. A. films for two reasons, first, because this agency was created solely as a war emergency agency—to keep the Germans from winning over South America, and second, because this agency should be included in the special interests group.

Special interests groups desire to use the schools for advertising some product or to indoctrinate children with certain ideas. However, schools cannot afford to permit advertising and indoctrination propaganda with their half-truths, glorifications, and other distortions to enter the classroom via films. If we do, the visual education program will eventually be ruined. Previously, this question came up for discussion at the University of Wisconsin Visual Education Institute. Someone said, "Why not use propaganda films? They are very interesting. And besides, there is propaganda in everyday life, so why not subject the children to it, and get them used to detecting propaganda?"

"Let the user beware" is not an acceptable standard for classroom text films. *Truth* is too vital to teaching to have advertising and indoctrination insinuated into the classroom where barriers of resistance to propaganda are down. At least, in the lower grades where children are immature. In the neighborhood theater, it may be different. Let the children use their propaganda-detecting abilities there. But, in my opinion, school boards, administrators and teachers should no more permit films produced for advertising and indoctrination into their classroom than they would textbooks advertising Lydia Pinkham's Vegetable Compound or indoctrinizing with Anti-Semitism. In the long run, if classroom text films are to develop into universal use and into a fundamental teaching tool, we must discourage their production by special interest groups.

Of all probable producers, the ones most likely to survive and to win and retain the confidence of the teaching profession are the specialized private firms—similar to the textbook publishers—who will produce instructional films for classroom use and devoid of any other purpose.

# Visual Education's Immediate Job

DONALD P. BEAN  
Publisher, Educational Screen

**T**HE emphasis being placed on postwar plans for all phases of American life, including school programs, should not blind anyone to the realities of the military situation and the fact that America still has a war on its hands. Americans cannot overlook that grim truth if those interested in visual education carry out their responsibilities and opportunities in the Sixth War Loan Drive, November 20-December 16.

Up to the present time this is, in many ways, the most critical of all war efforts. The Treasury Department, which discovered the power of the 16mm film in the Fifth War Loan Drive, proposes to mobilize all 16mm projectors for the Sixth War Loan in much the same way that private boats were requisitioned in Britain for service at Dunkirk.

Now that military activities are proceeding satisfactorily, there exists a real threat to the successful prosecution of the war effort in the danger of relaxation of public interest and support of war activities on the home front. The public does not realize how costly such a lull in the vigorous prosecution of the war would be in American lives and money. They must be made aware of the fact that the enemy is still there, and that the war is not yet won. After Germany has been defeated, there is still Japan. And after the fighting ceases, heavy expenditures will still be required to police conquered territories and feed and clothe eleven million men during the orderly process of demobilization and re-absorption into civilian life.

The problem is essentially an educational task, and a difficult one. Presenting the real facts to the entire country, in order to motivate the entire population to "Finish the Job," offers a real challenge to those interested in audio-visual aids. The public is vaguely aware of the role which visual aids have played in the enormous task of training our vast military establishment. We now have an opportunity of proving their potency in reaching the entire country with this important public message. Readers of EDUCATIONAL SCREEN will be interested in this preview of these plans and the important part which they can play in their realization.

Special and exclusive 16mm releases—eleven of them—have been prepared for this program. The films were produced from special Army and Navy combat photography, and specially edited in powerful releases for this specific task. Six of the films were prepared by the Army Pictorial Service, and five by the Navy.

The Army releases are all 2½ minute trailers with the following titles:

- Every 2½ Minutes**—a moving presentation of the inexorable toll of war as epitomized in the death of an American soldier every two and a half minutes.
- Hands**—those in civilian life and those in the armed services, contributing to final victory.
- Silence**—of conquered battlefields and home, as contrasted with the din and realities of war.

**The Line is Busy**—on war messages and telegrams of notification.

**\*Just for Remembrance**—depicting the facilities for returning the souvenirs of American dead to their loved ones.

**\*Justice**—as it is deserved by the Germans and the Japs.

The special Navy releases are longer programs varying from ten to twenty minutes and depicting almost every phase of naval operations in the Pacific where America's heaviest naval operations are yet to come:

**Photography Fights**—the role of photography in aerial combat, 12½ minutes alone; 15 minutes with every 2½ minute Army trailer.

**We Said We'd Come Back**—organization and costs of naval operations with the detailed account of one landing operation. 21 minutes.

**Freedom Comes High**—what the Commander of a Destroyer thinks while sinking a Jap Battleship. 19 minutes.

**It Can't Last**—training for aerial combat and fighter pilot in action. 21 minutes.

**\*The 957th Day**—an unadorned documentary of one day's fighting in the Southwest.

It is unnecessary to coax or coach school people who have had perfect records in making all of their quotas in past War Loans concerning how to proceed in planning their activities. But the War Loan organization hopes that schools will lead all other groups in incorporating these movies into their programs. Some members of the committee in previewing the films suggested the advisability of cautioning school people against using some of the grimmest fighting scenes with primary or elementary school children or mixed school groups, so the films containing most of these shots have been starred in the above lists, and the usual precautions about previewing all films should hold for these programs. Information about securing prints will be found later in this article.

Because of the special urgency of the Sixth War Loan it is hoped that school people will make a special effort to co-operate with their state and local War Loan organizations in loaning sound projectors, providing trained operators, opening assembly halls for war loan meetings, and helping in the publicity about film showings.

The critical character of this phase of the war effort justifies such co-operation. Democracy has a splendid opportunity, following the national election, to demonstrate to the world its unified support of the war effort. Schools not only have their usual interest and role in that process, but in this case have a particularly fine opportunity to demonstrate their special visual education facilities and to prove their real potency.

The Treasury Department has appointed special national and state organizations to facilitate the use of film materials in the Sixth War Loan drive.

\*See caution in the text with reference to school use.

Information about the availability of films in your region should be secured from your State Chairman at the address given below or at the office of the State War Loan organization, with those activities he will be directly connected.

#### State 16mm Chairmen

<b>Alabama</b>	E. E. Sechrist, Dept. Visual Instruction, Public Schools, 2301 Avenue J., Birmingham 1, Ala.	<b>Missouri (West)</b>	W. P. Humston, Kansas City Sound Service, 92 McGee St., Kansas City 6, Mo.
<b>Arizona</b>	Kenneth Kelton, 33 South Fifth Ave., Tucson, Ariz.	<b>Montana</b>	Oliver H. Campbell, Manhattan, Mont.
<b>Arkansas</b>	T. M. Stinnett, State War Film Coordinator, State Dept. of Education, Little Rock, Ark.	<b>Nebraska</b>	Keith T. Smith, Modern Sound Pictures, 1219 Farnum St., Omaha, Neb.
<b>California (Northern)</b>	Walter Rivers, Castle Films, Russ Bldg., San Francisco, Cal.	<b>New Hampshire</b>	Jack Rice, A. H. Rice & Co., P.O. Box 205, Holis, N. H.
<b>California (Southern)</b>	H.U.M. Higgins, War Film Coordinator, 229 N. Broadway, Los Angeles, Cal.	<b>New Jersey</b>	Art Zeiller, Vitascope Corp., 120 Central Ave., Glen Rock, N. J.
<b>Colorado</b>	Lelia Trolinger, Bureau of Visual Instruction, University of Colorado, Boulder, Colo.	<b>New Mexico</b>	Dr. J. T. Reid, Extension Division, University of New Mexico, Albuquerque, N. M.
<b>Connecticut</b>	David E. Strom, Director Visual Aids Center, University of Connecticut, Storrs, Conn.	<b>Nevada</b>	Cecil Creel, Extension Division, University of Nevada, Reno, Nev.
<b>Delaware</b>	Mrs. Margaret Ross, Supervisor Libraries, Visual Education, Wilmington, Del.	<b>New York (Downstate)</b>	Ed Thompson, Walter O. Gutlohn, Inc., 25 N. 45th St. New York, NN. Y.
<b>District of Columbia</b>	Martin T. Hughes, 51 H. St., N. W., Washington, D. C.	<b>New York (Upstate)</b>	John E. Allen, John E. Allen, Inc., 6 George St., Rochester, N. Y.
<b>Florida</b>	L. W. Girswold, 678 Linwood Ave., Jacksonville 6, Florida.	<b>North Carolina</b>	Jack Carter, National Film Service, 14 Glenwood Ave., Raleigh, N. C.
<b>Georgia</b>	Wells Alexander, 756 West Peachtree St., N.W. Distributors Group, Atlanta, Ga.	<b>North Dakota</b>	T. W. Thordarson, Dept. Correspondence Study, North Dakota Agricultural College, Fargo, N. D.
<b>Idaho</b>	Sid Kleffner, 206 W. 9th St., Boise, Ida.	<b>Ohio</b>	Bernard Cousino, 1221 Madison Ave., Toledo, Ohio.
<b>Illinois</b>	O. H. Coelln, Business Screen, 157 E. Erie St., Chicago, Ill.	<b>Oklahoma</b>	M. L. Wardell, Director of Extension, University of Oklahoma, Norman, Okla.
<b>Indiana</b>	L. C. Larson, Bureau of Audio-Visual Aids, Indiana University, Bloomington, Ind.	<b>Oregon</b>	Kingsley Trenholme, Dept. Visual Education, Public Schools, 631 N. E. Clackamas St., Portland, Ore.
<b>Iowa</b>	H. L. Kooser, Director Visual Instruction Service, Iowa State College, Ames, Iowa.	<b>Pennsylvania (East)</b>	W. H. MacCallum, 1420 Knox Road, Wynnewood, Pa.
<b>Kansas</b>	Frank Bangs, Central Visual Education Co., Broadway Hotel Bldg., Wichita, Kans.	<b>Pennsylvania (West)</b>	Clem Williams, 802 Pitt Bank Bldg., Pittsburgh, Pa.
<b>Kentucky</b>	D. T. Davis, D. T. Davis Co., 231 W. Short St., Lexington, Ky.	<b>Rhode Island</b>	Henry E. Childs, Visual Instruction Section, Public Schools, 20 Summer St., Providence, R. I.
<b>Louisiana</b>	L. D. Slaton, Russell C. Roshon, Pere Marquette Bldg., New Orleans, La.	<b>South Carolina</b>	W. H. Ward, Extension Division, University of South Carolina, Columbia, S. C.
<b>Maine</b>	Douglas K. Hammett, Stanley Dana Corp. Portland, Me.	<b>South Dakota</b>	R. D. Falk, Extension Division, University of South Dakota, Vermillion, S. D.
<b>Maryland</b>	Milton Stark, Stark Films, Howard and Centre Sts., Baltimore, Md.	<b>Tennessee (East)</b>	F. C. Lowry, Extension Division, University of Tennessee, Knoxville, Tenn.
<b>Massachusetts</b>	Richard F. O'Neil, Visual Education Service, 131 Clarendon St., Boston, Mass.	<b>Tennessee (West)</b>	Hugh McCord, Nashville Products, 158 Second Ave. North, Nashville, Tenn.
<b>Michigan</b>	W. D. Engelman, W. D. Engelman Co., 701 West Warren, Detroit, Michigan.	<b>Texas</b>	John Gunstream, State Dept. of Education, Austin, Tex.
<b>Minnesota</b>	Mrs. Lucille South, Film Preview, 1504 Hennepin Ave., Minneapolis, Minn.	<b>Utah</b>	I. O. Horsfall, Extension Division, University of Utah, Salt Lake City, Utah.
<b>Mississippi</b>	Herschel Smith, Herschel Smith Co., 119 Roch St., Jackson, Miss.	<b>Vermont</b>	H. B. Eldred, Robert Hull Fleming Museum, University of Vermont, Burlington, Vt.
<b>Missouri (East)</b>	Ray Swank, Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.	<b>Virginia</b>	Dan Browning, Ideal Pictures Co., 219 E. Main St., Richmond (19), Va.
		<b>Washington</b>	Max Rarig, University Way, Seattle, Wash.
		<b>West Virginia</b>	W. P. Kellam, Film Division Library, University of West Virginia, Morgantown, W. Va.
		<b>Wisconsin</b>	Freeman H. Brown, Bureau of Visual Instruction, University of Wisconsin, Madison, Wis.
		<b>Wyoming</b>	J. R. MacNeel, Cooperative Film Lib'y., University of Wyoming, Laramie, Wyo.

# The Film and International Understanding

DR. JOHN E. DUGAN, Editor  
Haddon Heights, New Jersey

## Film Technique Gives Life and Meaning to Abstract Ideas and Mass Statistics

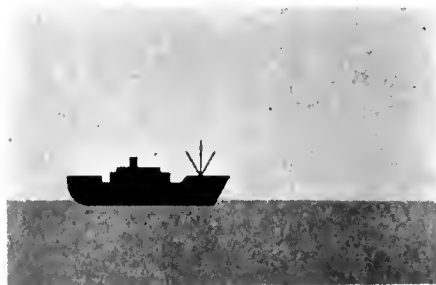


Fig. 1

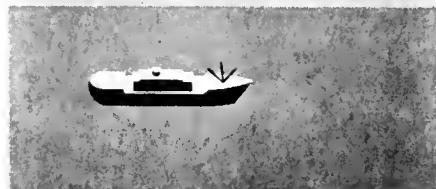


Fig. 2

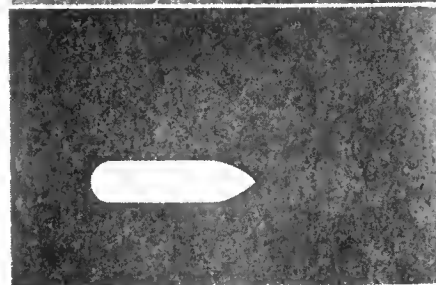


Fig. 3

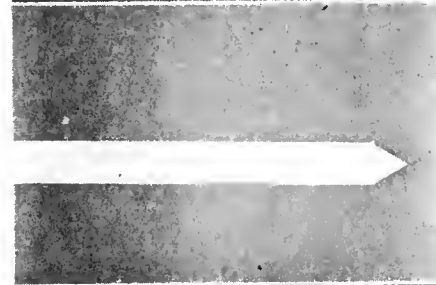


Fig. 4



Fig. 5

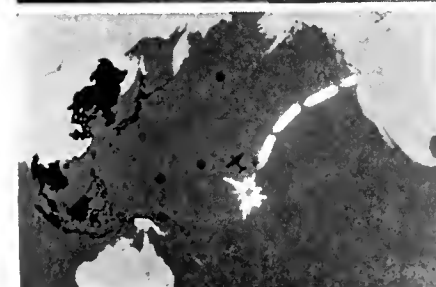


Fig. 6



Fig. 7



Fig. 8

A problem of great concern to all who are interested in using the film for better international understanding is the portrayal of abstract ideas or statistics. Some statistics and ideas are so large or abstract that they cannot be compassed or portrayed by ordinary news or fictional photography. We must deal directly with the idea or the statistics. How can the motion picture contribute here? Can film technique make these abstractions take on greater life and meaning in order to make a contribution to international understanding which no other medium can?

Philip Ragan, a young American who has contributed much original and creative thinking to the visual presentation of ideas and statistics, as well as their use in films, has given a positive answer to this question and has demonstrated his thesis by more than thirty films which he has made for the Canadian Government during the last two years. At present he is working on a similar film about the rehabilitation of returning Canadian soldiers.

Ragan's films are unique in several ways. First of all, they deal exclusively with ideas or statistics which are pictured by animated geometric graphic symbols and are presented through an animated silhouette technique. This silhouette technique is not limited to black and white, but combines shades of gray with them.

Ragan maintains that his technique is different from Disney's, and that Disney makes pictures which imitate reality, while he deals exclusively in symbols. The symbols may move about; some may even walk about, struggle with each other, etc. The symbols consciously are reduced to the most concise design of pictorial elements. A table or a doorway may represent a store or a house. Symbols sit down where no chairs are. Sometimes a film may have no set backgrounds.

On occasion a film may lead the spectator to create a symbol in his own mind. Figures 1-5, taken from a recent Ragan film called *Mutual Aid*, illustrate this point. At first the spectator sees the boat moving in normal silhouette (Fig. 1). Then the angle of view moves up and above the boat (Fig. 2) while the pictorial elements are reduced until only a white silhouette (Fig. 3), symbolic of the boat, remains. Then this silhouette, becoming more angular and taking on a tail like a comet, becomes the spearhead of a line.

(Fig. 4) which moves across a world map, tracing trade routes of mutual interdependence. (Fig. 5)

In another use of the elementary boat symbol in this same film, single boat symbols move across the Pacific and are attacked by Japanese aviation. Figure 6 shows the destruction. Note the four graduations from black to white in the picture. Figure 7 shows the conventionalized symbol of sabotage which strides about creating destruction. In Figure 8 the black Axis symbol struggles with the white Allied symbol.

The movement of the symbols in the films gives them added force and significance. The extreme simplicity of the symbols adds to this effect, since the mind is freed from confusing or distracting details and is free to concentrate upon essential ideas. There is some possibility that Mr. Ragan may endeavor to make some slide-films with symbols. He feels that in these the symbols may have to be somewhat more detailed in order to make up for the lack of motion.

There is another unique feature in the films which we have been discussing—most of them are only 80 seconds in length. They have a sound track, and usually are shown next to the news reel. Thus they do not inconvenience either the theatre owner or the audience. The possibility of having films of this sort exhibited in this way in theatres throughout the world is an intriguing one. Could it not possibly be one of the easiest means of spreading sound principles of international understanding throughout the world?

Are films of this sort and of such short length effective? Do they get across their messages? Can they arouse a response strong enough and lasting enough to produce the results which are desired? One must see one of these films to appreciate the impact achieved by these moving symbols. It is an amazing example of the power of the motion picture when it is properly used.

Although produced for the Canadian Government, these amazing films actually are made in Philadelphia. It is to be hoped that Mr. Ragan's genius with this sort of film may be brought to bear upon some of our own civic problems and problems of international relations and understanding.

## It Can Be Done

(Concluded from page 341)

"just entertained." The conversation went something like this:

"How did you like the film, Jerry?"

"Oh, it was all right."

"Just all right?"

"Well, the picture was sort of interesting, but I don't see why we have to take a test on it—never did before."

"I'm interested in the first part of your statement, Jerry, that the picture was 'sort of interesting.' (The picture referred to was *Simple Machines*.) What do you mean?"

"You could see things real clear, you could see just what was happening."

"You mean, Jerry, that you could see the lever in operation, the pulleys actually doing work, or the inclined plane as it's used in modern machines?"

"Yes, that's what was good—never quite caught on to it before. The picture showed me that. But why did we have to spoil it with a test?"

"Well, Jerry, suppose you think back about how you studied rocks and fossils in science. How did you learn about those things?"

"Oh, we talked about them. Our teacher told us about them, and we read."

"What did you read, Jerry?"

"I read one of those little booklets we just got, and then the chapter in the book, and some things at the library, and—"

"Yes, Jerry, and did you by any chance take any tests on the information you had read over or talked about?"

"Sure, we always do. At the end of every unit we always take a test and those who get it right are O. K., and those who don't—well, they have to do some more work."

"Yes, you read about it, discussed it and took tests on it. Now answer this fairly, Jerry. If you had your choice between learning about simple machines by reading about them, then talking about them, and being tested; or, learning about these same machines by watching the film you just saw, talking about it, and then being tested, which would you prefer?"

"Why, seeing the movie, of course! Oh! . . . I guess I get what you mean."

So Jerry got it, and so increasing numbers of children will "get what I mean." Increasingly, though slowly at first, children begin to see the tremendous advantage of learning by seeing and listening to well-prepared, authentic, pedagogically correct sound films even though testing, which at first seems so foreign to the motion-picture environment, is a part of the process. It must be remembered, however, that even though the educational sound film at first seems to be such an unusual innovation in the classroom situation, yet basic teaching methods still apply and may be used effectively. The preview or overview of the subject to anticipate its showing, the actual showing, discussion, and testing become just as valid a cycle of method for use with the educational sound film as they are with traditional materials.

The battle to overcome our Hollywood heritage will be a long one. Teachers must not become discouraged by initial pupil reaction, but rather they must hold steadfastly to the realization that the educational sound film is an "open sesame" to more complete and sure understandings of processes and social situations which depend upon motion and environmental sound in order to be understood completely. They must plunge doggedly through this ebb tide of interest which typifies many pupils' "first reactions" to text films, secure in the knowledge that slowly but certainly the children will recognize the true educational sound film as an extremely worth-while supplement to a good classroom procedure. Out of it will come the realization that the educational sound film, although it may be a hard taskmaster, can overcome the Hollywood heritage and take its rightful place as a modern tool to learning.



# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor  
New York University Film Library

### ADMINISTRATION

- **Trends in the Distribution and Use of the 16mm. Sound Film for Educational Purposes**—L. C. Larson—*Proceedings of the National University Extension Association*, 26:21-4 May, 1944.

A report of the activities of film libraries in higher institutions of education and the general use of films by school and adult groups over the nation. The growth in the number of college film libraries is indicated by the fact that in 1935, 26 such institutions existed; and in 1942 there were 96 such film libraries. There was a concurrent growth in the number of sound film projectors, from 458 in the 1936 national survey, to 9,861 in 1940-41. Other estimates show that over 15,000 sound projectors were purchased by schools from 1935-42. As soon as projectors are released again, the numbers will expand. The author predicts that in the first decade after the war there will be over 100,000 sound projectors in the schools—one for every ten teachers.

With respect to college and university film libraries, it is likely that most of the projectors will be in school systems that are too small to own their own extensive collection of films. Yet these circulating libraries do not appear to be meeting the needs of the smaller school systems. Whereas in one state, the college film libraries own 6 to 10 prints of classroom films, large city departments in nine cities of over 50,000 population purchase 35 to 50 prints of each.

After the war, the college film libraries may expect a great increase in the use of films by adult groups as well as by schools. A film library can effectively assemble 2,000 different titles to serve educational needs within the colleges and in schools. The number of prints owned of each title will depend upon the number of users.

Besides sound films, a bureau of audio-visual aids should include the circulation of filmstrips, miniature slides, pictures, recordings, etc. There should be guidance, too, in selection, utilization and production of all types of aids.

- **What the Well-Equipped Audio-Visual Program Should Contain**—Bruce A. Findlay, Supervisor, Audio-Visual Education Section, Los Angeles Schools—*School Executive*, 64:59 September, 1944.

A summary of the various types of projection equipment, and their usefulness in the postwar school, with appropriate illustrations.

### FILM TRENDS

- **Planned Health Film Production**—Dr. Adolf Nichtenhauser, American Film Center—*Journal of Health and Physical Education*, May 1944. (Reprints available from the author.)

This critical analysis of trends in the health film field was presented before a group of outstanding leaders in health education.

A careful study of available health films bears out the experiences of thoughtful health educators in showing that although a number of useful films exist, the material as a whole is insufficient and rather disappointing in quality. The reasons for their poor quality are, briefly: a lack of creative ability in production, a tendency to crowd too much into a short film; an overuse of the sound track and a poor use of the visual part of the motion picture, and the desire on the part of producers to serve all kinds of audiences without adequately helping any of them.

There is a lack of films for the low-income and rural people. There are no films on such important subjects as personal hygiene, sanitation and prevention of diseases, mental and maternal hygiene, etc.

Some planning and coordination of effort would help to bring about increased production of films that are needed. First we must determine what films are to be made, and for which specific groups. Then we need a better presentation of films so that they make best use of the power of visualization. This can be accomplished by a long-term program and a short-term program. For immediate production there is the need for films for uneducated and under-privileged audiences on a variety of topics.

Financing of health films is difficult because there is no assurance that the outlay can be regained from the sale of prints. As the situation now stands, only sponsored production is possible.

A very important lack in the field of health education is for films to help train health workers; to show techniques and methods in actual use; to illustrate administration practices of health departments; and to train volunteers.

- **Science Developments Teachers Should Understand**—Bertha E. Slye—*Virginia Journal of Education*, 38:18 September, 1944.

The great problems which our complex society presents and will present in the future are being and will be helped through the use of appropriate films. Objectives of science education that will thereby be served are: (1) imparting a fundamental knowledge to all people of the physical laws which govern life; (2) developing a constructive attitude of mind; (3) teaching how to adjust to a rapidly changing environment with a minimum of reactionary emotional disturbances; and (4) preparing pupils to look ahead and plan for the future.

After the war we will have to streamline our methods in accordance with those techniques used by the instructors of the armed forces. In these methods are included the use of films, charts, models, exhibits and so on. Industries have also prepared materials on new scientific developments. The new scientific developments now being planned should be explained through films. Among the postwar research activities that could be treated are: new power-driven electrical devices for the home, new radio and electronic methods, improved roads and engines, techniques of aerial photography, health aids through new drugs, smoke-riding devices for cities, new uses of glass, and so on.

Instruction with audio-visual aids, if begun in elementary science, can act as a springboard for continuing research in the science laboratory of the secondary school. Responsibility for putting such instruction to use rests with science teachers as well as with those whose business it is to disperse scientific knowledge to assure that such knowledge is used constructively in the advancement of the race.

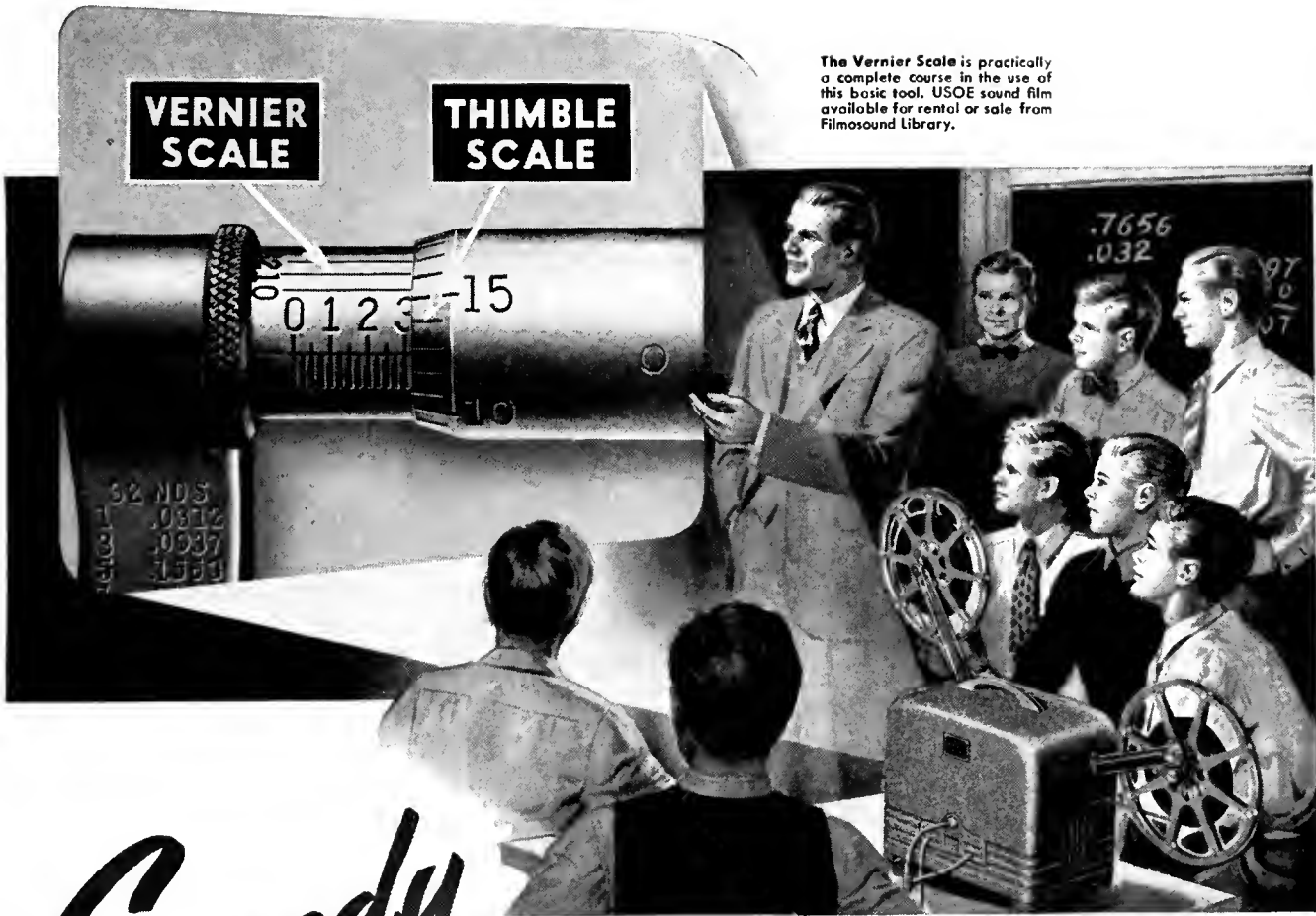
### SCHOOL-MADE AIDS

- **Homespun Tools of Learning**—Leland S. March, Westwood High School, N. J.—*School Executive* 63:18 July, 1944; p.28 August, 1944.

This article considers the possibilities of various types of teaching materials other than the motion picture. The picture file can be organized with the help of students. Cartoons are a valuable teaching device, especially those made by the students. The chart, diagram and graph should be promoted in social studies classes, and the help of the art and mathematics teacher should be enlisted to assure accurate and neat teaching materials.

School-made maps may be readily produced. There are those made from a lantern slide projected on to the black-

(Continued on page 354)



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board or a large sheet of paper. A semi-permanent black-board map may be made with the following solution. Mix sugar and cold water; dilute to one part solution and 2 parts water; soak soft chalk in this solution until the bubbles cease rising; dry and use. This medium will not erase but may be washed off. A projected map on plywood is also very effective; especially in jigsaw style to show territorial expansion. Outlines of maps, charts or diagrams may be drawn on linoleum blocks to produce permanent "rubber stamps" for making several copies.

Scale models, preferably those that can be manipulated, may be made by upper grade high school students, as, for example, a canal lock, a guillotine, Fulton's Clermont, etc.

The diorama is judged as one of the most valuable teaching aids. It can be the joint effort of mechanically and artistically skilled students.

For impressive occasions the silhouette dramatization will help to convey information in a dramatic fashion. Details for presenting such performances are given in the article. Akin to this method is the marionette dramatization which needs the help of every department in the school—wood-working, domestic science, art, science, music, English, social studies and mathematics.

The final type of visual device described is the lantern slide of the photographic type and the drawn type, in 35mm or standard size.

- **Slides in Teacher Training**—Arthur M. Seybold, Montclair State Teachers College, N. J.—*Nation's Schools*, 34:54 July, 1944.

At the State Teachers College of Montclair, N. J., college students have been given instruction in making slides, 2x2 film slides, 8mm. and 16mm. silent movies. Thus a record is kept of student work and of school activities. These slides are then used to show prospective students the curriculum of the college. A college collection of art slides has been made by copying art masterpieces on Kodachrome. Various teachers at the college have already produced useful teaching slides with the aid of their students.

#### MAPS, CHARTS, GRAPHS

- **Maps and Charts for the Air Age**—N. L. Engelhardt, Jr., American Airlines—*School Executive*, 64:68 September, 1944.

Some of the aids that will help to develop an air-minded attitude for postwar living are: the air globe, by which air routes and airport centers are shown, with physical and political boundaries eliminated; the project globe constructed by the students; a map projection trainer which is used to teach the concept of projection on to a flat surface from a sphere; pole-centered maps; U. S.-centered maps and others.

- **Visual Aids and Arguing**—Otto Neurath—*The New Era in Home and School* (London), 25: No. 3, p. 51 April, 1944.

A very thorough description of the great vistas that are possible in the use of pictorial statistics charts, or as the

author terms them, "isotypes." These are language pictures in which a conventional image is used as the basis for conveying information. The symbols used are international and will therefore impart information regardless of the verbal language. A few colored isographic charts are used to illustrate the article.

A provocative editorial introduces this article, and was written by the eminent British educator Joseph Lauwers.

#### RELIGIOUS EDUCATION

- **Leaders Learn Visually**—Mary Leigh Palmer—*International Journal of Religious Education* 20:4 July-August, 1944.

The use of motion pictures has had an inspiring effect on many church audiences. Those who have opportunity to plan leadership education experiences should provide an opportunity for showing selected films, color slides and the like. This may be given as part of the general methods course, or as a separate course. There should also be opportunity for seeing new films and slides at institutes and conferences.

#### SOURCES

- **Audio-Visual Business Education**—E. Dana Gibson, New Mexico Highlands University, Las Vegas—*Business Education World*, 25:22-25 September, 1944.

This is the first of a monthly series to help teachers of the various branches of business education in making greater use of audio-visual devices. In this article a good overview is presented of the purposes to be served, the future potentialities, the average cost of each of the types (in tabular form) and some of the chief reference books.

The article then includes a brief but pointed statement about several of the devices, e.g., the school journey to business establishments, the school museum of business materials, films that are particularly suitable and carefully presented, lantern slides and filmstrips, flat pictures, graphics, and auditory materials.

- **Health Education for All Ages**—compiled by Lili Heimers—*New Jersey State Teachers College*, Upper Montclair, N. J. Vol. 2, 36 pp. mimeo. 75c. 1944

This is the second list of teaching aids dealing with health education, prepared by this institution. It lists additional sources for charts, maps, posters, exhibits, films, slides, filmstrips, games, pictures, publications and recordings. The index indicates in detail the many topics for which such supplementary teaching aids are available. The material is grouped under nine major subjects, namely: physiology, alcohol and health; personal health and hygiene; nutrition; mental hygiene; heredity; marriage, family life and sex education; diseases; nursing, safety and first aid; public welfare.

#### PERIODICALS

- **Sight and Sound**—Vol. 13, No. 49 May, 1944.

See especially "Possibilities of the Filmstrip," by M. Clayton, p. 16. The growth in use of the filmstrip as a medium of education is as rapid in England as in the United States.

- **Challenge to American Youth**—*Building America*, vol. 9, No. 8 1944. 30 cents.

Another excellent brochure of a vital problem that is treated in an interesting and significant manner, with the skillful combination of words and photographs. This issue on the problems that challenge American youth, is timely and important for all schools. The challenges that are expressed are: jobs after the war, personal adjustment, world citizenship, American citizenship and education.

Fortified with the facts presented in this issue, American youth can begin its study and plan its course for the kind of world they want for themselves and their neighbors.

**JAVA and The EAST INDIES**  
*In The Colorful*  
*Motion Picture—*



# HIGH STAKES IN THE EAST



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THIS FILM introduces to us the largest island-group in the world . . . *The Netherlands East Indies* . . . situated between Asia and Australia, the Pacific and Indian Oceans. Strange, distant places and names once familiar only in romance, more familiar now as battle-grounds, take on new meaning as we learn something of the geography, the people, the culture, the history, the economy and world importance of these fascinating islands.

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70,000,000 Indonesians . . . living on Java, Borneo, Celebes, Bali, Sumatra and other islands covering an area 1000 miles wider than the U.S. . . . industries, important to the inhabitants, vital to large sectors of the world outside; rice cultivation; sisal and rope, sugar and salt; coffee and tea; oil and rubber; tin and tobacco; arts and crafts. Maps and commentary set the people and their life in relation to the rest of the world.

**Suggested Uses**

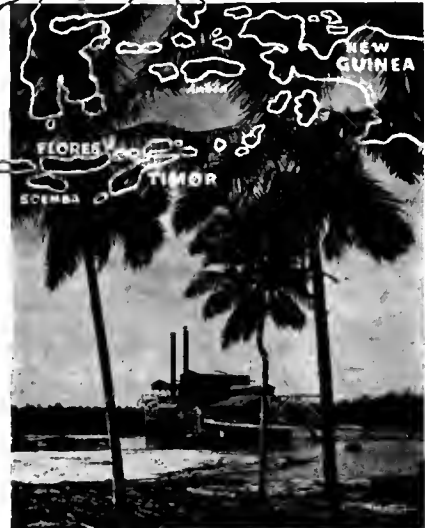
HIGH STAKES IN THE EAST is a colorful film useful for all motion picture programs. It is of special interest to stimulate classroom study of the Dutch East Indies, social studies, history and geography. It is also a visual aid for school and adult education groups concerned with the background of the war against Japan and international relations.

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# SCHOOL MADE MOTION PICTURES

HARDY R. FINCH, Editor  
Head of the English Department  
Greenwich High School, Greenwich, Conn.

*With a question box on the making of  
school film productions, conducted by*  
**DAVID SCHNEIDER**  
Evander Childs High School, New York City

## EFLA Service for School-Produced Films

SCHOOL film producers will welcome the plan for distribution of educationally produced films now being developed by the Educational Film Library Association, Inc.

L. C. Larson, chairman of the Board of Directors of the Association, reports on the proposed features of the plan which will provide a clearing house service for 16mm sound and silent films produced by member institutions and agencies.

Purposes of the service will be "To acquaint all members of the association with the film production activities of member state departments of health and education, county and city schools, colleges and universities, museums and libraries; to serve a clearing house function in the sale of prints of certain educationally produced films to educational institutions and agencies and commercial film libraries; to maintain a center for the exchange of information among members in the production of films."

Reviewing services for films produced by members will be provided. In the distribution of films, the As-

sociation will accept "only those films which meet reasonable standards with respect to technical quality, organization and treatment of content, and educational usability. . . . The crucial test of the worth of a film is the number of directors of film libraries who, following the previewing of the film with local committees, will find the film useful enough to warrant the purchase of one or more prints. . . ."

As soon as five member institutions or agencies have indicated their intentions of purchasing a print and a majority of the previewers of the film approve its distribution, the association may undertake to distribute the motion picture. "Following acceptance of the film by the Association, promotional materials shall be sent to all educational and commercial film libraries, and to a selected list of potential users who might be interested in borrowing or renting the film from their local library." A list of proposed service charges on the sale of prints has been compiled.

For future information regarding this new service, write to L. C. Larson, Educational Film Library Association, Inc., 45 Rockefeller Plaza, New York 20, N. Y.

## Motion Picture Contest for Amateurs

The American Humane Association is sponsoring a contest for the best amateur-produced motion picture on the subject of animals. The film may deal with any type of animal life—pets, domestic animals, and wild life, including birds—and treat any aspect of animal life that meets with the purpose of the contest, which is to create a friendly, kindly interest in animals. It should have educational value, though it need not be primarily an educational or teaching film.

All films submitted must be on original 16mm stock and not less than 200 feet nor more than 800 feet in length. They may be in black and white or kodachrome, silent or sound. The contest closes on March 31, 1945.

Anyone interested in participating may obtain a free copy of the contest rules by writing to The American Humane Association, 135 Washington Avenue, Albany 6, New York.



American Education Week, November 5-11, should be an excellent time for the showing of new public relations films and the repeat performance of older ones. If your school does not have a film of its own to show this year, make plans for even a short one to be completed soon.

*Reports on new school-made films are always welcomed by this department. Send a note to the editor about your film today.*



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### QUESTION BOX ON FILM PRODUCTION

**QUESTION:** The University is contemplating the making of a 16mm. motion picture film, on Kodachrome, of general campus activities. Could you give me the possible cost, say per hundred feet or perhaps per thousand feet for the placing of sound on this film when it is finished? Also, could you tell me where the film might be sent for the addition of a sound track?

**ANSWER:** In the December 1943 issue of EDUCATIONAL SCREEN, Mr. Eldridge described in detail the cost of producing a 390 ft. reel of black and white film which he had made earlier in 1942. The silent negative amounted to \$120.54. The addition of sound plus the cost of a combined print amounted to \$121.95, bringing the total cost to \$242.49.

To get the latest quotations on 1000 feet of Kodachrome, I consulted several studios in New York and in Chicago. The most reasonable reply contained the following figures:

Scoring	\$150.00
Sound film negative	20.00
Developing sound negative	20.00
Positive track print needed for printing with Kodachrome	43.00
Combined Kodachrome print	130.00
Reel and can	8.00
<b>Total</b>	<b>\$371.00</b>
Narrator	150.00
Opening and closing music	25.00
Complete musical background	200.00
<b>Grand total</b>	<b>\$746.00</b>

You will notice that if you supply your own narrator, and do not wish to include background music the cost of a sound print of your film can be reduced by about 50%. I have received estimates from other studios whose price range varies up to \$2000.00, with an allowance of \$500.00 off, if your own commentator is willing to spend at least three days in their studio supplying the narrative.

Before you proceed with your film production, may I remind you of a few points to be taken into consideration?

1. Be sure to shoot your silent film at 24 frames per second. This will bring about perfect synchronization with the speed of the sound projector.

2. After you have received your processed Kodachromes make sure you get a scratch print of each roll. Editing is a more detailed job than actual film shooting.

3. With your scratch print completely edited, you are now ready for the commentary. Measure each scene for foot lengths. If you are going to use straight commentary you must allow four words per foot, providing, of course that the language is non-technical. A pause, now and then, may be very refreshing. I have noticed in many "educational" documentaries, the tendency to keep up the barrage of verbiage, when the audience might have better been left alone to enjoy some excellent photography. From my own experience as a listener, I prefer more than one narrator in any film, no matter how professional the speaker may be.

I have an idea that you would want to include some of the college songs and music in your sound track. This will involve sending members of the orchestra and band to the recording studio. This may be less expensive, in the long run, since there is a royalty charge for copyrighted music.

4. Each of the studios requires a priority rating to obtain the Kodachrome print. The Eastman Kodak Company is operating almost to capacity on high priority work for the Armed Services, and consequently will be unable to make more than one print of your film unless a preference rating is obtained.

D.S.

# Teacher Committee Evaluation of New Films

L. C. LARSON, Editor  
Ass't Prof., School of Education  
Consultant in Audio-Visual Aids  
Indiana University, Bloomington

Assisted by CAROLYN GUSS  
and ELIZABETH MEANS  
Extension Division  
Indiana University, Bloomington

## A Man and His Job

(Brandon Films, Inc., 1600 Broadway, New York City)  
18 minutes, 16mm. sound. Purchase price \$50. Produced by  
The National Film Board of Canada. Discussion guide  
will be available.

The film begins with a shot of Joe Martin as he leaves the factory at the end of the week. Following his usual custom, he opens his pay envelope as he saunters down the street. Even though he had been dreading for some months an expected lay-off, nevertheless he is somewhat stunned by the dismissal slip which he finds with his check.

The paper that he buys for want-ads coincidentally announces a riot among the unemployed. This indicates that Martin's predicament is not unique. His wife receives the catastrophic news with subjection and a fatalistic attitude.

Following scenes show Martin trying employment office after employment office. Always the answer is the same, "Sorry, no work." In desperation he makes a few final stabs to secure a job. As he follows up interviews with telephone calls, there swims before his eyes a series of faces of employment agents shouting, "No, no, no!"

The film next shifts to 1940 during which year the Canadian Parliament passed the unemployment insurance plan,

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

whereby all employed men are required to put part of every pay check into a national reservoir for their mutual protection when they are out of work. By this time Joe Martin was working on a job in a defense plant and necessarily subscribing to the national unemployment plan. When because of plant renovation, he and his partner are laid off, they are instructed to report to the employment office, a clearing house for the working power of all Canada. Here the two men are interviewed, and after the authorities have gathered data covering their physical qualifications and backgrounds of training, they check their files for jobs. Bill is placed in a new job hundreds of miles away, but Joe Martin is asked to file for a check to cover the time he is out of work.

Panoramic views show the processing of unemployment insurance books and the manner in which social security accounts are kept. In the meanwhile, the commentator explains that every applicant must show that he is not working and that he is willing to work at a job of the same nature and comparable pay.

The following sequence shows the operation of the Court of Referees, which considers disputes of employees. Mac's case serves as a basis for the dramatization of the steps involved in gaining a hearing. He lost his temper and because of calling his boss names lost his job. His case is considered by the local court, and since he is not satisfied with the decision, it is referred to the umpire, who is the last court of appeal and who renders the final decision.

The last sequence shows Joe Martin returning to his job after the eight week lay-off, and from his machine he looks up and says, "Lay-offs are not so tough now." Final scenes show fine national housing projects and happy workers, and the commentator concludes with the thought that there is a national security when all men look out for the welfare of each other.

### Committee Appraisal:

Shows the progress Canada is making in solving the problem of unemployment and insecurity through a national unemployment insurance plan. An excellent example of the use of the film medium in documenting the many facets of a socio-economic problem of national concern. This film should be widely used by teachers on the secondary and college levels; by industrial, labor, and farm groups; and other organizations who will be concerned with ways and means of avoiding mass unemployment upon the termination of this war.

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**IT COMES UP LOVE (Universal)** GLORIA JEAN, DONALD O'CONNOR, JAN HIMBER, LOUISE ALBRITTON, FRIEDA INNES COURT.

**CINDERELLA SWINGS IT (RKO)** with GUY KIBBEE, GLORIA WARREN.

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## Home Electrical Appliances

(Encyclopedia Britannica Films, Inc., 1841 Broadway, New York City) 11 minutes 16mm. sound. Sale price \$50 less 10% educational discount. Discussion guide available.

The film gives the scientific principles involved in the operation of common electrical appliances used in many American homes.

The first part of the film takes up the essential facts concerning the general wiring of a home. The lead-in wires connect to a main switch, next to a meter where all used electrical energy is measured, then to the fuse box from which branch lines lead to all parts of the house. Each one of these branches—consisting of two wires—ends in a service outlet. An appliance, such as an electric light-bulb, completes the circuit.

The second sequence deals with heating appliances and thermostats. Metals which have high resistance to the conduction of electrical currents generate heat. The electric iron is explained in detail as the most commonly used appliance in this class. The construction of the heating element, the use of mica as an insulator, the role of the bi-metal strip (having different coefficients of expansion) in the making and breaking of the electrical circuit as a heat regulating device, and the repair of a damaged iron are the items covered.

The third phase of the film deals with lighting of homes—by incandescent or fluorescent lamps. In the former, the amount of light depends upon the material used in the resistance wire and its size and length. In the fluorescent lamp more of the energy is converted into light by means of ultra-violet radiation of the mercury molecules. The function of the lamp switch, the glow bulb, the opening and closing of the circuits by a bimetal strip, and the mercury vapor molecules are demonstrated by animated drawings. At the close of this sequence the commentator explains that the glass tube is coated with a fluorescent substance

that absorbs the ultra-violet rays and emits a longer radiation than is visible to the eye.

Many home electrical appliances—washing machines, electric ironers, vacuum sweepers, clocks, and fans—use electrically driven motors. The sweeper is used to illustrate this group. The fan which draws the dirt into the cleaner bag is connected to the motor a revolving part of which, the armature, contacts the electric circuit by means of graphite rods or brushes. The easy replacement of these rods when they become worn is demonstrated.

The last sequence deals with the principle of electrical refrigeration. Most refrigerators depend upon a motor which drives a compressor pump. This motor-driven compressor pump draws the refrigerant gas from the evaporator and forces it into the condenser where it is condensed into a liquid. When this liquid escapes into the evaporator through a minute orifice, it expands into gaseous form,

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**A START IN LIFE. . . . . 22 minutes**

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thus using heat which is withdrawn from the freezing compartment. The latter is placed in the upper portion of the box and hence by convection currents, the whole box is cooled. Condenser, compressor, their connecting pipes, the movements of the refrigerant, and convection currents of air are shown by animated drawing.

**Committee Appraisal:**

An informational film on electricity treating home electrical circuits and wiring, home heating appliances, lighting, motor-driven appliances, and electrical refrigeration. Animation is used to demonstrate principles and illustrate points more effectively than could be done by either lectures or laboratory demonstrations. Highly recommended for use in courses in general science, home economics, and physics on the secondary and college levels. Even though presented in somewhat technical manner, the film, with supplementation on the part of the teacher could be used on the junior high school level.

**The Negro Soldier**

(Office of War Information, Washington, D. C.) 45 minutes 16mm. sound, Produced by War Department. Apply to distributor for terms governing purchase and rental sources.

A pictorial account of the negroes' contribution to the development of the United States from the time of the War for Independence through World War II. A view of a large negro congregation gathered in a beautiful church for the regular Sunday morning service begins the film. A solemn atmosphere pervades as the negro choir with a decorated soldier as soloist opens the worship. The minister then announces, as he glances over the congregation and sees several soldiers and a very charming Wac, that he has decided to depart from his prepared subject and to re-vamp his sermon to meet the occasion.

He begins by stating that recently at a USO center he was given a ticket to see Joe Louis fight. Scenes which show Joe Louis in the arena are followed by scenes of Joe Louis on the battlefield, and the commentator states that Joe Louis is now in a fight for our way of life.

The minister reads excerpts from Hitler's Mein Kampf, which indicate that the Nazis were training disciples to conquer the world by any means and to exterminate anyone who was opposed to the German Empire.

As the minister chronicles contributions that individual negroes have made to American development, the film shows views of Crispus Attucks, the first to fall in the Boston Massacre; Peter Salem at Bunker Hill; white men and negroes working together after 1776 to build a nation; Lincoln delivering his Emancipation Proclamation; the Reconstruction Period following the Civil War; the Cuban War; and the negro division in the World War I. Also shown are the memorials to Samuel Washington and other honored negro casualties of World War I at Arlington and a similar monument in France recently destroyed by the Nazis.

The minister continues by saying that these stone monuments which negroes have won may be destroyed, but their contributions to medicine, science, literature, education, and the arts will stand forever. Glimpses of Howard, Hampton, Prairie View, and Tuskegee—their institutions of higher education—are shown. Likewise are shown views from the Olympics, in which negroes representing America win over representatives of other nations.

As the minister is mentioning the various divisions of the American Army, a silver-haired negro mother arises and reminds the minister of the infantry of which her son, Robert Brunson, is a member. As she reads his last letter, the film depicts the various stages in the training of an American soldier—his leaving home, being received at an Induction Center, being addressed by the chaplain and the provost marshal, taking physical tests, learning to make a bed, practicing shooting, and relaxing at the USO. The letter closes with Bob's promise that he will soon be wearing his officer's uniform.

After the benediction invoking the aid of God, the congregation joins the choir in singing "Onward Christian Soldiers"

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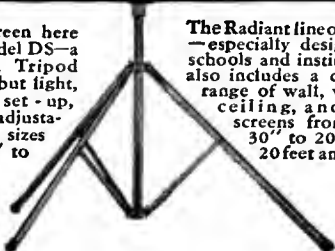
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while scenes show seas of faces of Allied soldiers who will win the war and the peace.

### Committee Appraisal:

The film treats in a positive and sensitive fashion the significant contributions of the Negro to the development of the United States. Certainly it will increase on the part of the audience their admiration and respect for the negro who, in spite of handicaps imposed upon him, continues to distinguish himself by his achievements. Highly recommended as an outstanding film for use by school and adult groups studying and discussing problems of intercultural relationships.

### Youth In Crisis

(March of Time, 369 Lexington Avenue, New York City) 22 minutes, 16mm, sound. Purchase price \$40. Apply to producer for rental sources.

Shows some of the startling temptations which beset today's wartime youth and depicts work being done by intelligent communities in handling this perplexing problem.

The film opens with numerous shots of physical examinations of draftees during which the commentator tells of the large number of rejections—twenty five per cent of which are due to mental and nervous instability. A psychiatrist, Dr. Lawson G. Lowery, states that most of these young men can be fitted into industry and consequently will make a proper adjustment to life situations. However, he is deeply concerned about the effects of the war on adolescent youth.

The next sequence dealing with young children shows boys playing war, a child listening to a horrifying war radio broadcast, and lastly the terrifying effect of the air raid alarm on a sleeping child. During this time, the commentary relates that as long as children know proper security, the effect of violence and sudden death is harmless.

Next are shown conditions that are disastrous to the

youth of today—race riots, "door-key kid" coming home to a disheveled house, boys smoking marihuana cigarettes, children playing with fire, squalid trailer camps with their lack of playground facilities, high school youth buying obscene literature, the upper-teen youth with too much money aping adults by drinking and indulging in riotous night-life, "victory girls" who have no "no" in their vocabulary, and the resentment of these young people toward parental discipline. The police records, highlighted by the press, show that since 1943 the previous ten-year downward trend in juvenile delinquency has been sharply reversed.

It is pointed out that the prevention of such problems lies largely in right home life, where the child has a feeling of being loved and where he shares the responsibilities and good times. Communities by having day nurseries, schools open for evening use, YMCA, and physical fitness programs are helping those children who lack proper home background.

Wholesome guidance is given delinquents by a court in which the judge, after assuring a young girl that his sole aim is to help her, says children are not bad because they have gotten into trouble. He says that youth given a part in the "all-out" war effort—selling bonds, collecting salvage, having victory gardens, organizing 4-H clubs, and dry night-clubs will prevent most of the shocking delinquencies.

### Committee Appraisal:

A dramatic treatment of the problem of wartime juvenile delinquency and the role of the family and society in solving this problem. The vivid and realistic portrayal of delinquent activities of youth high-light the problem in a convincing fashion. Teachers on the secondary and college levels, P. T. A. organizations, and other civic groups will find the film excellent for presenting the problem and suggesting some of the solutions. Could also be used in such classes as social studies, home economics, and sociology to solicit youth's discussion of the problem and their contributions to the solution.



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**CHRISTMAS HOLLIDAY  
HERS TO HOLD  
HIS BUTLER'S SISTER**

#### **FOLLOW THE BOYS**

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starring Jon Hall and Louise Albritton, supported by big-name comedians.

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# News and

## Staff Changes in University of Wisconsin Bureau of Visual Instruction

Looking toward expected changes and expansion in visual education to follow the war, the Extension Division of the University of Wisconsin has announced a readjustment of its educational film and photographic facilities, operated by its Bureau of Visual Instruction.

Freeman H. Brown, the director of the University Photographic Laboratory, a division of the Bureau, who has also had charge of the educational film department, will assume full time direction of the photographic laboratory, where work on important technical problems and expansion in many directions are contemplated. The laboratory serves all departments in the University. Mr. Brown also will continue his direction of the technical phases of work in the bureau of visual instruction.

Walter A. Wittich, who has been director of visual instruction in the Madison school system, has been appointed acting director of the bureau of visual instruction, effective October 1, 1944, and will have charge of the educational film department.

"Partly as a result of the steady development of new educational techniques," Dr. L. H. Adolfson, extension director, reported, "and partly as a direct result of the experience of the armed forces in their multifarious training programs, visual instruction is apparently due for unusual developments in the post-war years ahead. It is hoped that, with separate departments each with a full time director, and working in close cooperation, the widest latitude for experimentation and development will be afforded in the field of visual instruction."

Plans for expanding the photographic laboratory's technical work include the perfection of sound film recording, micro-filming, and experimental work in related fields.

In the educational film sphere, the efforts are expected to be focused on the selection and evaluation of films for teaching purposes and on their wider use by schools throughout the state. It is planned to integrate the work of the bureau more closely with the University's school of education, where Mr. Wittich will have teaching assignments in subjects relating to films as aids to teaching processes, and also to increase the classroom use of visual aid materials throughout the University.

## M. R. Klein Leaves Cleveland Schools

M. R. Klein, formerly Director of Visual Education of the Cleveland Public Schools, has recently been appointed Director of Visual Education at the Dayton Acme Company, 930 York Street, Cincinnati, Ohio. This manufacturer will enter the postwar period with visual aids. Mr. Klein will be in charge of sales and promotion of its products for the audio-visual field, serving schools, industry, churches, clubs and individuals in the amateur and professional ranks.

# Notes

## March of Time Films for Schools

Specially edited 16mm versions of eight regular March of Time film releases, known as the Forum Edition, are to be made available—one each month—for use by schools and clubs, beginning October 1. The contents of the original film will be rearranged to include material of permanent value, deleting those sequences which are of immediate news interest only, adding others to make the Forum films more useful for study and discussion, and writing a new commentary to bring out particularly the economic and social values of the subject.

The entire series of films, which run twelve to fifteen minutes each, may be rented at a subscription price of \$20.00, or individual films may be selected at an individual rental of \$3.00 each. Discussion outlines accompany the films. The series for the 1944-45 school year deals with Brazil, Portugal, Texas, Canada, India, Airways of the Future, New England, South Africa.

## More USOE Visual Training Aids

Fundamental farm skills, nursing procedures and engineering subjects are being taught with the assistance of motion pictures and filmstrips produced by the U. S. Office of Education, Federal Security Agency, to speed up the war training of workers in these fields.

To offset the shortage of new farm machinery, a series of six films has been produced on the maintenance and repair of farm equipment—mowers, grain drills, cultivators, tractors, and two-bottom tractor plows. The films show farmers how to keep old equipment in good working order and what to do if a piece of machinery breaks down. Each subject is covered thoroughly so that farmers who see a picture know what to do and in what order, what tools to use, and what safety precautions to follow. Besides the six pictures on the maintenance of farm equipment, there are films on "Horseshoeing," "Sheep Shearing," "Community Canning," and "Repainting Frame Buildings". The Farm Work visual units were produced in Missouri under the supervision of Ford Lemler, J. S. McIntosh, and Edward Christiansen of the Division of Visual Aids and Glen C. Cook of the Food Production War Training Program of the U. S. Office of Education.

Titles of some of the films in the group on Nursing are: "Care of the New Born Baby", "Feeding the Patient," "Taking Blood Pressure," and "Temperature, Pulse and Respiration." Engineering films include "Slide Rule," "X-Ray Inspection," "Measurement with Light Waves," and "The Electron."

These pictures, like the more than 100 other Office of Education training films, were planned by technical experts and specialists in visual education. Subjects were chosen in terms of today's training needs, and all were approved by the War Manpower Commission.

As these visual units are completed, they are re-

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leased for purchase through Castle Films, Inc., 30 Rockefeller Plaza, New York City, the contractual distributor of all Office of Education visual aids. They may also be rented from many 16mm educational film libraries.

**Gardner Hart Appointed Director of Commission on Motion Pictures**

Gardner Hart, recently released from the U. S. Navy, has succeeded Dr. Mark A. May, now in England on a government mission, as director of the Commission on Motion Pictures in Education. Mr. Hart's headquarters are at Yale University, Department of Education, where a permanent staff of research consultants will function in carrying out the purposes of the MPPDA grant to the Commission. The Commission's program of recommendations for the guidance of educational leaders for the coming year is now being formulated.

**Film Producers Association Formed**

Educational Film Producers Association, New York City, a new production group in the educational film field, made its bow last month with the filing of incorporation papers at Albany. Purposes of the Association as announced are: "To advance the study, understanding, and appreciation of educational, instructional, and informative motion pictures: to foster, encourage, and promote the production and distribution of such motion pictures and to provide a clearing house for information pertaining to educational films."

Officers of Educational Film Producers Association are: President, Fletcher Smith, Fletcher Smith Studios; Vice President, Max Lasky, Films of Industry; Secretary, John Flory, Grant, Flory and Williams, producers; Treasurer, Elda Hartley, Hartley Productions; and Chairman of the Executive Committee, Emerson Yorke, Emerson Yorke Studio.

In addition to the foregoing officers, charter members include Julien Bryan, Julien Bryan Pictures; Herbert Kerkow, Kerkow Productions, Inc.; John McCrory, Knowledge Builders; Clarence Schmidt, Spot Film Productions, Inc.; Ralph Schoolman, scenarist; C. O. Welch, Welch Productions; and Elizabeth Harding, Educational Film Library Association.

**In-Service Course Emphasizes Delinquency Problem**

A course on "Motion Pictures and the Program for Personality Adjustment" is being offered to New York City teachers by Mrs. Esther L. Berg, under the auspices of Rita Hochheimer, Assistant Director of Visual Education, New York City schools, and the Junior High School division.

The course will include the use of films from the *Human Relations* series, edited by Dr. Alice V. Keliher, for improving inter-racial relationships and social adjustments; proper utilization of all types of audio-visual aids in teaching procedures, and the study of current films for motion picture appreciation and of radio programs for out-of-school listening.

### Book Week Celebration

For twenty-six years Children's Book Week has been an annual November observance, the dates this year being November 12-18. This is a cooperative effort to promote reading and better books in the home. It has been a primary factor in a rapid growth in children's libraries, encouraging authors and artists, and extending the wide popular sale of the best books for children, new and old.

Libraries, schools and bookstores all over the United States will have special exhibits of books. The central theme selected is "United Through Books." Special Book Week programs will be given on the radio and by various women's organizations. The children, in the schools and the libraries, put on plays which usually are dramatizations of popular books; have puppet shows, dances, music, quizz contests, give reviews of books, make their own book posters and exhibits, form reading clubs, and in general make the week a grand celebration with everybody doing something centering around children's books.

A large full color poster is prepared each year and sold to libraries, teachers and booksellers at a nominal sum, \$.25 to cover costs. Manuals are made ready each year for distribution free of charge to some 30,000 teachers, librarians and booksellers. The Manual gives a short history of Book Week, suggestions of activities which can be planned and lists posters, bookmarks, and other aids for promotion of children's books.

Similar activities are being planned in England, Brazil, the U. S. S. R., Nicaragua, Mexico and Bombay.

### American Education Week

"Education for New Tasks" is the theme for the 24th annual observance of American Education Week, November 5-11, 1944. This theme will be highly appropriate at a time when the end of the war in Europe is imminent if it has not already come.

We spare no expense to get people ready to win the war. Why? Because we know that only a trained people can win. Public sentiment would not tolerate for a moment a proposal to send any American boy into battle without the best of training under the best instructions and with the best equipment that money can buy.

Now is the time when we must plan an educational program which will help the youth of today to win the peace. American Education Week comes at an opportune time to stress the crucial role the schools can play in the nation's future. Plan now for an effective observance. Write the National Educational Association, 1201 Sixteenth Street, N. W., Washington 6, D. C., for a list of helpful materials such as poster, manual, leaflets, sticker, plays, radio scripts, and other materials.

### Motion Picture Courses

Professional training for men and women in all branches of documentary film work, to prepare for the postwar demand for documentary films, is given at the Institute of Film Techniques at the Evening Session of the College of the City of New York which commenced its fourth season on September 28th.

The curriculum lists five courses: (1) *Fundamentals*

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of Film Production, an elementary course open to beginners which demonstrates every step in picture-making, from the idea stage to final distribution of the completed film. (2) *The Experimental Studio*, a workshop course open to selected students from the elementary course and to those with previous professional experience will be given by Hans Richter, Acting Director of the Institute of Film Techniques, who will supervise the making of a complete 35 mm. documentary.

Other courses are: (3) *Advanced Workshop*, which will offer professional training in narration writing, sound recording and cutting; (4) *Motion Picture Photography*; and (5) *Motion Picture Editing*.

Guest lecturers will include John Grierson, Film Commissioner of Canada, Robert J. Flaherty, Joris Ivens, John Ferno, Alice V. Keliher, Irving Lerner, and others to be announced.

## First International Church Workshop in Visual Education

ABOUT two hundred leaders from twenty-six states, Washington, D. C., and Canada attended the first International Workshop in Visual Education for church workers, held at North Park College in Chicago, August 28 to September 2. Dr. Mary Leigh Palmer of the International Council of Religious Education was initiator and Director of the Workshop, which was carried out in cooperation with the Committee on Visual Education of the Council. The persons attending were for the most part representatives of their denominations or of their state or city councils of churches. Twenty-six different denominations were represented.

A major purpose of the Visual Education Department of The International Council of Religious Education is to integrate visual method and materials into the total program of the Council and the churches in its constituency. The Workshop should make a major contribution to this end since the following groups of church workers were represented: National and Regional Directors of Visual Education, Leaders of Children's Work, Youth Work, Adult Work, Leadership Education, Vocational Schools, and Weekday Schools. There were, also, Church School Administrators, Pastors, District Superintendents, Directors of Religious Education as well as Editors, Missionary Educators, Professors, Publishers, State and Regional Directors and Laymen.

The utmost cooperation was extended by projector manufacturers, film and slide companies and other visual agencies in providing visual materials and equipment, and specialized leadership for certain phases of the program.

At the opening session, Dr. Stephen Corey, of the University of Chicago and of Encyclopaedia Britannica presented the use of visual aids in the schools. Dr. Ray G. Ross, General Secretary of the International Council of Religious Education, addressed the group giving the history of the International Council's interest in visual education, its program, the place of visual aids in the work of the church and the future of this work. The first evening's session was devoted to a symposium and forum. Representatives from the



projector companies cooperated with the staff of the Workshop in presenting and discussing equipment for projecting visual materials.

Each day's program included a morning round table of one and one-half hours dealing with such topics as the selection and use of motion pictures, the selection and use of slides and prints, when and how to use visual method, some principles, and program building. The group then divided into four functional work groups. The group on Visual Method with Children worked out policies to be followed in using visual materials with children, evaluated films for children and pointed out some needs in this field. Under the leadership of Rev. William S. Hockman, the group on the local church further sub-divided into groups for pastors, directors of religious education and for chairmen of educational or visual education committees. They gave major attention to basic principles when using visual materials. National denominational directors of visual education worked on problems of the total program which a denomination might carry forward. The regional directors worked on plans for leadership education, financing a program and just what a state or city program might include. The denominational book store representatives worked on special problems in the distribution of films.

In the afternoons a variety of activities was possible so that choice was necessary. Opportunity was given to learn the operation of various types of equipment. Miss Caroline Cole directed the projection groups and served as film librarian, while Mrs. August Beck instructed groups in making dioramas, home-made glass slides, mounted pictures, simulated stained glass windows and other simple non-projected visual aids.

Rev. William L. Rogers, Secretary of the Religious Film Association, and Mr. William F. Kruse of Bell & Howell cooperated in directing the groups concerned with script writing for motion pictures and actual motion picture camera work. Dr. Arthur O. Rinden supervised the group interested in making 2x2 kodachrome slides. He also gave attention to home-made equipment.

In the evenings films and slides were reviewed. They were organized about the "Life and Teachings of Jesus", "Ethical and Nature Films", "Missionary and World Problems" and "Films and Slides for Leadership Education". One person was in charge of the reviews each evening. Members of the group were also responsible for "visual vespers."

The fellowship of the group was all that could be anticipated. Enthusiasm was high and the group felt its historical significance as the *First International Workshop in Visual Education for church workers*. The Director of the Workshop reviewed the purposes for which it had been organized and it was felt that the objectives were achieved in a splendid way. The group demanded regional workshops just as soon as feasible and was unanimous in desiring a similar International Workshop next year. The Visual Education Committee of the International Council met on the Saturday following the Workshop and set the date for the next one as August 20 through August 25. A report of this 1944 Workshop will be released by March 1, 1945.

# ENTERTAINMENT

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# Current Film News

## News Parade of the Year—1944

**M**ANY school libraries of films will be able to add an important review of history this month when the eighth annual *News Parade of the Year—1944* is released by Castle Films, Inc., 30 Rockefeller Plaza, New York City.

This reel is an exciting review of all the year's outstanding and historic events. Never in the long record of world crises and staggering climaxes since 1937 has Castle had so much spectacular motion picture material from which to select in editing this film. Among the stirring episodes visualized are: the crushing final blows the Allies are giving Hitler's forces in every European theater of war from the Gothic Line in northern Italy to the shattered Siegfried Line on German soil. The sweep of the victorious Russian armies into the crumbling Fortress Europe on the east is pictured. And historic films from the Pacific including the latest events on the ever-shortening road to Tokyo tell the story of American victories in this momentous year.

Highlights of the reel include amazing shots of Britain's battle against Hitler's last and most deadly weapon, the robot bomb. Sensational accuracy in big gun marksmanship explodes several flying bombs in mid-air, as the camera records these hard-to-get shots filmed dangerously close to the explosions.

The reel also covers important home events of 1944 including the tense wartime Presidential campaign.

*News Parade of the Year—1944* is offered in two 8mm. editions and three 16 mm. editions, including a sound deluxe version narrated by a recognized commentator with background of stirring music and effects.

■ **DeVRY FILMS**, 1111 Armitage Avenue, Chicago, is distributing the Illinois Education Association's film:

**Backing Up the Guns**—one-reel, 16 mm. sound. The picture shows how our schools are promoting the physical fitness of pupils and how teachers guard and develop the ideals upon which Democracy was founded. It closes with a strong appeal to the taxpayers to vote to equip their schools better for the tremendous post-war educational task.

The film has the endorsement of the American Association of School Administrators and the United States Office of Education.

■ **THE NATIONAL FILM BOARD OF CANADA**, 84 E. Randolph St., Chicago, announces the following three-reel 16mm. sound film, available for purchase through Brandon Films, Inc., 1600 Broadway, New York City, and for loan on a service charge basis through the facilities of the British Information Services, 30 Rockefeller Plaza, New York City:

**Partners in Production**—the story of Labor-Management committees in wartime Britain. Workers' representatives of Labor-Management Committees are democratically elected. A typical election in a factory is shown, and the machinery by which Labor-Management Committees can refer questions to the Regional Boards of the Ministry of Production, which in turn can take them to the National Production Advisory Council. The film briefly reviews some of the different kinds of Labor-Management Committees in existence, and the methods they use to ensure that workers and management really become partners in production.

Four other National Film Board productions are being handled on an exclusive sales basis through Pictorial Films, Inc., 1270 Sixth Avenue, New York City. They are: *The Main Dish*, *Vitamin Wise*, *What Makes Us Grow*, *Vitamins A, B<sub>1</sub>, C, D*.

**Vitamins A, B<sub>1</sub>, C, and D** consists of four 4-minute sound films. Each film deals with one of the main vitamin groups and gives a graphic survey of the importance for both mothers and children of eating well-balanced meals in which these vitamin categories are contained in sufficient quantity to ensure a healthy new generation and to counteract wartime food limitations.

**What Makes Us Grow?**—one reel—is made for a youthful audience, explaining the necessity for proper food. Experiments with rats show the fatal results of vitamin deficiencies, and children are advised to eat more eggs, fresh vegetables and fruit.

■ **OFFICE OF WAR INFORMATION**, Bureau of Motion Pictures, Washington, D. C., has acquired prints of a film on nursing through the courtesy of the U. S. Cadet Nurses' Corps. Title of the one-reel subject is:

**Reward Unlimited**—a dramatic presentation stressing the great need and exciting work of Cadet Nurses. This film was produced to inspire young women interested in nursing to take part in this vital war service.

■ **SHARP & DOHME, INC.**, Philadelphia, Pa., has produced a timely, dramatic sound film about immunization against children's diseases, entitled:

**A Passport to Health** which aims to serve as a vital eye-opener to parents and the public. Attacking the belief that it is better for children to "catch a disease and get it over with", the film points out the high death rate and dangerous after-effects of many childhood illnesses. Whooping cough, for example, is revealed to have a death rate nearly 20 times as high as diphtheria among infants under one year. And scarlet fever—while not always present in this country in its most fatal form—may leave children with bad hearing, sinus or mastoid trouble, kidney inflammation and other harmful complications.

The film voices the important facts about immunization by weaving them into the human, interesting story of one typical American family, acted by professionals from stage, screen and radio. It presents a moving illustration of what happens to a child who hasn't been protected. Effect of immunization in lowering the incidence of childhood diseases, the picture comments, is shown by the fact that diphtheria morbidity has been cut in half in the last five years. Immunization is regarded as especially important in preventing wartime epidemics.



From "News Parade of the Year"

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago, offer two new one-reel nature study subjects for rental or purchase, dealing with:

**The Life of the Ant**—full life-cycle from egg to maturity shown in microscopic photography. Building and defense of homes, foraging, care of young and many other characteristics of ants are portrayed.

**A Fish Is Born**—released by Commonwealth Pictures Corporation. This



subject shows modern hatchery practice and the biological reproduction of perch and pike. Microscopic cinematography presents the complete embryo development.

■ **BUREAU OF MINES EXPERIMENT STATION**, 4800 Forbes St., Pittsburgh, Pa., has produced two 16mm sound motion pictures, in cooperation with two large industrial firms, dealing with:

**Synthetic Rubber** (28 min.)—in which is traced the history of the development of the first rubber-like material in 1892 to present-day production methods in synthetic rubber plants. Processes involved in the transition of chemicals to rubber, is described step-by-step. Other possible sources of rubber, such as milkweed, the guayule plant, and Russian dandelion, are discussed. The picture also describes the action of self-sealing gasoline tanks which were made possible by synthetic rubber.

**Magnesium—Metal from the Sea** (23 min.)—which describes how this essential material is created from common sea water and from salt brines. The story is unfolded both by animation and by views of magnesium-production plants and equipment. Various uses of magnesium are portrayed.

**Airplanes—Their Metals, Fuels and Lubricants** (30 min.)—revealing the romance and skill employed in the manufacture and maintenance of commercial aircraft. Industrial scenes show the production of aluminum, magnesium, alloy steels, copper, gasoline and lubricants. Every operation involved in the upkeep of transport planes is described.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York, report several new war specials, among them:

**Coastal Command**—a 6-reel film picturing the activities of this branch of the Royal Air Force which guards convoys at sea from submarine and air attack.

**Merchant Seaman**—the story of a youngster who takes a gunnery course after his rescue from torpedoed merchant ship, and at last gets his chance of sinking a submarine.

**Naples Is a Battlefield**—how the Allies brought new life to the starving people of the shattered city.

**Common Cause**—pointing out the common outlook and purpose behind the surface differences of national character of the Allies.

■ **THE NATIONAL SOCIETY FOR THE PREVENTION OF BLINDNESS**, 1790 Broadway, New York, has a new film to contribute to the field of health education, titled:

**Eyes for Tomorrow**—2 reels, 16mm and 35mm sound—stressing good general health as a prerequisite for good eyesight. It also deals with the importance of prenatal care, the conservation of vision among school children, use of sight-saving classes for children with seriously defective vision, necessity for regular eye examinations, methods of treating glaucoma and trachoma, and the eye hazards of industry. Alois Havrilla is the commentator for the picture.

A slightly altered version, with Spanish and Portuguese sound tracks, will be released throughout Latin America by the Office of the Coordinator of Inter-American Affairs.

■ **ENCYCLOPAEDIA BRITANNICA FILMS INC.**, 1841 Broadway, New York, have released a new Erpi classroom film on:

**Central America** (Caribbean Region II)—produced in collaboration with L. S. Rowe and William Manger of the Pan American Union. The film presents authentic documentary material concerning the geography and climate of Central America and the story of its peoples and their present-day activities. An animation sequence orients Central America as the western part of the Caribbean Region, and sketches the political history from the time of Columbus to the present. Photographic sequences depict the types of people and economic activities of the region, including agriculture, manufacturing, commerce and transportation.

■ **NEW ZEALAND LEGATION**, 19 Observatory Circle, N. W., Washington, D. C., has just completed production on an educational film dramatizing New Zealand's mountain coal miners, entitled:

**Coal From New Zealand's Alps**—1 reel, 16mm, and 35mm. sound. Opening with a sweeping panorama of the snow-capped Southern Alps of New Zealand, the picture presents the story

of the sturdy men who have pioneered the rugged slopes to mine coal, giving a graphic portrayal of mining operations. The family and social life of the miners is also shown.

The film is available for single showings on a free loan basis. Requests should be addressed to the Film Officer.

■ **PICTORIAL FILMS, INC.**, R.K.O. Building, New York, announces two more releases in the RKO series, *This Is America*, namely:

**Age of Flight**—a review of aviation's progress from the Wright Brothers motor in a box car to flying fortresses and Skorsky's Helicopter.

**Children of Mars**—a film on juvenile delinquency showing what happens to the youngster, three to fourteen without parental guidance, and how social institutions are grappling with this serious wartime problem. Some sound remedies are offered for communities trying to solve this vital social problem.

■ **SWANK MOTION PICTURES**, 614 N. Skinker Blvd., St. Louis, Missouri, in their capacity as official film distributors for the Army and Navy, is booking the new Army release:

**The Hidden Army**—a motion picture that brings home to America's women war workers the official story of their record in the nation's war effort in the beginning and now.

## Reagan Visual Education Co. Changes Hands

Announcement is made of the purchase by Miss Hazel Calhoun from Mr. C. R. Reagan of the Reagan Visual Education Company, Atlanta, Georgia. Miss Calhoun has been actively associated with Mr. Reagan for more than ten years, the last seven of which she has served in the capacity of Manager of the Atlanta company.

Operating under a new trade name—**CALHOUN COMPANY**, Visual Education Service—the policies of operations will continue the same.

Mr. Reagan, who is serving for the duration as Head of the Non-Theatrical Division, Bureau of Motion Pictures, Office of War Information, Washington, will return to Texas after the war to be associated with his visual Education organizations serving the Southwest.

**War Films for War Use 1944-45**—Bureau of Motion Pictures, Office of War Information, Washington, D. C.

This latest release from the OWI Bureau of Motion Pictures lists 79 non-theatrical films available from 270 film library distributors in 48 states. The booklet describes these war information films and lists the names of all distributors cooperating with OWI to provide nation-wide distribution.

These 16mm films inform the American people of the status and progress of the war, on the fighting fronts and the home front.

# AMONG THE PRODUCERS

## Jam Handy Offers New Slidefilm Series

A new series of discussional type slide films, *Instructional Program of Safe Practices*, is announced by The Jam Handy Organization, 2900 East Grand Boulevard, Detroit, Michigan. There are twenty-two subjects in this kit-set, with a total of 1,128 individual pictures, special photographs, drawings, diagrams and pictorial exhibits.

Fourteen subjects aid the instructor in teaching the use of wood working tools and machinery, by describing the various types of each, names and functions of parts, and safe practices for use. These subjects are as follows: "Hand Tools, Hammers, Saws;" "Planes, Bits, Knives, Chisels, Screwdrivers, Files;" "Tool Grinder;" "Drill Presses;" "Jig Saw;" "Band Saw;" "Disk Sander;" "Belt Sander;" "Lathe, Parts, Spindle Turning;" "Lathe, Faceplate Turning, and Other Operations;" "Planer;" "Jointer;" "Circular Saw, Pars, Installing a Blade;" "Circular Saw, Setting Up, Operating."

The other eight subjects in this



Frames from The Jam Handy filmstrip series on Safe Practices

series cover safety and first aid practices in the workshop, as indicated by their titles: "Play Safe and Work Safely;" "Maintaining a Safe Shop;" "Safety Inspection;" "Training for Emergencies;" "Treatment for Bleeding, Shock, Preventing Infection;" "Aid for Injuries;" "Eye Protection."

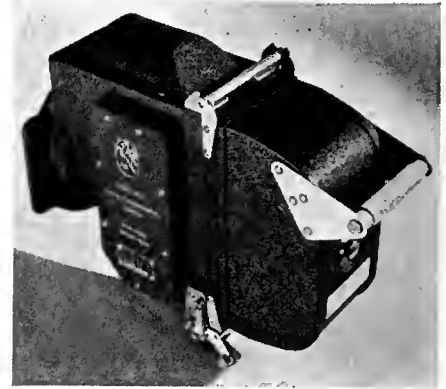
Another series of seventeen slidefilms on the magneto consisting of 1,028 pictures have been produced by Jam Handy, for the Scintilla Magneto Division, Bendix Aviation Corporation, Sidney, New York. The purpose of these films is to help speed up training in the installation, maintenance and repair of four general types of the Company's aircraft magnetos. The program is to be augmented with sound motion pictures.

So successful have these visuals proved to be as supplementary aids to basic and shop instruction in the Division's own Service School that arrangements have been made to permit the use of the films by instructors in any aviation service school interested. Safety practice is woven through the subject matter contained in the slidefilms. New students are first shown the Jam Handy slidefilm series on *Basic Electricity* because it has been found that this prepares them for a better understanding of the magneto.

## Fairchild's New X-Ray Camera

An entirely new type X-ray camera, incorporating many unusual features, has been announced by the Fairchild Camera & Instrument Corporation, 475 Tenth Avenue, New York. It was shown for the first time at a combined annual meeting of the Radiological Society of North America and the American Roentgen Ray Society, in Chicago September 24-29. Fairchild has designed and is now producing this photo-fluorographic camera for installation in X-ray equipment of several manufacturers, to provide record negatives of images appearing on the fluoroscopic screen. It is expected that the camera will be marketed on a world-wide basis.

Important features of this fully-automatic camera are that it takes images 2½ inches wide by 2½ or 3 inches, dependent upon the type of equipment in which it is installed, on 70mm. roll film; it has an exceptionally fast lens, f/1.5, especially built for Fairchild by the Bausch & Lomb and Eastman optical works; there is a removable film magazine; a pressure plate of the type used in some of the Fairchild aerial cameras holds the film flat in the focal plane during exposure; and, a film feed signal informs the user the camera is in operation, and provides for stopping the camera in case the film is not moving. There is no shutter; the expos-



The Fairchild X-Ray Camera

ure is made for the length of time the X-ray is turned on.

Prior to the introduction of this Fairchild model, X-ray cameras on the market generally were of the 35mm. roll film type or the 4" x 5" cut film variety. Advantages cited for this, the first 70mm. X-ray camera, are said to be many. For example, recognized medical authorities have stated that in viewing 35mm. pictures through magnifiers, trained readers checking for tuberculosis miss as many as 10 per cent of the positive cases; that inexperienced readers have missed up to 50 per cent of the positives. In the Fairchild 70 mm. camera it is expected that in the majority of cases the negatives can be read accurately without benefit of magnification.

Great saving in time and costs is also claimed for the Fairchild unit. As many as 400 negatives can be had from one standard 100-foot roll of film; an extra operator, necessary in taking photos with the 4" x 5", is eliminated; one person can do the quantity viewing of the 70mm. negatives on their roll, and film costs are greatly reduced.

The new Fairchild camera comes at a time when the U. S. Public Health Service is preparing for the biggest offensive yet undertaken against tuberculosis. The biggest weapon in this fight will be the mobile X-ray machine.

## Bausch & Lomb Magazine Wins Award

The National Council of Industrial Editors Associations has notified Bausch & Lomb Optical Co. of Rochester, New York, that its magazine *Educational Focus* has been chosen for second award in the Third Annual Wartime Conference publication contest.

Over 1500 publications were entered and but 58 received mention, so the winning of second place was considered exceptionally good. The *Educational Focus* is sent to schools, colleges and other institutions interested in the sciences. Started in June 1929, the publication has been published regularly ever since. Albert H. Blum is the present editor.

**A Community Tour of Latin America via Films**

Traditional sound moving pictures of Latin America were utilized in an unusual manner this year by Whitman College of Walla Walla, Wash., in a series of programs designed to bring the residents of the district a clear and coordinated impression of their neighbors south of the Rio Grande. The programs took the form of a "tour" of Latin America, in which the recognized educational force of the motion pictures was supplemented by brief lectures on the historical, economic and political backgrounds of the countries involved and by music of those same nations.

The "tour" was made possible by a grant from the Office of the Coordinator of Inter-American Affairs, and represented the first attempt at building better understanding between the Americas through this particular medium. It was the brain-child of President Winslow S. Anderson of Whitman College, evolved several years ago and first presented to the CIAA last year.

In assembling the tour an attempt was made to give the illusion of travel by air, first to the West Indies, then to the West coast of South America, across the Andes, and then up the East coast of the continent to Central America, Mexico, and back to Florida.

The tour consisted of seven weekly programs. Each program opened with music of the countries to be visited, followed by a short background talk by a member of the College faculty. The film program itself lasted about one hour, but on every occasion an additional half hour of films was shown and virtually the entire audience remained for the extra program.

Responsible for much of the public interest in the program was the manner of announcement, which consisted of printed folders describing the tour accompanied by personal letters of invitation from Dr. Anderson, sent to more than 750 residents of Walla Walla. Recipients were invited to make reservations at the college, and to each applicant was issued a round-trip ticket similar to those used by railway and tour companies, with sections to be detached at each program. The series was not purely an invitational one, since tickets were given to anyone applying, but this type of presentation made for interest which was sustained throughout the seven weeks of the series.

Approximately 1,100 tickets were issued for the tour, both to students and townspeople, and the auditorium was crowded for each program. At the opening programs so many persons came that two complete showings were necessary.

Musical programs were furnished by students at the Whitman Conservatory of Music, and represented considerable research into the subject of the national music of the various countries.

Films were secured from many sources.

So successful were the programs that a number of requests were received from other schools for information concerning the tour, and widespread newspaper publicity was given. Among the requests was one from the United States military academy at West Point, which indicated an intention of using similar methods in the instruction of cadets.

**Valuable Literature**

**THE AUDIO-VISUAL HANDBOOK (4th 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 \$1.75

**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. 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 \$3.25.

**PICTURE VALUES IN EDUCATION**  
By Joseph J. Weber, Ph. D.

Presents in unusually interesting form the results of the extended investigations on the teaching values of the lantern slide and stereograph. 156 pp. Cloth. Illus. Price \$1.00

**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's dictum that the "future is a race between education and catastrophe."  
124 pp. Cloth. Price \$1.25.

**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 USE OF VISUAL AIDS IN TEACHING**  
By Ella Callista Clark, Ph. D.

Brief, clear, concise, authoritative. An attractively printed manual of procedure for all visual aids in teaching, with stimulating suggestions for the inexperienced teachers as well as for the veteran.  
24 pp. Paper. Illus. Price 25c.

**HOW TO MAKE HAND-MADE LANTERN SLIDES**  
By G. E. Hamilton 24 pp. Paper. Price 10c.

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# HERE THEY ARE

A Trade Directory  
for the Visual Field

## FILMS

**Akin and Bagshaw, Inc.**  
2023 E. Colfax Ave., Denver, Colo.

**Bailey Film Service**  
P.O. Box 2528, Hollywood 28, Cal.  
404 N. Goodwin St., Urbana, Ill.

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on page 353)

**Brandon Films, Inc.**  
1600 Broadway, New York, N. Y.  
(See advertisement on page 355)

**Bray Studios, Inc.**  
729 Seventh Ave., New York 19

**British Information Services**  
30 Rockefeller Plaza, New York 20  
(See advertisement on page 360)

**Castle Films**  
RCA Bldg., New York 20, New York  
(See advertisement on page 331)

**College Film Center**  
84 East Randolph St., Chicago 1, Ill.  
(See advertisement on page 358)

**Commonwealth Pictures Corp.**  
729 Seventh Ave., New York 19, N.Y.  
(See advertisement on page 364)

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**Creative Educational Society**  
4th Fl., Coughlan Bldg.  
Mankato, Minn.

**DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 332)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N.Y.

**Encyclopaedia Britannica Films, Inc.**  
1841 Broadway, New York 23, N. Y.  
(See advertisement on page 365)

**Films, Inc.**  
330 W. 42nd St., New York 18, N. Y.  
64 East Lake Street, Chicago 1, Ill.  
314 S.W. Ninth Ave., Portland 5, Ore.  
(See advertisement on page 337)

**Fryan Film Service**  
2nd Floor, Film Building  
Cleveland, Ohio

**Gallagher Film Service**  
123 S. Washington St.,  
Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Walter O. Gutlohn, Inc.**  
25 W. 45th St., New York 19, N. Y.  
(See advertisement on page 359)

**Hoffberg Productions, Inc.**  
620 Ninth Ave., New York, N. Y.

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 334)

**Institutional Cinema Service**  
1560 Broadway, New York 19, N. Y.

**Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N.Y.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Nu-Art Films, Inc.**  
145 W. 45th St., New York 19, N. Y.

**Official Films**  
625 Madison Ave., New York 22, N. Y.

**Post Pictures Corp.**  
723 Seventh Ave., New York, N. Y.  
(See advertisement on page 367)

**The Princeton Film Center**  
55 Mountain Ave., Princeton, N. J.

**Shadow Arts Studio**  
1036 Chorro St.,  
San Luis Obispo, Calif.  
(See advertisement on page 364)

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 366)

**Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 366)

**Universal Pictures Co., Inc.**  
Rockefeller Center, New York 20  
(See advertisement on page 362)

**Visual Education Incorporated**  
12th at Lamar, Austin, Texas  
Gulf States Bldg., Dallas, Tex.

**Vocational Guidance Films, Inc.**  
2718 Beaver Ave., Des Moines, Ia.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**Y.M.C.A. Motion Picture Bureau**  
347 Madison Ave., New York 17  
19 S. LaSalle St., Chicago 3, Ill.  
351 Turk St., San Francisco 2, Cal.  
1700 Patterson Ave., Dallas 1, Tex.

## MOTION PICTURE PROJECTORS and SUPPLIES

**The Ampro Corporation**  
2839 N. Western Ave., Chicago 18  
(See advertisement on page 336)

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13  
(See advertisement on page 353)

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 332)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N.Y.

**Gallagher Film Service**  
123 S. Washington St.,  
Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Holmes Projector Co.**  
1813 Orchard St., Chicago 14, Ill.  
(See advertisement on page 356)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 334)

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**Radio Corporation of America**  
Educational Dept., Camden, N. J.  
(See advertisement on page 335)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**S. O. S. Cinema Supply Corp.**  
449 W. 42nd St., New York 18, N. Y.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 366)

**Victor Animatograph Corp.**  
Davenport, Iowa.  
(See advertisement on inside front cover)

**Visual Education Incorporated**  
12th at Lamar, Austin, Tex  
Gulf States Bldg., Dallas, Tex.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SCREENS

**Da-Lite Screen Co., Inc.**  
2723 N. Crawford Ave., Chicago 39  
(See advertisement on page 357)

**Fryan Film Service**  
2nd Floor, Film Building  
Cleveland, Ohio

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Radiant Mfg. Company**  
1144 W. Superior St.,  
Chicago 22, Ill.  
(See advertisement on page 361)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 366)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**SLIDEFILMS**

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on page 366)

**Visual Sciences**  
Suffern, New York  
(See advertisement on page 366)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**SLIDES (KODACHROME 2 x 2)**

**Kime Kolor Pictures**  
1823 East Morada Pl., Altadena, Cal.

**Klein & Goodman**  
18 S. 10th St., Philadelphia, Pa.

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 364)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**SLIDES (Standard 3 1/4 x 4)**

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 334)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 330)

**Radio-Mat Slide Co., Inc.**  
222 Oakridge Blvd.  
Daytona Beach, Fla.  
(See advertisement on page 364)

**STEREOPTICONS and  
OPAQUE PROJECTORS**

**Bausch and Lomb Optical Co.**  
Rochester, N. Y.  
(See advertisement on inside back cover)

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 332)

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Golde Manufacturing Co.**  
1220 W. Madison St., Chicago 7, Ill.  
(See advertisement on page 363)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 330)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 366)

**Spencer Lens Co.**  
19 Doat St., Buffalo, N. Y.  
(See advertisement on page 329)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

Continuous insertions under one heading, \$2.00 per issue; additional listings under other headings, \$1.00 each.

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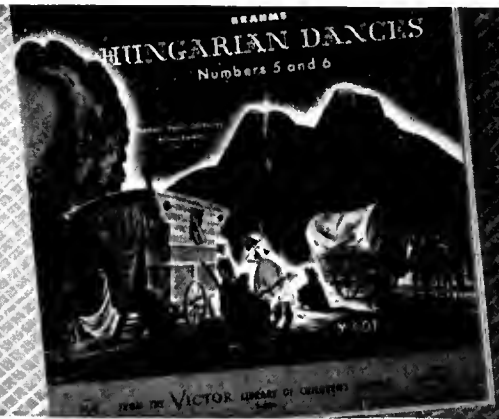
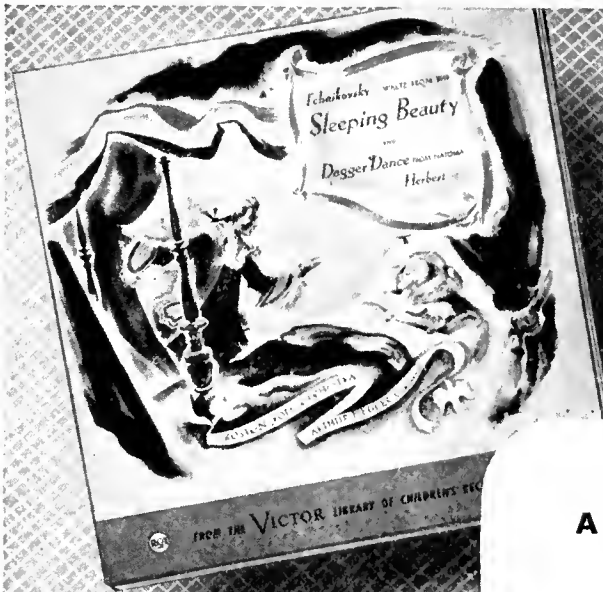
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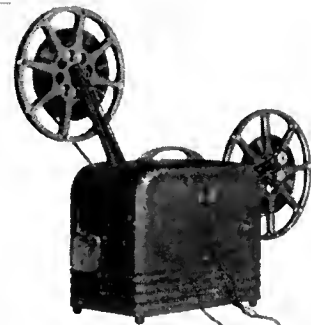
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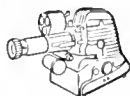




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VOLUME XXIII

NOVEMBER, 1944

NUMBER NINE

WHOLE NUMBER 226

## Contents

Cover Picture—Navy Blitz at Anchor (from "We Said We'd Come Back.") A special U. S. Navy release for the Sixth War Loan Drive.	
Putting Away Childish Things .....	Editorial 383
Non-Theatrical Film in the Postwar World .....	William F. Kruse 386
The Use of Audio-Visual Aids in an Airlines Training School.....	H. L. Andrews 388
The Field Trip: Education by Contact.....	Dr. Gustave Schwamm 391
Department of Visual Instruction.....	392
The Film and International Understanding.....	John E. Dugan, Editor 393
The Curriculum Clinic.....	Walter A. Wittich, Editor 395
A Meeting That Produced Results.....	Edwin J. Thomas 397
School-Made Motion Pictures.....	Hardy R. Finch, Editor 400
Illinois School Boards Discuss Visual Education.....	403
The Literature in Visual Instruction A Monthly Digest.....	Etta Schneider Ress, Editor 404
News and Notes .....	406
Current Film News .....	410
Among the Producers .....	411
Here They Are! A Trade Directory for the Visual Field.....	412

### SUBSCRIPTION PRICE

Domestic .....	\$2.00
Canada .....	\$2.50
Foreign .....	\$3.00
Single Copies.....	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
 Address communications to The Educational Screen, 64 East Lake St., Chicago, Ill.

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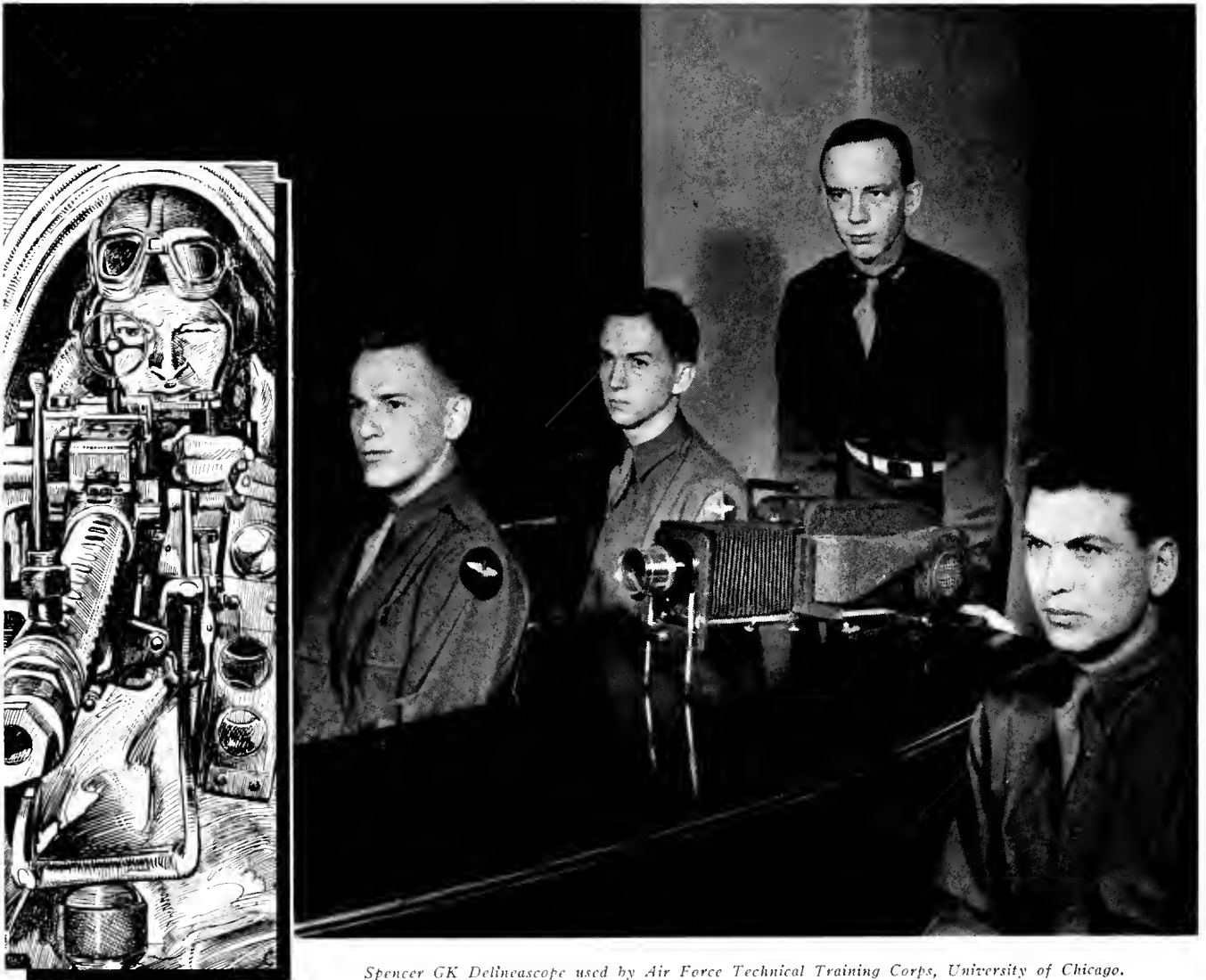
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## Editorial

### *Putting Away Childish Things*

**T**HE visual field should concentrate, for the immediate future, upon achieving its long over-due maturity with minimum delay. Discard of our adolescent habits of thought, speech and action is a first step to speeding up the process. No new slogan is needed. The idea was perfectly stated by Paul some nineteen centuries ago: "When I was a child, I spoke as a child, I understood as a child, I thought as a child. But when I became a man, I put away childish things." That is still an exact formulation of the primary essential to visual progress from now on. The list of desirable discards is long.

In our correspondence, even today, appear incredible bits of childish thinking, or perhaps gems of naïvete: . . . . "I am writing a thesis in education. Should I give a chapter to visual education? If so, what are the facts to be included?" . . . . "In this six-grade school, enrollment 350, how much visual education should be given per week?" . . . . "It seems to me there are too few schools using films. Would you care to publish an article giving them reasons for so doing?" . . . . "There are great possibilities in visual instruction. I would be glad to take charge of the work in some school that wants to try it. Kindly name me a few such schools." . . . . "What is to be said for teaching with movies? I am to speak on this subject before the Kiwanis Club next week." . . . . "Can you tell us where we can sell six E . . . . educational films. We have shown them all, some of them twice, to the whole school and we are tired of them." . . . . "It seems hopeless for us to get started on visual education. Before we had saved enough money for a silent projector, sound projectors appeared. Nothing to do but wait, I suppose." . . . . "Where can I get a motion picture film on Chess?" . . . . etc. etc. It is having to answer such "problems" for twenty-odd years that makes us old before our time, but we can stand it still longer if only we can detect some diminution in the stream. Needless to say, such communications never come from our subscribers, always from non-subscribers, which suggests a very simple cure for this manifestation of professional adolescence. Reading the EDUCATIONAL SCREEN will automatically answer or prevent such questions.

In our teaching there is plenty of material for the discard. We need to banish the notions that "interest" is the sole measure of learning; that interest carried to the point of excitement means greater learning; that, since children like movies better than stills (all human eyes do), they must therefore learn more from movies; and hence—crowning puerility of all—that movies are

a synonym for visual education. Few teachers indeed would try to teach their Botany class an oak leaf by waving it before their eyes. Yet many forget that the vast majority of concrete percepts need motionlessness for optimum learning, which means that quantities of still pictures and slides are essential. On the other hand, to put static details into action—to show change, movement, growth, continuity, narrative, behavior, drama—the motion picture is the unique and all powerful means to the end. Practically every lesson topic needs both, for most effective teaching with least waste of time and effort. When that fundamental fact is grasped and put into universal practice, visual teaching will reach the ultimate in efficiency.

Also on the discard agenda is the widespread misuse of both media. Too often slides are used merely to punctuate a lecture, to dress up a teacher's monologue to the class; and films serve to park a class contentedly during a 12 minute rest and relaxation for the teacher. We have seen the necessary "preparation" effort by the teacher neatly dodged by this cliché: "Now, children, I am not going to tell you anything about this film. I want to see how much you can learn from it all by yourselves." Again we have seen the "follow-up" brought to an irreducible minimum of effort by the teacher and of value to the students. It can be made a general futility exercise by such questions as the following: "Did you like the picture, children?" It usually evokes perfunctory nods (to please teacher) from most of the group, with the ultra-energetic pupils perhaps vocalizing a feeble "yes", with no trace of cerebration required from any one, not even from the teacher. Or we get "What did you see in the picture?", a ridiculous inquiry which would consume the whole discussion period were some voluble youngster to answer it. Again, "What did you like best in the picture?" is perhaps the prize-winner in stupid questions, for it is not directive, may bring an answer totally irrelevant to the subject supposedly being taught and, once the most forward and fluent pupil takes the floor for answer, it absolves all the rest from any need of thought at all. Finally the crowning weakness in follow-up discussions is probably the all-too-common practice of calling on the hand-raisers for answers. Ten percent of the class can, and often do, do it all. The ninety percent, merely by keeping their hands down, can keep happily free of mental effort through the entire performance. And normal youngsters learn the trick fast.

In our writing it should be possible to eradicate gradually most of the repetitiousness that has stultified so much of our utterance, spoken and written, for two

decades. In the early days there was justification for frequent iteration of "seeing is believing", "the eye is the shortest path to the brain", "pictures are the universal language", including, as too many did, the famous Edisonian absurdities about films replacing textbooks "in ten years" and teachers in a few years more. The basic idea was more or less new and had to be hammered home. But visual instruction has grown up. Its literature must keep pace. We are hoping for the day when no more articles will come in, even from the newest writers, with the "old Chinese proverb" in the first paragraph and the rest of them devoted to informing us that pictures used should be of good quality, should relate to the subject in hand, that there should be preparation before, and follow-up afterward, that the purpose is instruction and not entertainment, etc. etc. *ad somnum*. The field of visual education now deserves a literature of sense, significance and solidity, a literature to be taken seriously by the whole educational field.

In our research, above all, we need to put away childish things. The total number of theses, studies, experiments, investigations and surveys already put out in the visual field will probably never be known. The field will not suffer if it never knows. They were doubtless all justified as time-serving assignments to meet requirements for graduations and degrees. A goodly number have been immensely valuable. The ratio of good to poor has been perhaps as high in the visual field as elsewhere. But the duplication of effort and results has been appalling, for the workers seldom knew what others were doing or had done. We should begin, now, to distinguish the worthwhile from the futile in research. We should eliminate, as fast as may be, any further research on the obvious; research that proves the already proven; research to establish preconceived convictions; and especially material offered as research but designed merely to promote special interests in the commercial field. A vast amount of important research remains to be done in this field. But its importance and worth will hinge upon selection of logical subjects, on scholarly control of procedures, and on singleness of purpose to arrive at truth, whether that truth be usable as propaganda or not.

Discards, however, are minor matters which should give way to mature plans, thoughts, and actions. The field will benefit by some deletion but far more by additions and innovations. It is these that concern us chiefly for the future. EDUCATIONAL SCREEN plans numerous contributions to the program of progress that lies ahead.

### **The Shape of the Postwar World**

SPECIAL attention is called to the first article in this issue. The war is not over as the Sixth War Loan effort grimly reminds us, but it is not too early to look ahead to the postwar world in our field as well as other industries. William F. Kruse in this remarkable article outlines some of these problems from the point of view of his long and broad experience in the industry. In our last

issue we called attention to the need for full and free intercommunication between "the thinkers who plan, the consumers who use, the producers who create and supply." Here is an article from a producer which answers this description and will stimulate all workers in this growing field.

"The Curriculum Clinic," a new feature initiated in this issue of EDUCATIONAL SCREEN, also deserves special commendation. Here educational problems, direct from the classrooms and classroom teachers of the country, will check ideas with practice and curriculum theories with practical classroom procedures.

### **"Freedom Comes High"**

\$14,000,000,000.00 is a lot of money whether you write it in numerals or simply fourteen billion dollars. This, we remind you, is the announced goal of the Sixth War Loan Drive which begins on November 20, and this is an appropriate time to remind you also of the important part which films should play in the successful prosecution of the Drive. A lull in the vigorous prosecution of the war at this time would only increase its eventual cost in American lives and money.

The picture on the front cover of this issue of EDUCATIONAL SCREEN is from one of the special 16mm. subjects prepared for the Sixth War Loan Drive—"We Said We'd Come Back." The illustrations on pages 385, 386, and 387 are from other Sixth War Loan titles. We call particular attention to the Navy release, "Freedom Comes High." This title was produced for the Navy by Paramount and stars James Craig and Barbara Britton. Hollywood scouts report that it is an outstanding film, perhaps Academy Award merit. "Freedom Comes High" and all ten of the special 16mm. war films are powerful messages and will help in educating the public to the importance of "finishing the job."

The duration of the war is at stake, the outlines of peace may be at stake, and certainly the effectiveness of films in future social education of the public is on trial. Do your part as suggested in the October issue in securing these subjects from your local State War Loan Office, using them in your own programs, providing projectors, operators, and meeting halls for your local War Loan organization.

### **Important Announcements from Britannica**

MR. E. H. POWELL, President of Encyclopaedia Britannica, announces the appointment of H. R. Lissack as Sales Manager of Encyclopaedia Britannica Films, Inc., and the removal of the sales and accounting offices of that company, effective December 1, 1944, from New York City to 20 North Wacker Drive, Chicago. The Research and Production Departments under the direction

(Continued on Page 390)



Scenes from Navy Releases  
for the Sixth War Loan Drive  
November 20-December 16.

(Upper and center left) The Navy  
and Marines move in on Guam.  
From "We Said We'd Come Back."

(Official U. S. Navy photos)



(Below and lower left) Shots from "Photography Fights."



(Below) Showing of a War Loan picture at the  
Bell & Howell plant in Chicago.



# Non-Theatrical Film in the Postwar World\*

*A thought-provoking analysis relating future international issues to practical educational and commercial problems.*

WILLIAM F. KRUSE

Manager Films Division, Bell & Howell Company, Chicago

ANY attempt to forecast the conditions under which the non-theatrical film industry will operate in the postwar period, must necessarily take on something of the nature of prophecy. Prophets are notably poor insurance risks. Throughout history they lived fast and died likewise. Prophecy is a strictly personal business, so if I venture out where the ice is thin, please remember that these views are strictly my own, and "any resemblance to persons or policies" of the firm I happen to work for is strictly coincidental.

In all seriousness, though, there is less prophecy than analysis involved in weighing the prospects and problems of our business in the postwar world, for the basis of all the business we can hope to do tomorrow is, fundamentally, the work that we do today. We should get out of our heads any notion that postwar problems will be so very radically different from those we face today. To be sure there will be some differences: we won't need priorities on raw stock and projectors, for instance, and there may even be temporary crises due to sudden oversupply of the things we now lack. But we will still have to get new films, and find new customers for old ones, and service those customers so they will stay happy. Just as we do today.

We will not be able to draw a line across the page, everything above the line headed "war", and everything below the line "postwar". Much will depend on the nature of the peace that follows our military victory. If our postwar policy, at home and abroad, is imbued with a forward-looking cooperative effort such as now characterizes most of our war effort, our business is likely to continue on an even keel and with a consistently expanding volume.

But if we should set out on an imperialistic spree, grabbing everything in sight that is not nailed down, and setting back the clock at home to the dog-eat-dog morals and economics of the pre-1929 era, there is no predicting what our business will be like. Some of us may be lucky or "smart" enough to scramble to the top of the heap, by pushing our feet into the other fellow's face, but the total volume of our business will not grow to anything like the brilliant potentials that should result from our film services to the war effort, *unless* the whole of the American people continues to enjoy a considerable margin above a bare subsistence level. These marginal dollars are what keeps our non-theatrical film business growing, and our market can expand only if the great mass of the American people continue to have them to spend. Prosperity for one group at the expense of others will not give us a

stable, growing market, any more than will prosperity for any one nation at the expense of others. We are now one nation, and, to a greater extent than ever before, one world. A relative prosperity at least must prevail for all, if it is to be enjoyed, on any lasting basis, by any.

It is possible, of course, that history may repeat itself and that the shape of the postwar world and its problems, will copy that of "last time". That would be a calamity. Only by avoiding the selfish "head-in-the-sand" policies of "last time" can we be sure there will be no "next time". It is possible that the people of this country may become so fed up with the restraints and restrictions of wartime, that they will listen to the first wily demagog who comes along with a promise to bring them back to their own old pipe and slippers—so they can pull down their shades, and not look at or think about the cruel, cold world outside. After all, that is what happened in 1862, and again in 1918 and 1920. But I don't believe that the American people really want to go back to the cynical, selfish, isolationist attitude that prevailed in the 20's. That era is not one of the brightest spots in our history. Yes, it was the era of million-share days on the Stock Exchange, and of paper fortunes made and lost over night—but at the end of the 20's came 1929 when we had to pay the price. "Nothing down and a dollar when you catch me" was our slogan, as individuals and as a nation. Well, in 1929—the bill collector caught up with us and what a weeping and wailing there was.

That was the era when we tried to chisel on our installment purchase in world affairs, too. In 1918 we ran out on the problems of World War I, the problems of peace between nations and fair play for all peoples. For two decades we toadied to Franco, and Mussolini, and Hirohito, and Hitler, and all the other fascist gangsters. All we asked was that they



Scene from the Navy film "Freedom Comes High"

\*Address delivered at the War Conference of the Allied Non-theatrical Film Association, New York, April 28, 1944.



let us alone—we didn't care how many freedom-loving Spaniards, or Ethiopians, or Chinese, or Germans, Czechs, Austrians, Poles, and other oppressed peoples they robbed and killed. Just so long as we kept on getting ours. The first installment on that policy caught up with us, finally, at Pearl Harbor. We paid plenty there, and we keep on paying in blood and gold, each day the war lasts. We didn't really get away with anything by pulling down the shades and pretending there was nobody home when the bill collector came around the first time. This war should prove to us, once for all time, that if we want to live in peace and justice in our own home, we cannot tolerate robbery and torture out on the sidewalk, right in front of our door. And, to get down to business, if we want to do business—good business—with a lot of decent foreign customers, we cannot allow a gang of fascist racketeers to take all their money away from them, even to the shirt off their backs and often their very lives in the bargain. Sad to say, it took a Pearl Harbor to bring this home to most of us—but I am sure that all of us, again without any Party labels whatever, are determined that never again shall international banditry be tolerated in this world. We are confronted with a worldwide issue that is not between parties, or between candidates—it is an issue between viewpoints, an issue between the past and the future.

Most of us here are convinced, I am sure, that the certain and complete defeat of our reactionary foes can be followed by one of the greatest periods of progress that mankind has ever seen, and that we should strike for a perspective of harmonious collaboration of free peoples in the reconstruction of a wracked and ravished world. What does this perspective offer to us in our own non-theatrical film business? It would give us, first of all, a *busy* world, with pretty nearly everybody *working* full speed, and getting a fair return in money, and in leisure, to permit decent life. It would give us a thinking, talking, socially active world, where neighbors would meet often to discuss common interests, in churches, schools, block organizations like the present OCD, factory personnel groups—in all kinds of social units. A world in which accent will be laid on education—on culture for all—and where school will be taught with the full benefit of all the marvelous teaching experiences developed by the armed forces.

The same decent, respect-motivated attitude is possible also between nations. One good thing the war is doing is to bring us much closer to two of the greatest peoples on earth, the Russians and the Chinese. If we can just act decent, they will constitute a market for our products that will keep our factories humming, and will send us in return commodities that will enrich our lives. Ambassador Davies is quoted recently to the effect that there is no point of conflict between the Russian people and our own. I know from my own personal experience the high regard that the common people of Russia have for everything American. I have traveled, literally, from Murmansk to Samarkand, and from the Crimea to Siberia, and I have *never* found anything but the friendliest feelings. I have worked in their factories and studios, slept in



Another Shot from "Freedom Comes High"

their best hotels and on earthen floors on peasant huts, always a foreigner yet always welcome as their friend. And now our two peoples are engaged in a great joint struggle against a common enemy of both our respective ways of life. When that struggle is over, let us hope that we may maintain our attitude of friendly collaboration, each following that path of freedom that to himself seems best fitted to secure the greatest happiness to the greatest number.

The ways of the two peoples are not nearly so different as political phraseology would seem to indicate. Their aim also is to live in a more comfortable house than the one in which they were born, to give their children a better education than their own, and to build bigger and better factories, libraries, club-houses, airfields, farms, roads and other adjuncts of civilization than they had a year ago. Many social achievements, such as factory safety committees, incentive and suggestion plans, bonuses, bond drives, group insurance, and employee theatricals and good fellowship are duplicated exactly in the two lands. And, to make the parallel altogether complete, their interest in non-theatrical movies is every bit as great as our own. I had no trouble in working at my chosen profession in that country as readily as in this. I had a swell time doing it in both lands—and I have such respect for your intelligence and humanity as to feel that each and every one of you would do pretty well yourselves, in either country.

The postwar world should see vastly more inter-communication of peoples by means of films and television, and this trend should prove one of the most potent agencies for peace that man has ever contrived. There may be more intense competition for the consumer's dollar, but if we all, as rational human beings, play our cards right, there will be plenty of consumer dollars for television as well as for movies. No society ever got poorer by making the lives of its people richer. Whatever else there may be about our business after the war, we know it will be bigger—and that it will play an even more vital role in the service of the American people, and of humanity at large, than ever before. It will be worthy of the best that any of us, and all of us, can give it.

# The Use of Audio-Visual Aids in an Airlines Training School

*A stimulating resume of visual materials and methods that produce efficient training in the air-transport field.*

H. L. ANDREWS, Coordinator of Training  
Pennsylvania Central Air Lines, Washington, D. C.

THE demand for better training in industry has necessarily brought about many changes in teaching methods. These changes were largely in the form of refinements of methods in order to have time and to do a better job. Since hundreds of new employees must be taught the skills of the new jobs, it is only reasonable that the instructors in industry would welcome new methods to speed up the job. The jobs in Airplane Transportation are numerous. They range from reservationists who sell the tickets in station operation, through administration, maintenance, traffic, flight dispatch, to the pilots who fly the great silver ships. These jobs are highly specialized. The courses are short and the instruction is necessarily intensive. It becomes the job of the training department to employ the best methods, devices, and techniques in the training courses, in order to do the best job in the shortest time. The lecture method has been replaced by the laboratory method; and the laboratory method has been supplemented by audio-visual aids.



A typical hostess classroom

Audio-visual aids are too well known to need any explanations or arguments to justify their place in modern instruction. This article, therefore, illustrates special and unusual forms for this very special task. Sound and silent films, slide films, and slides have been effectively used.



Airline record forms

Mock-ups, charts, diagrams, maps, nomograms and recording devices supplement the photographic aids. Many of the latter types shorten the learning process and in many instances are more easily adapted to certain units of study.

Let us consider a few of the devices used in the classes at the Pennsylvania-Central Airlines Training School. Food Service is a complimentary service on the Airlines. The food must be excellent. It must be served in an attractive and efficient manner. The food is placed in the plane in trays practically ready to be served, but there are many little tricks that the hostess must know, such as removing the food from the containers, arranging the food properly, and carrying the tray in order to avoid accidents.



Buffet mock-up

The student hostesses were formerly given some of their training during flight. A student hostess accompanied a veteran hostess on a trip and there-by was taught the tricks of the trade. Later entire classes were taken on trial flights and the training was given to the group. This has all been stopped by the war. There are no extra seats for the student hostess, and there are no planes for trial flights.

The instruction is now given in the classroom from a mock-up buffet. The opinion is that the training is equally as good as that in which the former methods were used.



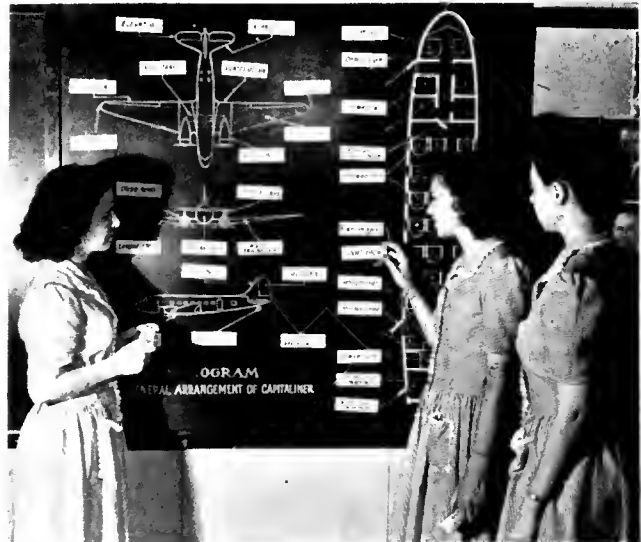
Practice at phone



Recording machine for phone conversations

Many very excellent conversationalists find that talking over the phone is a difficult procedure. Since the reservationist makes most of the ticket sales by phone, it is necessary to stress the techniques of phone conversations. A dummy phone line is set up in the classroom. The instructor and student practice conversations that might take place between the passenger and the reservationist. The importance of talking directly into the mouthpiece, the quality of the voice, the reservationist's attitude, and when and how to hang up the receiver when the conversation is finished are very important. After a fair degree of perfection has been attained, records are made of typical passenger-reservationist conversations. These records are

discussed and refinements in phone conversations continue until the student acquires sufficient proficiency to talk to the public.



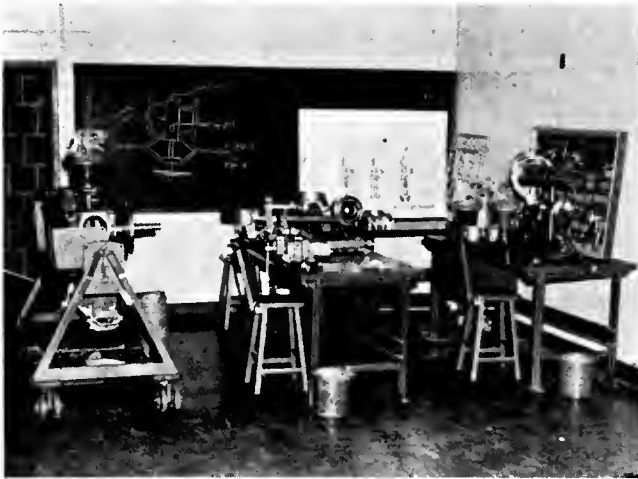
Nomogram on arrangement of Capitaliner

The nomogram is a term applied to a visual device used in teaching materials in which a large number of titles or terms are used. It consists of a miniature diagram which is frequently in several parts that must be properly arranged. Titles or names are printed on separate cardboard or beaverboard strips. The titles must be placed by the student in the proper places on the diagram and a reason given for the placement. Practice in using the nomogram is a great time saver for the student in learning detailed nomenclature.

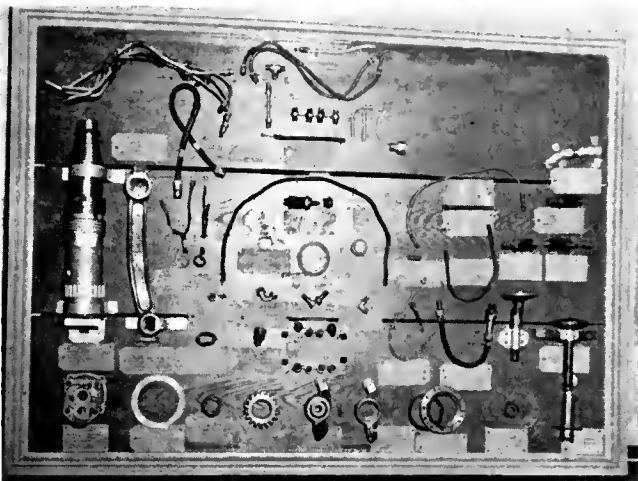


Fire extinguisher directions

The importance of safety is much more forcibly impressed on the student with visual devices than by merely committing rules. Each student learns to manipulate the fire extinguisher. The procedure for the use of the extinguisher is printed in logical sequence on the board holding the extinguisher and the procedure is carefully followed in each student demonstration.



Mechanical Training Classroom



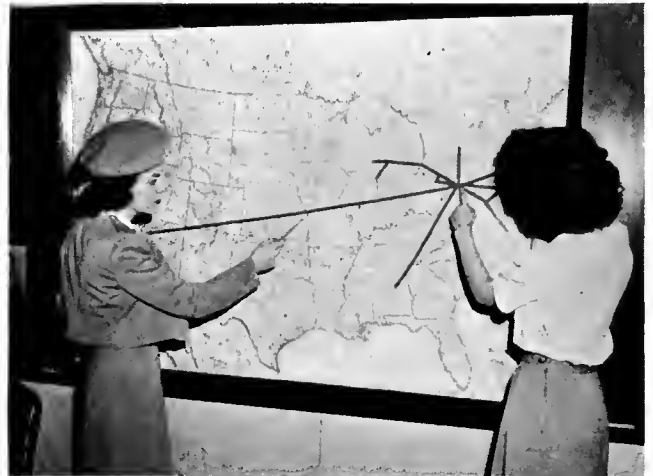
Mechanical Mistakes

Many different adaptations of visual aids are used in the mechanical courses. Mock-ups of the hydraulic system and the gasline have been used effectively.

Another device that has a very excellent teaching

value is a collection of parts that have been incorrectly placed in the planes. Each gadget is a fine example of poor work and lack of thorough understanding of the job.

We feel that lecturing on theory in mechanical courses is a waste of time unless the theory is illustrated by the actual parts of the machine or by use of the mock-up.



Map of Routes

The Airplane Transportation employee must know much of what was once called old fashioned geography. Routes of our line as well as routes of the other airline companies must be thoroughly learned. The student has access to large maps. Each route is marked with cellulose tape by the student. When one route is completed, another is added until all the routes of the major companies are learned. This plan of study seems to eliminate what might be considered the drudgery of geography.

The success we have had in using audio-visual aids has been very gratifying. Consequently, these aids have become an integral part in all the training courses.

## Putting Away Childish Things

(Continued from page 384)

of Dr. V. C. Arnsperger will continue to operate at the present location, 1841 Broadway, New York, New York.

Mr. H. R. Lissack is a vigorous and capable sales executive with the rare qualifications of a solid background in many phases of educational work. Twenty-two years as Superintendent of Schools in cities of Wisconsin and Illinois marked him as a progressive educator. In 1941 Mr. Walter Ynst, the Editor-in-Chief of Encyclopaedia Britannica, called Mr. Lissack to direct the editorial work of Britannica Junior, an encyclopedia for elementary school children. He accepted this position, discharged his editorial duties expertly and made many additional contributions which brought to the front his ability as a business administrator. Mr. Lissack proved himself to be exceptionally sales minded, having the unique ability to interpret the sales problems of Britannica Junior in terms of the educator's point of view.

In his new position and at the new location of the company Mr. Lissack has a rare opportunity to dedicate both experiences—the educational and the commercial—to contributions of great importance to visual education.

EDUCATIONAL SCREEN presumes to speak a hearty welcome to the newcomers on behalf of all of



H. R. Lissack

the organizations now engaged in the production, distribution, and utilization of audio-visual aids in Chicago and the Middle West. A more elaborate and a more official welcome is planned as a special feature of the December issue.

—N.L.G.

# The Field Trip: Education by Contact

*A thought-provoking presentation of a single field trip which was made notable by the extraordinary cooperation achieved.*

D R. G U S T A V E S C H W A M M  
Russell Sage College, Troy, New York

THE current interest in realistic educational procedures is not new except for its intensity. There has been a potent renaissance of the concept that techniques which make learning a rich and exciting adventure are worthy of adoption, especially when they result in a type of education that is more meaningful to individuals than is possible through the exclusive use of verbal methods.

The publicity incident to the Army's and Navy's teaching methods may account in part for this very noticeable trend. Civilian educational institutions can hardly use all of the military's devices; for example, the Signal Corps' system of teaching topography and map-making with Miss Betty Grable as a motivating device! However titillating an experience, it is obviously inappropriate for primary and secondary schools.

Schools have long used various visual, auditory, and other sense aids. And they have also employed the field trip, the further exploitation of which may prove that it has greater educational possibilities than heretofore realized. It is with this educational technique that the present discussion is concerned.

In its essence the field trip is on-the-scene educational experience. Depending on the circumstances, every one of the senses may be called into play. Reading about the activities on a wharf, on the one hand, and observing them directly are entirely different things. The first instance is fertile with significance for the student endowed with a keen imagination. The latter, however, conveys more to a student who must observe things directly, or to whom symbols are poor substitutes for the real thing.

The field trip—frequently called "excursion"—has shortcomings as well as advantages. Among the former there are the elements of impracticability, such as the unwieldiness of large groups, items of expense, and remoteness of scene. These are not entirely insurmountable.

Another class of disadvantages is that consisting of faulty preparation preceding the visit, carelessness or indifference during the trip, and ill-planned or no follow-up whatsoever. Oftentimes, too, the motivation may be spurious, amounting to little more than the anticipation of a pleasant release from the monotony of the classroom routine. When that occurs the field trip, instead of promoting real educational objectives, easily degenerates into a mere holiday for student and teacher alike. Other items can doubtless be found to discount the educational worth of the field trip. But aligning them alongside the advantages, we should probably find the balance in favor of this technique, although careful research with a statistically reliable number of cases may give us a more accurate answer. These paragraphs made no pretense at anything other than empirical statement. Support can be found in

the past or future experience of others who have used or plan to use excursions as a supplementary teaching scheme.

The field trip is life itself, or part of it. It is real, dramatic, and more than a substitute for verbalism. It affords the opportunity for an exhilarating experience, and may have an incalculably salutary effect, long remembered where a mere verbal impression might soon be forgotten. It is not the function of these thoughts to elaborate on the theory of the field trip, but rather to describe and comment upon the specific trip which has in it unusual indications of educational possibilities.

There was, to be sure, preparation before and follow-up after the event. But what is significant was the factor of cooperation. That was extraordinarily prominent. True, such cooperation with teacher and student group might not be possible in all cases because of the nature of the thing to be witnessed. On the other hand, one could name situations where cooperation might easily be forthcoming without serious inconvenience to anyone and yet with inestimable benefit to students. The cooperation meant here is that part of it coming from the agency visited.

## One Field Trip

The trip in question was a visit to court. There is nothing unique about such an excursion; in fact, it is fairly common. There was the usual uncertainty of knowing exactly what case might be heard at trial, due to the state of the trial calendars and the fact that cases may be dismissed, settled, or adjourned. The particular case heard was an action on an implied contract, and it was unadorned by any confusing factual or legal complexities.

A large group of students took seats in the courtroom and found no difficulty in maintaining the required decorum. The solemnity was an inspiring thing, conveying to these youths, quite wordlessly yet with dramatic intensity, the seriousness of the legal process in a democracy.

That there was a class present in court was apparent to the judge who, after the trial was under way, dispatched a note to the writer, inviting him to sit upon the bench. This incident alone illustrates the factor of cooperation in the worthwhile field trip, more of which could readily be realized if this type of educational device were more widely practiced.

The court's sympathy, understanding, and awareness of the importance of a knowledge of democratic processes for today's youth—tomorrow's more active political participants—were magnificent. In spite of a certain austerity which characterizes the courtroom



of any businesslike judge, there were also moments of humor to relieve the tenseness of the scene. The reader might easily conclude from the judge's remarks which follow, that they were planned by him in advance of their utterance. But the reader may be assured of their wholly extemporaneous character.

Examining the court stenographer's transcript of the judge's statements, we find in it a very valuable lesson, replete with expressive, well-considered remarks. In his first words to the students he said with dignified humor:

"Before adjourning I am happy to say a word to the extra large gallery present today. We really played today to a larger house than we usually have. . . ."

Later on, he reviewed for the group the events of the trial and their implications, in a manner which one could hardly expect their own youthful minds to do. With clear phrases, free from any authoritarian flavor, this jurist described, by way of summary, the mechanics of the trial, the legal intricacies of testimony, and the purpose of the charge to the jury. And he did so in the following words which are quoted directly from the minutes of the trial:

"You have observed one of the courts functioning at close range. You saw the trial of a case open up this morning and you have watched it through almost to the end. All of the evidence is in, the attorneys have spoken for their respective clients and nothing remains but for the trial judge to instruct the jury as to the law to be applied to the case. It will be for the jury under those instructions to determine the facts from the conflicting evidence offered here today. As you have undoubtedly observed there have been a number of contradictions in testimony; that is usual, common, ordinary. That doesn't mean necessarily that either of the witnesses is untruthful. So much depends upon the functioning of the human mind and the ability of each party to observe things and to report them accurately."

The court then continued, enlarging upon the meaning of the jury charge, and clarifying the distinction between the function of the jury as a fact-finding body and that of the judge as the determiner of matters of law. He indicated further the redress which the defeated party may have after trial by way of appeal. All of this is in the following remarks:

"It remains now for the trial judge to instruct the jury as to the law. Those instructions will include an instruction to the effect that it is for the jury to sift out from this conflicting evidence that which the members of the jury put faith and trust in, believe in and, finally, after correlation of evidence, to reconcile it as far as possible. The jury and jury alone will come to a conclusion as to who should prevail in these separate cases. After the jury has reached a conclusion in each case and decided whether the plaintiff or the defendant shall prevail, then a written verdict is brought in and reported here in open court, and if it is in proper form it becomes a part of the record in the case unless some error of law has crept in at some place in the proceedings, either before the beginning of the trial or during the trial."

Commenting upon the trial as a democratic procedure as well as upon the dynamic quality of the law, which is synonymous with a flexibility whereby it adapts itself to changing social needs, the remarks of this judicial officer, although completely spontaneous, were about as significant and well-stated as might be desired. One need hardly doubt the effect of the words which follow on the minds and emotions of an average

(Concluded on page 394)

## Department of Visual Instruction

These are meeting days. Reports coming to EDUCATIONAL SCREEN indicate unusual interest in visual education meetings at State Teachers Conventions, and in DVI zone meetings in all sections of the country.

Teachers interested in visual aids, who are not already members of DVI, should communicate with their respective zone officers.

### National Officers

*President:* Mrs. Camilla Best, Director, Division of Audio-Visual Aids, Orleans Parish School Board, New Orleans, La.

*Secretary-Treasurer:* Miss Lelia Trolinger, Director Bureau of Visual Instruction, University of Colorado, Boulder, Colo.

### Zone Officers

**Zone I** (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont)

*President:* Dr. John Gammons Read, Rhode Island College of Education, Providence, Rhode Island.

*Secretary:* Miss Dorothy A. Allard, 8 Wells Road, Reading, Massachusetts.

**Zone II** (Delaware, Maryland, New Jersey, New York, Pennsylvania, Virginia)

*President:* Dr. James S. Kinder, Pennsylvania College for Women, Pittsburgh, Pennsylvania.

**Zone III** (Indiana, Kentucky, Michigan, Ohio, West Virginia)

*President:* Mr. H. B. Allen, West Virginia University, Morgantown, West Virginia.

*Secretary:* Mr. William G. Hart, William Ford School, Dearborn, Michigan.

**Zone IV** (Illinois, Iowa, Missouri, Wisconsin)

*President:* Mr. Alvin B. Roberts, Haw Creek Township High School, Gilson, Illinois.

*Secretary:* Mr. H. L. Kooser, Iowa State College, Ames, Iowa.

**Zone V** (Minnesota, North Dakota, South Dakota)

*President:* (to be elected)

*Secretary:* Mr. O. S. Anderson, Horace Mann School, Fargo, North Dakota.

**Zone VI** (Idaho, Montana, Oregon, Washington)

*President:* Mr. Glenn Jones, State College of Washington, Pullman, Washington.

*Secretary:* Miss K. S. Klise, Sunnyside High School, Sunnyside, Washington.

**Zone VII** (Arizona, California, Nevada, New Mexico)

*President:* Mr. Boyd B. Rakestraw, Extension Division, University of California, Berkeley, California.

*Secretary:* Mr. George M. Jamieson, Jr., 815 South Hill St., Los Angeles, California.

**Zone VIII** (Colorado, Kansas, Nebraska, Utah, Wyoming)

*President:* Dr. J. R. MacNeel, University of Wyoming, Laramie, Wyoming.

*Secretary:* Mr. C. C. Lenmon, Granite School District, Salt Lake City, Utah.

**Zone IX** (Arkansas, Louisiana, Oklahoma, Texas)

*President:* Dr. B. F. Holland, University of Texas, Austin, Texas.

*Secretary:* Mr. D. W. McCavick, Bureau of Visual Instruction, University of Texas, Austin, Texas.

**Zone X** (Alabama, Florida, Georgia, Mississippi, North Carolina, South Carolina, Tennessee)

*President:* Dr. W. H. Ward, Extension Division, University of South Carolina, Columbia, South Carolina.

*Secretary:* Mrs. H. L. Harris, University System of Georgia, 223 Walton St., N.W., Atlanta, Georgia.

# The Film and International Understanding

## "WILSON"

### Some Implications For Understanding

THE very title "Wilson" has immediate interest for all of us who are interested in the film and international understanding. For any consideration of Wilson the man is inseparable from some consideration of the international affairs and ideals which made up so great a part of his rendezvous with destiny—both his own and that of the world. Even in a theatrical film, made for entertainment, the two are inseparable. So much has been written about the film that it is unnecessary here to review its script or its technique. It is enough to recall that it is a film of great scope and proportions, full of action and emotional appeal.

#### A "National" Film

*Wilson* seems destined to become one of what we might call our great national films. And the word "national" is used here to include more than one meaning. The film is "national" in the sense that it deals intensively and humanly with one of the great crises in our history; it is "national" in the sense that it probably will be seen by the great bulk of our people; and it is "national" in that in this experience of seeing it will be remembered and talked of for years to come as one of the great experiences of a particu-



Democratic National Convention of 1912.

lar time. There have been other such "national" pictures: *The Birth of a Nation*—*The Covered Wagon*—*Gone With the Wind*. The film *Wilson*, produced by Twentieth-Century Fox, seems destined to become another.

#### Theatrical vs. Educational

Should educators ignore a film of such significance? Does the fact that it is a "theatrical" film, a commercial enterprise, available only in 35mm, bar it from educational considerations?

If we think of education in a broad sense, we must realize that the film will produce an effect which is educational in a number of ways upon thousands and thousands of those persons, both juvenile and adult,

DR. JOHN E. DUGAN, Editor  
Haddon Heights, New Jersey

who go to see it purely for entertainment. We cannot lightly dismiss this effect, neither can we overlook the fact that much of the force which motion pictures will have in promoting international understanding



Wilson, addressing a joint session of Congress, asks for a declaration of war against Germany.

throughout the world will be brought about in a similar way and under somewhat similar circumstances. Evaluation and guidance of this type of learning from theatrical films offers a challenge to leadership and technique in the field of adult education.

Does not this type of learning among youngsters offer just as great a challenge to teachers in our schools? Should the experience of seeing a film such as *Wilson* be ignored? Should it not rather be directed and discussed? Rightly directed, the student can build up a background for seeing the picture and for intelligently discussing what he has seen afterward. We direct and discuss reading which is done outside



In the East Room of the White House, Paderewski plays his "Minuet" before a distinguished group.



Georges Clemenceau, David Lloyd George and Wilson

of the classroom in this way. Why not the seeing of worthwhile films? In the field of international understanding, a film such as this may add flesh and blood to what otherwise might seem to be dull and lifeless abstractions. A film can be educational as well as theatrical.

#### Can Films Be Classics?

Are films too transitory in the theatrical field to receive serious educational consideration? Consistency forces us to admit that many contemporary books and plays with no more claim to permanency are cheerfully added to school reading lists all over the country. Most of the books which we now consider "classics" never were written as educational books. Neither were most of the plays which we consider in the same category. They were written for entertainment and commercial production. Need the films do more?

#### Is Accuracy Educational?

There are those who would debar from educational consideration any film which has not been checked and rechecked for accuracy and validity in every last detail. Some even seem to establish this as almost the sole standard for judging the educational value of a film. Used with intelligence, this insistence upon accuracy is beneficial; but it can be carried to extremes of absurdity and stupidity. It is of little value if it is bought at the price of interest and proper emphasis, or if it is based upon purely arbitrary decisions regarding which even eminent scholars may differ.

In this respect the film *Wilson* can illustrate some interesting points. Sometimes essential points were brought out by characters who of necessity had to be partly or wholly fictitious. Some events had to be portrayed as well as possible, even though equally eminent historians and scholars were not in complete agreement about them. Does this destroy the usefulness of the film? Not at all. In some respects it enhances it, for it offers opportunities for intelligent study and discussion. An educational experience which stimulates study and discussion is far superior to one which appeals to nothing more than placid acceptance.

The very background and nature of *Wilson* make

it a film to arouse study and discussion. In Philadelphia the Library distributed copies of a reading list for use in connection with the picture. The list contained fifteen books which were classified under two headings: "Books by Woodrow Wilson" and "Books about Wilson". There have been movies which stimulated the reading of some particular book. Here is a movie which boosted a bibliography.

Carrying this idea into the visual education field, a bibliography of supplementary educational films for classroom showing and discussion might be compiled. Naturally enough, the emphasis here would depend upon many considerations; but a beginning might be made with the following:

*Headlines of the Century*, covering the period between 1910 and 1923.

*Mr. President*, showing inauguration of F. D. Roosevelt and inauguration scenes and important events of administrations from Theodore Roosevelt to the present administration.

*Causes and Immediate Effects of the First World War*, using animated maps, news-reel scenes and commentary.

*The League of Nations*, tracing rise and decline of League's power.

## The Field Trip

(Concluded from page 392)

group of adolescents, particularly when spoken on an occasion such as this and in the surroundings of a courtroom:

"This method (by trial) of reconciling disputes between individuals is the best method that has been devised in human experience. The law is a growing, developing something which has its roots in the distant past, and it develops as people become more intelligent and tolerant. In old days individuals used to settle their controversies and differences by a battle and the battle didn't accomplish any more than is accomplished by nations which are now trying to settle their differences by battles and wars. In those wars wherever new scars appear a healing process has gone on, but it hasn't been humanly possible yet to set up any tribunal wherein controversies between nations can be settled."

And in what more fitting manner could the court have said in effect, "Thank you for coming; I hope you enjoyed your visit," than in these sentences with which he closed his remarks to the class:

"But getting back to today and your visit here, as the presiding Judge I am happy to note that you have been, under the guidance of the members of your faculty, interested to come here to see how one part of the state government functions and, as I said before, I sincerely hope you have found it pleasant and profitable."

No attempt has been made herein to present the refined statistics of research. But need anyone doubt the educational possibilities in this kind of experience? Can not the same cooperation be elicited from the many types of activities one might visit on a field trip, whether in the realm of the social sciences, business education, the natural sciences, or the arts?

The potentialities in the excursion seem great; and the belief seems justified that if we were to embark upon a program designed to publicize and enlarge the scope and use of the field trip—yes, even to the extent of allocating funds for that specific purpose—then the kind of cooperation we have here described would become more common.

# The Curriculum Clinic

## A New Department

WALTER A. WITTICH  
The University of Wisconsin

IF a roll of the pioneers in the field of visual education could be drawn up, it would probably start with the names of David Sumstine, Joseph J. Weber, F. Dean McClusky, and Frank Freeman. These men, and others, plunged into the wilderness of untried techniques and tools with the determination to discover, if they could, the character, the function, the advantages, and the possible effective uses of this new and promising adjunct to classroom method. The period of their initial research can be designated as from 1918 to 1924. It was during this time that comparisons between visual and traditional methods of classroom presentation were begun. It was the time of Weber's research which inquired, "Are visual aids merely a fad or do they have a distinct value?" and of Freeman's first comprehensive survey, in the form of 13 separate studies, which investigated the effectiveness of the silent film under varying classroom procedures and in competition with other traditional media.

The second period of research, 1924 to 1930, was marked by the continuing work of Frank Freeman, Daniel Knowlton, J. Warren Tilton, Ben Wood, and investigators in England who succeeded in removing many of the unsatisfactory conditions found in previous studies. Their attempt, in addition to substantiating further the function of the motion-picture film in the classroom, was to determine to what extent the new technique motivated pupil activity, increased the learner's reception of factual information as well as promoted or strengthened his ability to understand causes and relationships.

Following this period, the advent of sound on film gave a rise to another cycle of experimental research. Beginning with the investigations of Frances Consitt, V. C. Arnspiger, C. C. Clark, Phillip Rulon, William Westfall, Harry Wise, John Elmore Hansen, and up to such recent studies as those of David Goodman and others, the sound film in its relation to infor-

mational learning as well as developmental thinking, in its relation to effective use of the silent film, and in its relation to effective and tried tradition classroom procedure, became the basis of much research. This period of study may be said to have observed the premise that sound films and silent films, when used in the classroom, must be valid; i. e. (1) they should present information which is specifically adapted to the technique of motion and sound, and (2) they should do a better job of presenting a given area of information than other media—slides, charts, textbooks, demonstrations, or lectures.

The researches conducted by the people just cited have stood the test of time, the repetition of techniques in closely allied subject-matter areas, and the examination and criticism of fellow research workers. The findings of these researches may be drawn upon as answer to the following questions:

(1) *Among what subject-matter areas have investigations been made relative to the effective classroom use of educational sound and silent films?* Studies have been conducted in the areas of the social studies, penmanship, physics, home economics, English, health education, current history, music, general science, biology, history, and college science. A large portion of the subject matter in the elementary, junior and senior high schools, and at the college level has been probed. In every case the advantage of the true edu-

cational sound and silent motion pictures has been demonstrated when they have been properly used and under conditions which warrant their use.

(2) *Has the educational silent film been proved a useful adjunct to classroom method?* The researches of Weber, Westfall, Rulon, Clark, Consitt, Wood and Freeman, Knowlton and Tilton, provided evidence to support the positive contribution to learning made by the silent film.

(3) *Has the educational sound film been proved a useful adjunct to classroom method?* Here, as in the

**I**N this first appearance of the new department in EDUCATIONAL SCREEN, Dr. Wittich offers a brief resume of past research and conclusions on the general functions of films in teaching. Regularly hereafter The Curriculum Clinic will be concerned chiefly with two aspects of audio-visual aids: (1) their proper integration with school curricula and (2) their effective utilization in the classroom.

It will be a Department of realia, not of theory and precept. Specific audio-visual materials of all kinds, for all subjects, at all grade levels, will be systematically considered and concrete programs developed for classroom procedure.

To this end closest possible collaboration with teachers throughout the country is earnestly desired and cordially invited. Many veterans, through years of visual teaching, have developed original methods for particular situations, unique solutions for special problems, that could be equally valuable in other classrooms. This Department should become a clearing house for such data. Questions, suggestions, criticisms, brief articles will be welcome at all times.

Address The Curriculum Clinic, THE EDUCATIONAL SCREEN, as the spirit moves.

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case of the silent film, the educational sound film has conclusively been proved an asset to good classroom procedure. Such investigators as Wise, Eichel, Rulon, Clark and Arnspiger pointed out the advantage to immediate and retained learning in such subject areas as American history, safety education, general science, biological and physical science, natural science and music at elementary, high school, and college levels.

(4) *Is information learned via educational sound and silent motion-picture films retained more or less effectively than when learned through other methods of classroom instruction?* Experimental evidence advanced by Weber, Rulon, Arnspiger, Consitt, Hansen, Knowlton and Tilton, pointed to positive advantages made not only in the direction of learning and using information included in the films but more definitely to the retention of this information over long periods of time.

(5) *Are educational sound and silent motion-picture films used most effectively among children of low or high ability?* While there is evidence that films provide more benefit to the slow learner than to the fast, there is reason to believe that this reflects a situation in which the technique appeals so much to the slow learner that the enthusiasm with which he responds leads the observer to believe that this same degree of enthusiasm is not present among bright pupils. For this reason, subjective judgments may be misleading.

(6) *Do educational sound and silent motion-picture films stimulate general interest?* Westfall, Clark, Consitt, Knowlton and Tilton, Freeman, and the Middlesex group reported that the use of the films in their experimental studies conclusively motivated and promoted heightened interest.

(7) *What effect does the use of educational silent and sound motion-picture films have upon the voluntary reading that children do?* Antagonists to educational films once feared that the use of motion-picture films would make learning so easy that reading would become a de-emphasized opportunity for the assimilation of new information. Well-recognized authorities such as Consitt, Knowlton and Tilton, and more recently investigations carried on under the direction of the American Council on Education, Committee on Motion Pictures, pointed conclusively to the fact that viewing well-constructed educational motion pictures stimulates voluntary reading.

(8) *What age represents the threshold beyond which educational sound and silent motion-picture films can be effectively used?* Studies carried on at the elementary, high school, and college levels point to the effective use of films.

(9) *What is the contribution of the educational sound and silent motion-picture film in terms of factual learning which effects changes in the social living of children?* Originally research concerned itself largely with the amount of factual information which accrued to the viewer of films. So many excellent data have been accumulated that there can be little doubt that the educational silent and sound motion-picture films contribute tremendously to the learning of factual information. The influence of films in producing ability to think, to reason, and to lead the child toward



socially acceptable behavior is of still greater interest to the teacher and the administrator, however. Without doubt, a broad base of correct factual information is essential to building skill in deductive and inductive thinking which should, in turn, markedly affect social attitudes and conduct.

(10) *What effect does the educational sound and silent motion-picture film have upon the oral response of those who view them?* The studies undertaken by the Committee on Motion Pictures in Education of the American Council on Education which include the titles "Projecting Motion Pictures in the Classroom," "Motion Pictures in a Modern Curriculum," "Students Make Motion Pictures," and "A School Uses Motion Pictures" provide accounts of well-motivated, purposive, and socially desirable oral response resulting from viewing well-chosen motion pictures.

## A Meeting That Produced Results

EDWIN J. THOMAS  
Staff Writer, EDUCATIONAL SCREEN

**E**VERY once in awhile, just as you almost reach the conclusion that meetings of all sorts should be abolished, you attend one that revives your faith in the great democratic art of convening. The Iowa-Nebraska Audio-Visual Aids Institute, held under the auspices of the University of Omaha at Omaha, October 12th to 14th was such a meeting. It was attended by over 600 teachers and others interested in visual education.

The Omaha Institute was highlighted by the enthusiasm shown by the delegates and by the diversified agenda on audio-visual education presented. Of such vital importance were the sessions, that parents of the Dundee School in Omaha, Miss Gaynelle Fay, Principal, volunteered to instruct classes in order to give the teachers an opportunity to attend the Institute. Much of the success of the clinic was due to untiring efforts on the part of Charles Hoff, business officer of the University of Omaha and his committee in charge of arrangements. The entire three-day event ran smoothly and with remarkable coordination and cooperation. Although the program was tightly



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scheduled ample time was allowed for discussion of proposals by speakers.

Members of the Army, Navy, and private industry took a predominating part in the Thursday Institute which was opened with a survey on audio-visual education aids in private industry prior to World War II. Floyde Brooker, Director of War Aids in War Training, U. S. Office of Education, treated visual education from the industrial angle. "Visual Education the Navy Way" was presented by Lt. James Brown, Officer in Charge of Training at the Great Lakes Naval Training Station. He gave a comprehensive report on what the Navy is doing along this line. Of importance to the delegates were his suggestions as to how the Navy's experiences in visual education can be utilized by the teaching profession in the postwar era.

Of unusual importance to educators were the pointed remarks of Bruce Findlay, Director of Audio-Visual Education in the Los Angeles schools. Mr. Findlay pulled no punches. He decried the tendency of teachers to accept ill-conceived and useless materials and urged them to demand films and other visual materials that were tailor-made for instructional purposes, and which made vital use of the regular laws of learning. He cited numerous illustrations, from the experiences of the Los Angeles Schools, of visual materials that were so designed as to incorporate direct teaching principles into the film, or filmstrip, or other instructional material.

The Thursday evening session in the University of Omaha auditorium was devoted to the topic of "FM Radio in Education" discussed in detail by Dean Douglass, Regional Director of the Education Department of the Radio Corporation of America. His address outlined the advantages of "FM", the availability of special bands for educational networks, and was followed by a demonstration of two-way FM broadcasting by members of the conference who were taken for a ride in the Sheriff's cars.

Paving the way for the Friday sessions, and as a preliminary to the actual school demonstration work, Dr. Walter Wittich, Acting Director of the Bureau of Visual Education of the University of Wisconsin, gave a general picture of problems connected with classroom utilization of audio-visual aids. Dr. Wittich showed examples of the various types of teaching films. This was followed by three classroom demonstrations using films with elementary, high school and college groups. Dr. V. C. Arnspiger, long identified with the audio-visual education movement and Vice-President of Encyclopaedia Britannica Films, Inc., completed the Friday lectures with a talk on "Approaching Social Competency Via the Sound Films." A forum discussion on "Educational Implications of Sponsored and Quasi-Educational Films Development" occupied the attention of those attending the Friday evening dinner session. The pros and cons of this delicate question were debated by men and women having interests and feelings on both sides of the problem.

Morning sessions, of the final day, included classroom demonstrations of the "Physical Sciences" and classroom utilization of teaching aids. Pupils of various

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age groups participated. Throughout the teaching aids lecture various forms and types of slides, strip film, maps, globes, recordings and radio were employed. The closing clinic was in the nature of a panel reviewing the subject matter covered by the Institute and the presentation of recommendations based on the accomplishments of the sessions.

Included in the recommendations were suggestions that teacher-training institutions and school systems should provide in their programs of pre-service and in-service education much needed training and experience

in the use of audio-visual aids. Superintendents of schools should stress to their boards of education the need of these aids and suggest adequate school budgets be set up for the purchase and upkeep of such instructional aids. Teachers must learn to select the exact audio-visual aids for the specific teaching job in hand. Audio-visual aids should be kept readily available to teachers and responsibility for getting these aids used should be assigned to a committee. The panel also recommended strongly that the University of Omaha make provision for another Institute to be held next year.

Mr. Hoff reports that Dr. Rowland Haynes, President of the University, has requested him to prepare a plan for the utilization of audio-visual educational aids to a greater extent at the school, and that the State Department of Education has also appointed special committees to accelerate the activity and also to study the feasibility of a state-wide FM network.

### Du Mont's New Television Studio

Du Mont Television Station WABD in New York has expanded its facilities by adding to its original studio on the 42nd floor of 515 Madison Ave., a new large studio, two reviewing rooms, a theater with projected screen images, general offices, dressing rooms, prop room and other accommodations. A sales department for television equipment will be on the third floor.



Dr. Wittich conducting a classroom demonstration

# SCHOOL MADE MOTION PICTURES

HARDY R. FINCH, Editor  
Head of the English Department  
Greenwich High School, Greenwich, Conn.

*With a question box on the making of  
school film productions, conducted by*  
**DAVID SCHNEIDER**  
Evander Childs High School, New York City

**W**HEN the history of the home front activities of this World War is written, school-made films will be examined, especially the Lincoln (Neb.) High School film on its Victory Corps activities. One of the advisors of the Lincoln film production group, Miss Elizabeth Grone, has written the account presented below.

## School Film Victory Corps Activities

**L**INCOLN HIGH SCHOOL'S Victory Corps film began very modestly, almost accidentally, when a public spirited citizen loaned a 16mm. motion picture camera to the camera club sponsor and when, almost simultaneously, a Lincoln photographic firm offered at a bargain Kodachrome film just beyond the expiration date. The Lincoln high school camera club purchased 100 feet of 16mm. indoor Kodachrome from their ten-cents-a-semester dues and appointed a committee to work on a script.

The Victory Corps was then the newest, the most timely, and probably the most active organization in the school, and since, in addition, the nature and variety of its activities offered exciting photographic possibilities, the group unanimously decided to depict the work of the Victory Corps. Then followed conferences with the Victory Corps sponsor and members. After the scenes were selected, a student in the creative writing class wrote the script. A camera club member with artistic ability made a colorful title using red and blue showcard paint on a cream color texture wall paper.

The original 4½ minute film opened with a shot of a large group of pupils coming out of the main

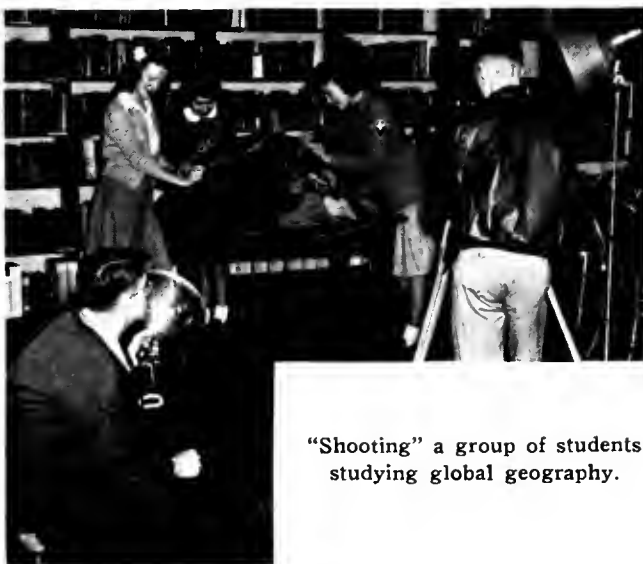
entrance of the school followed by a closeup showing the Victory Corps armbands they were wearing. Using the theme of "not mere armband wearers these" the next scenes featured Red Cross work of Victory Corps members: boys in the carpentry shop sanding model airplanes and packing them, and working on an adjustable leg splint; and girls sewing on bed jackets for the air base hospital. Planned to illustrate the close cooperation between the school and the community in war work, the next two scenes depicted pupils doing filing at the City Hall and others assisting at the city hospital. The final shot was of pupils placing their scrap metal in a large container.

The chief problem was to get enough light for inside pictures without blowing fuses. A large reflector with a No. 4 photoflood and a small reflector with a No. 2 bulb were used. A Weston meter reading was taken on a medium shade tan paper envelope; usually the lights had to be placed as close as possible to the subject and the camera opened up to f. 3.2 or f. 2.8. Student photographers had viewed enough amateur motion pictures so that they were glad to use a tripod. The tripod insisted upon slipping on the floor until it was shod with rubber caps normally used for crutches. For outdoor shots a Leica filter was fitted in with toothpicks or matches.

The first scenes were not taken by the students, but several club members were on hand to rig up lights, help pose the groups, and get first-hand information on how to manipulate the camera. Afterward these boys served as cameramen and other assistants were worked in. Upon some occasions no sponsor was present. The usual procedure was to explain from the script the action desired and to run through it once or twice while both students and sponsors tried to visualize how it would look. The cameraman followed the action through the viewer, and another pupil checked for time. Some attempt was made to consider whether pupils were photogenic, but in the main the pupils who had done the most work were featured.

The 100 feet came to an end all too soon. Sponsors and pupils both felt that the film was too short but an exciting and valuable experience. The film was so well received that the school board offered to buy as much Kodachrome as would be needed to take a complete picture of the work of the Victory Corps. The finished film was close to 500 feet long, and took about twenty minutes running time.

The informal organization was not adequate for this extended activity. A joint committee of Victory Corps and camera club members; the camera club



"Shooting" a group of students studying global geography.

sponsors, Miss Elizabeth Grone and Julius D. Young; and the Victory Corps sponsor, Miss Mildred Kemp, met with the principal, H. C. Mardis, to outline the film. It was decided to insert captions. White metal letters were placed on a background of the wine grained leather binding of a college annual. A strong side lighting was used so that the shadows might give depth to the letters. The book was laid flat and the camera placed above it.

The film opened with the words *Know Your Victory Corps* followed by successive closeups of the six Victory Corps insignia. It presented the three-fold program of the Victory Corps: physical fitness, which included shots of physical examinations, physical education classes, pre-induction groups using the army obstacle course, hygiene classes, rest groups, nutrition, and first aid; vocational training, comprising global geography, military swimming, plane identification, automobile shop work, and the Morse code; and finally community service, which in addition to most of the material in the first film included a scene on child care for which home economics students arranged a pleasant living room setting at school and a patron brought a model baby.

Pictorially outstanding were the shots of the obstacle course, which is located in a city park near a small stream. The gay yellow of the autumn leaves, combined with the lively action of the skilled and unskilled following the rigorous army course, made these scenes unusual. The closeups of a doctor probing into a pupil's mouth, of hands tapping out the Morse code, and of automobile engines running were also very successful.

The picture closed with (and this was the suggestion of a Victory Corps member) a word-picture summary: *Victory Corps Members Are Physically Fit* and a flash from a physical education class; *Vocationally Trained* and a flash from the school print shop; and *Willing To Serve* followed by the colorful red-and-white-uniformed high school band marching with the flag.

During the annual open house for parents the film was run continuously in the auditorium. It was also shown for a Victory Corps school assembly as well as for civic groups.

In concluding her account, Miss Grone lists the following as outcomes of the film:

1. Most obviously it gave camera club members a valuable photographic experience.
2. It offered an excellent opportunity for coordinating the work of the camera club and of the Victory Corps and furnished occasions for working with practically every department in the school and even with patrons and city officials.
3. The film intensified student interest in the Victory Corps and gave an impetus to the school's war effort.
4. The film brought the school's war activities before the community.

(Concluded on page 400)

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**ANSWER:** In the first place, let's correct a common erroneous impression. Professional producers rarely make enlargements of their movie frames for publicity purposes. They take regular stills of any scenes they expect to use for posters or for the press. These pictures are posed for at the time the cast is assembled for the various film sequences.

In your own case it's important to know that no two frames of any movie sequence, especially of a scene portraying action, are of equal sharpness. It is, therefore important to run your film through an editing machine or projector and select those scenes that you want to have enlarged. Anywhere along the footage of each of these scenes you may find a frame portraying a close-up of pleasing composition, of good contrast in color or light and shade, and above all, of a high degree of sharpness. An ordinary hand lens, or if that is not available, your one inch movie camera lens, if removable, can be used to verify the acuity of your naked-eye judgment. The frames that meet these specifications usually make the best enlargements. These frames need not be removed from the reel of film to obtain the stills. They can be identified by a small nick along the edges or by a piece of cotton tied to one of their perforations.

To make your own enlargements you must have either the special 16mm. enlarger built for that purpose, or the standard enlarger found in any darkroom. The special 16mm. enlarger (manufactured by Eastman Kodak) takes the standard spooled film, No. 616, containing eight exposures 2½ x 4¼ inches. When using that enlarger be sure to follow closely the directions given by the manufacturer. To these directions I would like to add the importance of getting acquainted with the lever that operates the shutter. Not a few beginners make the mistake of closing the shutter at the time they think they expose the frame to the light. To avoid this waste of film and effort, open the back of the unloaded enlarger, and experiment with the lever to get the feeling of its tension. You will note that no matter what the position of the lever, as long as there is no tension on it, the shutter remains open.

After making the eight exposures it is advisable to develop that roll of film in a fine grain developer, such as DK 20. This will permit, in addition to the excellent contact prints of 2⅜ x 3¼ inches, further enlargements, even up to 8 x 10 inches, depending, of course on the sharpness of the original frame.

In using the regular darkroom enlarger it is essential to cover up all escaping light, excepting that which has to be concentrated on the 16mm. frame. A black cloth, thrown over the top of the enlarger will shut off any light escaping through the air vents. A black paper mask for the negative holder, with its central area cut out to fit the size of the picture area of the 16mm. frame will complete the necessary black-out. A little experimenting with a piece of cut film is now necessary to determine the length of the exposure. Remember to use the smallest lens opening for best results. With orthochromatic film all this work may go on with the aid of a safelight.

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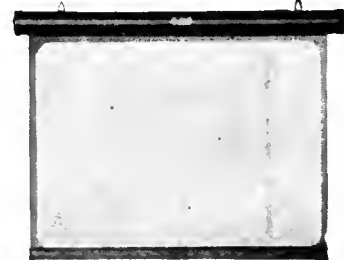
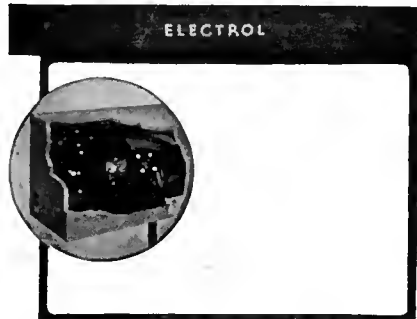
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## Illinois School Boards Discuss Visual Education

For the first time in its thirty years of annual meetings, the Illinois Association of School Boards featured a visual education program on its agenda. Meeting jointly with the Illinois City Superintendents' Association, in the Abraham Lincoln Hotel, in Springfield, on October 23, the entire first evening, following a brief business session, was given over to a panel discussion on "Can Our Schools Afford to Teach the G. I. Way?"

Panel members included Floyde E. Brooker and J. Stanley McIntosh of the U. S. Office of Education, Lt. James E. Brown (USNR), Dr. Stephen M. Corey (University of Chicago), Ernest C. Waggoner (Elgin High School), and Orville T. Bright (Lake Bluff Superintendent). Vernon L. Nickell, State Superintendent of Public Instruction was drafted as an additional unannounced member, and evoked great enthusiasm when he declared:

"To me it is not a question of whether we can or cannot afford visual aids to increase the effectiveness of instruction. We simply cannot afford to go without them. We can get the funds somewhere. Each of us can add to our budget. I don't proclaim that we can reduce the period of instruction by more than 40 per cent. That may be necessary in time of war, when training men for particular jobs. But in the classroom our objective should be to make our teaching more effective. We know that this can be done by means of visual aids—and we know that it must be done".

Chairman of the panel, William F. Kruse, Manager

of Bell & Howell's Films Division, illustrated the program with four sound films, produced by the USOE, Navy, Air Force and Army, respectively, and with one SVE Airforce filmstrip. Lt. Brown presented about a dozen 2 x 2 slides showing as many varied visual teaching aids, and Mr. Waggoner offered as a typical classroom film, an Erpi subject that had already been

run 1561 times. He stressed the economy of visual aids and showed the entire film program on a projector which he announced he had bought in 1934 and had been using daily except for two factory service trips in ten years. A record audience packed the Grand Ballroom, a wide corridor, and another ballroom beyond. The Sixth War Loan short, "Silence", was especially effective in this, its premiere showing in the state.



Vernon L. Nickell

# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor

### UTILIZATION

- **Education: The Army (G. I.) Way**—Irwin A. Eckhauser, Mt. Vernon Public Schools, New York (now with the Army Air Forces)—*Social Studies* 35:262 October, 1944.

The methods that have been found successful in the armed forces should be applied in postwar education, especially to accelerate the teaching of unusually bright pupils.

Of all teaching devices the Army-Navy-Air Force does not favor is the classroom lecture. The use of visual aids is more favored. From a twenty-minute film trainees have learned more than from a two-to-three hours' lecture.

How will this procedure be applied in the education of young people? Before any film or any visual aid is used, there must be the reason for its use or study. Certainly looking at a film without knowing what you are looking for is aimless, useless and pointless. Films are not and should not be used as substitutes for mental toil and sweat.

In the years to follow, teachers will have access to stirring documents of the current war that will be a real and breath-taking experience for the learners. Through the use of films it is possible to utilize the talents of skilled specialists that the school could not afford. It is possible through films to clarify subject matter usually too difficult to explain.

The use of comprehensive aptitude tests has also been greatly improved in the Army and Navy. Selectees are given specialized training to suit their particular aptitudes. This might be applied in postwar guidance of young people, so that training and cultural education may be given that would make best use of the individual's talents. This planning of education to revitalize our public schools should begin now.

- **The Educational Motion Picture and the Filmstrip as Tools of Learning**—M. R. Brunstetter, Teachers College, Columbia University—*School Executive*, 64:63 September, 1944.

A few principles underlying the use of the motion picture and filmstrip are stated and amplified:

(a) These materials must be taught, not merely presented. Teachers must be trained in the techniques of their use, alert to develop creative procedures. The showing of a film or filmstrip is not an aid to learning but is rather an experience, full of the interest and stimulation that accompanies any meaningful learning experience.

(b) The school should require high standards of production. This means awareness of the possibilities of the media, realization of new curriculum needs, and systematic procedures of evaluation.

(c) Local arrangements for securing and showing films and filmstrips should be such that the teacher does not hesitate to plan their use. It should be easy for the teacher

to present these materials at the time when the interest of the students dictates it.

The motion picture has its advantages and limitations, and it becomes necessary therefore, to use complementary materials. The filmstrip is such a device, whose usefulness results from three factors: projection of a number of selected photographs dealing with one general topic; opportunity for detailed study, and convenience of handling. Methods of preparation and presentation resemble those of other audio-visual aids.

### ADMINISTRATION

- **Organizing and Administering the Audio-Visual Aids Program**—Virgil M. Rogers, Supt. of Schools, River Forest, Illinois—*School Executive* 64:56, September, 1944.

Planning for postwar use of audio-visual aids must be done now. This includes a budget appropriation adequate for a sound projector for every 15 or 20 classrooms, or in each building. A radio in each classroom and similar facilities should be planned. There should be one person to administer the program, either part time or full time. Cooperating with this director should be the Teacher Committees. Appropriate source materials should be on hand.

These plans are necessary to put into practice many of the new techniques that returning service men have learned.

### STATUS

- **Tools for Learning**—E. R. Van Kleeck, Assistant Commissioner of Education—*New York State Education* 32:37 October, 1944.

This article introduces a series featuring audio and visual aids, library services, and testing. Next month Dr. Ward C. Bowen, chief, Bureau of Radio and Visual Aids, will discuss visual aids in the elementary school.

Tools for learning in this article include all of the experiences that add to knowledge and improved living. Pageants, dramatizations, youth canteens, civic youth clubs, play schools are some of the "tools". Community resources, as outlined in Palmer's Cornell University leaflets; the intermediate course of studies in social studies, stressing our global world; and the various audio-visual materials are such tools. Achievement tests, and all the tests of pupil aptitude and ability are tools to help the teacher.

New applications of such devices as charts, exhibits and comic strips for semi-literates in the army have implications for use in schools. Instruction under the Army's intensive program has speeded up certain kinds of learning and has weeded out a good deal of dead curricular material. But this pace should not be emulated in peacetime education.

- **What About G. I. Education?**—E. T. Peterson, Dean, College of Education, University of Iowa—*Midland Schools* 59:44 October, 1944.

In reviewing the results of the extensive educational program of the armed forces, several basic conclusions appear that all educators should recognize and apply: (1) that education has been given unusual recognition; (2) that the millions of men and women undergoing training are under the supervision of professional educators; (3) that the wartime training program, unlike peacetime education, has specific, concrete objectives; (4) that motivation is intense, direct, functional; (5) that learning procedures are recognized and applied, not invented or improvised; (6) that teaching aids are carefully and properly used—effective learning has received the help it needs from motion pictures, filmstrips and many other devices; and (7) that there has resulted genuine cooperation and coordination between

### Correction

It is learned that the publication, "Nontheatrical Films: A Handbook for OWI Outpost Officers," reviewed in the September issue of this department, is restricted exclusively to the use of U. S. Government personnel overseas and is not for public distribution either here or abroad. As a result of the review, there have been a number of requests for copies of the Handbook from our readers.

*Editor's Remark:* Please note proof that some people actually do read the department.

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The U. S. Treasury Dept.—War Finance Division—has made available for the 6th War Loan drive a group of 16mm motion pictures produced by the Navy and War Depts. Projectors and operators are needed. Contact your local War Finance Committee—at once!

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industrial, government and educational leadership in the production, distribution and utilization of teacher aids.

The challenge to educators lies in making use of those materials that will be pertinent in postwar education. But what is more important, is that we proceed to make use of the techniques learned in war. Only as educators realize the significance of teaching aids in postwar education, can or will they proceed to unlock the doors of adequate financial support, continued utilization of war-trained personnel, and effective cooperation with the industry.

As a first step two publications are urgently recommended to all in education and in the audio-visual industry: (a) "Education of All American Youth" by the Educational Policies Commission, NEA; and (b) "More Learning in Less Time" by the United States Navy.

### INTERNATIONAL UNDERSTANDING

- **Films Make Good Neighbors**—J. Margaret Carter, National Film Board of Canada—*School Executive*, 64: 39-41 September, 1944.

The Canadian Government is using documentary films to weld the peoples of Canada and her fighting allies to positive international thinking. These films are built around a pattern of thought, interpreting the events of the day in terms of developments of the past, and, in turn, relating past and present to the future.

The Canadian Film Board releases one film each month in two major series, "World in Action" and "Canada Carries On." These are all shown in theatres as well as to non-theatrical audiences. Another group of films is produced for 16mm use and distributed free to war plants, trade unions and rural groups, as well as to schools, clubs and churches. Many of the "World in Action" films and the non-theatrical releases are available in the U. S. These subjects serve to bring information on mutually interesting subjects to American audiences, but they also are building up excellent understanding of the Canadian people.

A fleet of 70 mobile units brings a regular film program each month to outlying sections. There are foreign language sound tracks for audiences of various cultural backgrounds. Film forums are being promoted by the rural university extension groups. War workers are reached by an integrated method whereby 40 projectionists tour the cities and shipyards.

### PHOTOGRAPHY

- **Photography in the Elementary School**—Lela Van Engen, University of Wyoming—*School Science and Mathematics* 44:612, October, 1944.

The methods and facts which grew out of a unit on photography in a fourth grade class at the University Elementary School shows that young children can learn a great deal and will probably develop an on-going interest in photography as a hobby.

The children used an inexpensive camera and learned the various parts and their uses. They learned how to load the camera, how to focus, how to compose a good picture, when and how the light should fall. They learned the difference between N. C. film, orthochromatic and panchromatic. They were given an opportunity to develop, print and finish their photographs.

### RADIO

- **Radio and the Education Program of the Future**—Floyd E. Henrickson, New York State College for Teachers—*School Executive* 64:66 September, 1944.

Among the necessary pieces of equipment that will be needed to make best use of the radio are a recording machine to capture programs for later use and good receiving sets. Among the future possibilities of radio are as a means of educating on an international basis; and as a weapon to strengthen the cause of truth. But there must be training for radio listening, to enable our people to discriminate between truth and falsehood.

# News an



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### FILM PREVIEW

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## EFLA Annual Report

The spectacular rise of the Educational Film Library Association from a temporary committee to a permanent organization is clearly indicated in the annual report of the association submitted to the board of directors by L. C. Larson, chairman. From a mere attendance of 11 leading film lending librarians in 1942 over 500 participated in the 1944 meeting held this summer in Chicago, in connection with the Sixth Midwestern Forum on Visual Teaching Aids.

The Association was incorporated two years ago to assist various government agencies in the distribution and utilization of 16mm films to further the war effort. Since that time, it has embarked on a comprehensive program in behalf of the distribution and utilization of audio-visual aids through educational film libraries. That program is now leading to a number of additional services and projects, as indicated by the ten major sections of Mr. Larson's report, as follows: (1) Formation of the Educational Film Library Association; 2. Relations with Government Agencies; 3. Production of Films for Educational Use; 4. Marketing of Films; 5. Distribution and Utilization; 6. Professional Education and Training of Teachers; 7. Research; 8. Publications; 9. Revision of Constitution and By-Laws; 10. Financial Support of Association's Activities.

Much of the association's work throughout the past year was directed towards establishing smooth working arrangements between film libraries and government agencies especially in instances where charges of discriminations were made.

A survey was also made of the number of 16mm films available for educational purposes and the number needed to carry out effective work in this direction. It is estimated approximately 25,000 film subjects are essential for all purposes. The number of queries received from sources ranging from producers to consumers qualified the association as a much needed adjunct to audio visual education and opened many new channels of usefulness to the group. Included in the inquiries were those from industrial sponsors, foundations and educational institutions regarding films needed in all areas of education.

Of major importance, according to Mr. Larson's report, is the necessity of discovering some method to keep films moving freely from producer, to distributor, to consumer as well as the opening of new markets for educational films. During the past year the Association has cooperated with producers and distributors in marketing outstanding films of general interest. Plans are underway also whereby the Association will perform a clearing house function for educationally produced films.

The ability to assist film users in the selection of proper films, by supplying them with correct film information and evaluation, was also enumerated as being of vital importance to the success of the Association. Such a font of data would go a long way in the proper handling of audio-visual educational programs.



# otes

Also necessary in the carrying out of a program for the advancement of audio-visual education is attention to the recruitment, training and placement of professional workers in the field. This is especially true in view of the tremendous interest aroused in visual education by the training programs inaugurated by the armed services. The need for research, in the opinion of the director, will also play an important role in forwarding visual education.

The appointment of various committees to study and deal with the various problems outlined, was recommended by Mr. Larson. Other matters reported upon pertained to routine matters of the organization.

## Commission on Motion Pictures Evolving New Geography Course

The Commission on Motion Pictures in Education of the American Council on Education, which is now under the direction of Gardner L. Hart, is working with Dr. Wallace Atwood of Clark University and Dr. F. Dean McClusky of the Scarborough School (New York) on a new course in geography for secondary schools. This course is designed to meet some of the needs in modern geography in the postwar period, and is called "Widening Our Horizon." What type of visual materials should be used in the various units of the course, is now under study.

The Commission has adopted the following procedure for carrying out the purpose for which it was formed, namely, to plan for the production of films in fields of study where new educational films are needed. After the group has outlined the various fields in which research is to be done, a group of specialists in the particular field being studied are engaged to work out a program and suggest where visual materials may make a contribution. An expert in that particular field is then employed to actually work out the suggested subject matter. This is then evaluated by the Commission and by a group of curriculum experts. The outlines are revised in line with suggestions that are received. The scenarios are then written, after which it is planned to submit these to a group of leaders in the field of audio-visual instruction. After receiving their suggestions, the scripts are then revised and made available to producers.

## Audio-Visual Aids Conferences

An Audio-Visual Aids Conference sponsored by the schools of Southwestern Washington and the State College of Washington was held in Kelso, October 6 and 7. Among the topics for discussion on Friday were: "Why I Use Films to Teach Biology," "In-Service Training and Visual Instruction," "Post War Trends in Visual Equipment," "Personalizing Your Visual Education Program," "What Can the Schools Learn from the Navy's Visual Training Program."



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The Saturday morning session was devoted to grade and high school class demonstrations of classroom use of visual materials.

Among the section meetings on the program of the 1944 Convention of the Minnesota Education Association in St. Paul last month, was one on Audio-Visual Aids the afternoon of October 26. Mrs. Marion W. Smith presided over the session, the theme of which was "The Unique Contribution of Audio-Visual Aids to Effective Instruction." Mr. Paul Wendt, University of Minnesota, told of "Recent Developments in Visual Aids," and Major Keith South, Fort Snelling, described "The Use of Visual Aids in War Training and Pre-Induction Programs." A discussion period followed the addresses, with small discussion groups working under leaders.

**Chicago Film Workshop in Adult Education**

For many years the educational, social and industrial organizations interested in the use of film as a media of education have indicated a need for a clearing house service which would provide assistance in the selection of films on special problems, previewing of films, information on film sources and training in the use of the film. To fulfill this need, the Adult Education Council, with the cooperation of the several agencies listed, is pleased to announce the Chicago Film Workshop Program.

Previews of films and demonstrations of techniques in their use will be held in the Chicago Board of Education Conference Room, 228 N. LaSalle Street, twice each month. The first session was held Friday afternoon, November 10; the next one will meet November 24 at 3:00 P.M. From time to time discussion leaders experienced in the use of films with adult groups will be invited to give demonstrations.

Films screened at the first meeting were: *Portugal*, the first in the new 16mm March of Time "forum editions; *Global Air Routes*, a National Film Board of Canada production; *Tyneside Story*, produced by Brit-

ish Information Services; and *The Bridge*, a film on South America, produced by the Foreign Policy Association and distributed by the Coordinator of Inter-American Affairs.

Members of the Committee are: J. Margaret Carter, National Film Board of Canada; Mildred L. Batchelder, American Library Association; Alice H. Farquhar, Chicago Public Library; John L. Hamilton, British Information Services; Cyril Houle, University of Chicago; Lee R. Robins, Chicago Board of Education, and Ralph McCallister, Adult Education Council.

**State Department Reorganizes Film Division**

The motion picture and radio division of the U. S. State Department has been reorganized and expanded, and given the new name of International Information Division. John M. Begg continues to head the division, which previously was designated to act only as liaison between the department and other agencies in the dissemination abroad of information regarding the war effort, and in the development of cultural programs through the media of motion pictures and the radio.

The expanded division will formulate the policy of the department regarding the role and scope of official overseas information programs and projects of the Government in the conduct of United States foreign relations; will develop such programs by means of films, radio and publications; will cooperate with officials of other agencies, particularly war agencies, such as the OWI and the CIAA, in planning overseas information programs; and will participate in intergovernmental committees and in international conferences concerned with the content and informational use of international informational media.

The new charter permits the international information division to take over the non-theatrical motion picture activities of the Office of Coordinator of Inter-American Affairs, if that is decided upon at the expiration of the CIAA budget in June 1945, as well as the informational work of other war agencies on their dissolution.

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### Introduction to the Army

(Film Review)

*Introduction to the Army*, a new 40-minute Army Training Film, is now available to schools for showing to students faced with induction into the Army. It was prepared largely at the request of educators desiring some effective means of preparing their students for the adjustments they must make to Army life. The film shows what happens to Johnny Jones, a typical 18 year old, from the time he receives his "Greetings" from the President until he completes his basic training. He is seen getting examined, sworn in and classified, taking physical and mental examinations, being fingerprinted, taking shots, getting his GI uniform, being interviewed.

It shows him doing the Army's "dirty work"—making beds, policing company streets, doing K.P.; learning to be a soldier, drilling, digging a fox hole, reading a military map, administering first aid, firing a rifle, performing under simulated battle conditions; getting his recreations—through the USO, Post Exchange, dances, sports and shows; being cared for by the Army—through the Red Cross, the Chaplain, Personal Affairs Officer, and Company Commander; medical and dental service; Army insurance, and family pay allotments.

The picture does not attempt to glamorize Army life, nor to make it ridiculous. It simply attempts to show the potential inductee what is likely to happen to him after he enters the Army; to answer questions which have been vexing him about Army Procedures; to show him why things have to be done the "Army Way"; to dispel any ideas he may have that Army life is a "lark" but to reassure him that it is not so tough that he can't take it.

Schools may obtain information concerning availability of the film (TF 21-2067) from the Pre-Induction Training Officer in their Service Command headquarters.

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, 1944, State of Illinois, County of Cook, as

Before me, a notary public in and for the State and county aforesaid, personally appeared Donald P. Bean, who, having been duly sworn according to law, deposes and says that he is the publisher 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 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, Donald P. Bean, 64 East Lake St., Chicago, Ill.; Editor, Nelson L. Greene, 64 East Lake St., Chicago, Ill.; Managing Editor, Nelson L. Greene; Business Manager, Donald P. Bean.

2. That the owner is: The Educational Screen, Inc., 64 E. Lake Street, Chicago, Ill. Donald P. Bean, 75 E. Monroe St., Chicago, Ill.; Nelson L. Greene, 5836 Stony Island Ave., Chicago; Marguerite Orndorff, 7022 Warwick Rd., Indianapolis, Ind.; 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 amounts 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.

DONALD P. BEAN, Publisher.

Sworn to and subscribed before me this 30th day of September, 1944.

JOSEPHINE HOFFMAN,

Notary Public.

(My commission expires June 21, 1945.)

# Current Film News

■ **BRANDON FILMS, INC.**, 1600 Broadway, New York 19, have contracted for the United States distribution of a new group of *Public Affairs Films* produced by the National Film Board of Canada. "Transition to peace" and "postwar planning problems" are the subjects of the pictures, which comprise a first group of four productions entitled:

**A Man and His Job**—which traces the problem of unemployment from the depression years of the twenties to the present time. It shows the rise and functioning of Unemployment Insurance.

**The People's Bank**—a description of the growth of Credit Unions in fishing, mining, farming and industrial communities and settlements of Canada. Farm and town families take part to show how this form of community cooperation has helped to solve emergency problems and local business management.

**The Labor Front**—the great dramatic story of the mobilization of free people to produce for victory. The overwhelming facts of the decisive contribution of labor and management in the United Nations are carefully analyzed in contrast to the Axis manpower boasts.

**Partners in Production**—(announced in this department in October).

16mm. sound prints of this first hlock of films are available now for rental and sale. Additional groups of *Public Affairs Films* will be announced for release quarterly during 1945. The series will comprise films produced in Canada, other countries of the United Nations as well as U. S. productions. Subject matter treated will range from industrial relations to public health and will include films dealing with housing, city planning, citizenship, and international relations. More detailed information will be available in a folder entitled *Public Affairs Films* which may be obtained from Brandon Films.

■ **OFFICIAL FILMS**, 625 Madison Ave., New York 22, have issued their latest Sportbeam:

**Kennel Kings**—all types of thoroughbred dogs seen competing for laurels in the Morris and Essex Dog Show, New Jersey.

■ **PICTORIAL FILMS, INC.**, 1270 Sixth Ave., New York, have the distribution of the following two-reel National Film Board of Canada productions:

**Before They Are Six**—a description of Canada's day nurseries where children can be looked after during their mother's absence at work in essential war factories.

**It's Your Pigeon**—the story of homing pigeons, unsung heroes of this war. How these vital birds carry out their duty is shown in dramatic detail. Ca-

nadian airmen are pictured caring for the pigeons in their lofts, handling them in the plane and depending on them to save their lives after the craft has been forced down.

## Entertainment Releases in 16mm

■ **WALTER O. GUTLOHN, INC.**, 25 W. 25th St., New York 19, have released the following features:

**Bombardier** — an RKO production with Pat O'Brien, Randolph Scott and



Anne Shirley. A friendly professional rivalry, and a four cornered romance are portrayed in this thrilling "inside story" of America's great secret weapon, the modern bombsight.

**This Land Is Mine**—another RKO feature that boasts a cast including Charles Laughton, Maureen O'Hara, Walter Slezak and George Sanders. This is a moving and inspiring drama of Nazi occupation of a French town. The argument for the democratic way of life is masterfully set forth in the character of a schoolmaster played by Charles Laughton.

**Mister Big** (Universal)—Donald O'Connor and youngsters dispense song, dance and the patter of the jitterbug set.

■ **BELL & HOWELL CO.**, 1801 Larchmont Ave., Chicago, announce several new Universal pictures which will be available for approved non-theatrical audiences. Among them are:  
**Get Going**—6 reels—a gay comedy of



Washington's housing shortage and women in wartime.

**All By Myself**—6 reels—a light romantic story with musical interludes, featuring Rosemary Lane, Patric Knowles and Neil Hamilton.

■ **COMMONWEALTH PICTURES CORP.**, 729 Seventh Ave., New York 19, make the startling announcement that they will release twenty-five new major company features in 1945. In addition to sixteen new western, outdoor, and adventure pictures, they announce:

**As You Like It**—with Laurence Olivier and Elizabeth Bergner.

**Duke of West Point**—with Joan Fontaine and Richard Carlson.

**International Lady** — with George Brent, Ilona Massey and Basil Rathbone.

**King of the Turf**—with Adolphe Menjou and Dolores Costello.

**South of Pango Pango**—with Victor McLaglen, Jon Hall and Frances Farmer.

## New Catalogs

■ The 1944-45 Catalog of Institutional Cinema Service, 1560 Broadway, New York City, includes not only its customary listings of 16mm silent and sound films for rental, but also a special Sales Section, listing short subjects of instructional value to schools and institutions seeking to build up their own libraries of teaching films. Also included in this section are Religious, Sport and Juvenile subjects. Full information is given as to prices.

The rental section of the Catalog includes some of the latest 16mm sound releases of Hollywood productions, such as "Little Lord Fauntleroy" "Adventures of Tom Sawyer" and other outstanding Selznick releases.

■ **Y.M.C.A. Motion Picture Bureau**, 347 Madison Ave., New York 17, has compiled eleven Classified Film Lists from its library of films for convenience in locating proper subjects for particular programs. These eleven classifications are:

**Character Education**—designed to be especially helpful to mature groups concerned with juvenile delinquency.

**Civics and History**—includes a number of Warner Bros. dramatic and historical films in technicolor.

**Health and Safety**—recent additions to which are the new films "Psychiatry in Action" and "Magic Bullets."

**Inter-American Affairs** — offering many new C.I.A.A. films.

**Religion and Theology** — including subjects produced by Cathedral Films, Harmon Foundation and others.

**Sciences**—biology, chemistry, physics, astronomy, geology, physical geography, social, general science, and films on food and nutrition.

**Sports, and Athletics**—over 50 pictures on practically every sport and recreational activity.

**Transportation and Communication**—films on aviation, rubber, etc.

**Travel and Adventure**—covering the "world we live in."

**Vocations**—a carefully selected group of subjects.

**War**—scenes of the war on all fighting fronts.

# AMONG THE PRODUCERS

## Anniversary Issue of Visual Review

Rounding out twenty-five years of activity in the field of visual education, the Society For Visual Education this month will publish an anniversary number of Visual Review, official publication of the organization. Plans call for the printing of over 50,000 copies to be distributed free to those interested in the movement.

Heading an imposing table of contents is an article authored by Nelson L. Greene, editor of EDUCATIONAL SCREEN, dealing with the early history of the SVE. Ellsworth C. Dent, general manager of the Society For Visual Education contributes a story of the progress made by that organization in the quarter of a century period.

Because of the importance of visual education in the training of men and women in our armed services, Commander Patrick Murphy discusses "Training Films in the Coast Guard." The same subject is also dealt with from the marine corps and air service command angle in two articles by Captain Walter S. Bell and Major Lewis Peterson. In a similar vein Paul Wendt writes about "An Educator's Overview of the Audio-Visual Program of the Armed Forces."

Students of racial problems will find material for thought in "The Function of Visual Aids in International Learning" by Esther I. Berg. Other articles appearing in the same issue are: "U.S.O.E. Visual Unit Aids" by Paul C. Reed; "Films and the Canadian Nation" by Eva Geisel; "Looking Ahead" by Margaret Brayton, and a discussion on visualizing your meetings by Dr. Sidney W. Powell.

The anniversary edition is attractively compiled and well illustrated.

## Another Anniversary

E. L. Schroeder, General Sales Manager and Director of Advertising for Victor Animatograph Corporation, Davenport, Iowa, manufacturer of 16mm projectors and cameras and allied equipment, has just rounded out a full quarter of century of service with the



Ernie Schroeder

organization. Schroeder, or "Ernie", as he is known to a host of friends in the business, is one of the oldest executives in point of service in the visual education industry, and personally knows literally thousands of distributors, dealers and users of 16mm equipment.

With him it is a case of a hobby being turned into a life's vocation. As a youth in Davenport he made an avocation of photography and when he found that the Victor Corporation was producing hundreds of thousands of lantern slides for the then Hillis "Better America" lecture series, he applied for a job in the dark room. This was in 1919, nine years after the organization was established. Later, in his upward march, he was made Manager of the Lantern Slide and Stereopticon Department. He built up the Victor slide library from a stock of some 4,800 negatives to a total of nearly 71,000, which accounted for 570 lecture sets on religion and ethics, education and industry.

In 1923, Schroeder was appointed Director of all dealer sales. He was the first to set up a specially trained force of salesmen to sell and service 16mm sound projectors. In 1934, he was made General Sales Manager.

Sales today is Ernie's chief vocation and he is so much engrossed in it that he is one of the most active members of the National Association of Sales Executives, devoting much time to teaching classes in sales technique.

## Kime Adds to Kodachrome Library

More than 500 Kodachromes have recently been added to the library of 2 x 2 slides carried by Kime Kolor Pictures of Altadena, California. They comprise a variety of subject matter on the United States, Canada and Hawaii, including many scenes of California Missions, famous buildings and other places of interest in San Francisco, Los Angeles, Hollywood; National Parks of the western states; Canadian beauty spots, scenics and native customs of Hawaii. Also included are a number of views of War planes and Navy ships.

Further information and prices may be secured by writing to Kime Kolor Pictures.

## Color Slides on Latin America

The Shadow Arts Studio of San Luis Obispo, California, announces the exclusive distribution of the Violich collection of some 500 2 x 2 Kodachrome slides on Latin American countries. Architect, traveler and photographer, Francis J. Violich is also author of the book "Cities of Latin America". It was while gathering data for this book, during which he traveled thou-

sands of miles through Central and South America that he created this collection of Kodachromes, which reflect the manner of living, working and play of the peoples of these countries.

Two separate services have been inaugurated in connection with the distribution of these slides. First, a rental service for selected sets of the slides for temporary use, and second, the catalog listing and describing the collection, provides to the prospective purchaser an evaluation of the technical quality of each slide and suggestions of subject-areas in which they may be used effectively.

## Margaret Ostrom Now Bell & Howell Advertising Manager

Bell & Howell Co., Chicago, announces the promotion of Margaret Ostrom to acting advertising manager.



(Photo by Laurence)

For the past two years, she has been assistant advertising manager, under the supervision of Mr. J. H. Booth, Bell & Howell Vice-President in charge of advertising. Sales and instruction literature, government manuals, national advertising, Bell & Howell dealer, consumer and employee house organs, and publicity are handled by the department which Mrs. Ostrom now heads after twelve years of service with the company.

## New Swank Catalog

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Missouri, has just issued its new Visual Equipment Catalog. A wide line of equipment and accessories is described, including 16mm sound projectors, slide and stillfilm projectors, screens—and such accessories as projector stands, rewinders, film splicers, projector lenses and lamps, reels, cases, etc. A helpful section gives prospective purchasers information on priority regulations and ratings. The company will be glad to send a copy of the catalog to any one interested.



# HERE THEY ARE

A Trade Directory  
for the Visual Field

## FILMS

**Akin and Bagshaw, Inc.**  
2023 E. Colfax Ave., Denver, Colo.

**Bailey Film Service**  
P.O. Box 2528, Hollywood 28, Cal.  
404 N. Goodwin St., Urbana, Ill.

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on page 375)

**Brandon Films, Inc.**  
1600 Broadway, New York, N. Y.  
(See advertisement on page 407)

**Bray Studios, Inc.**  
729 Seventh Ave., New York 19

**Calhoun Company**  
Visual Education Service  
101 Marietta St., NW, Atlanta 3, Ga.  
(Formerly Reagan Visual Education Co.)

**College Film Center**  
84 East Randolph St., Chicago 1, Ill.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**Creative Educational Society**  
4th Fl., Coughlan Bldg.  
Mankato, Minn.

**DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 376)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N.Y.

**Encyclopaedia Britannica Films, Inc.**  
1841 Broadway, New York 23, N. Y.  
(See advertisement on page 397)

**Films, Inc.**  
330 W. 42nd St., New York 18, N. Y.  
64 East Lake Street, Chicago 1, Ill.  
314 S.W. Ninth Ave., Portland 5, Ore.  
(See advertisement on page 373)

**Fryan Film Service**  
2nd Floor, Film Building  
Cleveland, Ohio

**Gallagher Film Service**  
123 S. Washington St.,  
Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Walter O. Gutlohn, Inc.**  
25 W. 45th St., New York 19, N. Y.  
(See advertisement on page 405)

**Hoffberg Productions, Inc.**  
620 Ninth Ave., New York, N. Y.

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 381)

**Institutional Cinema Service**  
1560 Broadway, New York 19, N. Y.  
(See advertisement on page 402)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N.Y.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Nu-Art Films, Inc.**  
145 W. 45th St., New York 19, N. Y.

**Official Films, Inc.**  
625 Madison Ave., New York 22, N. Y.

**Post Pictures Corp.**  
723 Seventh Ave., New York, N. Y.  
(See advertisement on page 401)

**The Princeton Film Center**  
55 Mountain Ave., Princeton, N. J.

**Shadow Arts Studio**  
1036 Chorro St.,  
San Luis Obispo, Calif.  
(See advertisement on page 408)

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 408)

**Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 406)

**Universal Pictures Co., Inc.**  
Rockefeller Center, New York 20  
(See advertisement on page 396)

**Visual Education Incorporated**  
12th at Lamar, Austin, Texas  
Cotton Exch. Bldg., Dallas 1, Tex.

**Vocational Guidance Films, Inc.**  
2718 Beaver Ave., Des Moines, Ia.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**Y.M.C.A. Motion Picture Bureau**  
347 Madison Ave., New York 17  
19 S. LaSalle St., Chicago 3, Ill.  
351 Turk St., San Francisco 2, Cal.  
1700 Patterson Ave., Dallas 1, Tex.

## MOTION PICTURE PROJECTORS and SUPPLIES

**The Ampro Corporation**  
2839 N. Western Ave., Chicago 18  
(See advertisement on page 379)

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13  
(See advertisement on page 375)

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 376)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N.Y.

**Gallagher Film Service**  
123 S. Washington St.,  
Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Holmes Projector Co.**  
1813 Orchard St., Chicago 14, Ill.  
(See advertisement on page 402)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 381)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**Radio Corporation of America**  
Educational Dept., Camden, N. J.  
(See advertisement on page 374)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**S. O. S. Cinema Supply Corp.**  
449 W. 42nd St., New York 18, N. Y.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 408)

**Victor Animatograph Corp.**  
Davenport, Iowa.  
(See advertisement on inside front cover)

**Visual Education Incorporated**  
12th at Lamar, Austin, Tex  
Cotton Exch. Bldg., Dallas 1, Tex.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SCREENS

**Da-Lite Screen Co., Inc.**  
2723 N. Crawford Ave., Chicago 39  
(See advertisement on page 403)

**Fryan Film Service**  
2nd Floor, Film Building  
Cleveland, Ohio

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Radiant Mfg. Company**  
1144 W. Superior St.,  
Chicago 22, Ill.  
(See advertisement on page 399)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 408)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDEFILMS

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Visual Sciences**  
Suffern, New York  
(See advertisement on page 406)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES (KODACHROME 2 x 2)

**Kime Kolor Pictures**  
1823 East Morada Pl., Altadena, Cal.  
(See advertisement on page 406)

**Klein & Goodman**  
18 S. 10th St., Philadelphia, Pa.

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 408)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**SLIDES (Standard 3 1/4 x 4)**

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 381)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 380)

**Radio-Mat Slide Co., Inc.**  
222 Oakridge Blvd.  
Daytona Beach, Fla.  
(See advertisement on page 406)

## STEREOPTICONS and OPAQUE PROJECTORS

**Bausch and Lomb Optical Co.**  
Rochester, N. Y.  
(See advertisement on inside back cover)

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 376)

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Golde Manufacturing Co.**  
1220 W. Madison St., Chicago 7, Ill.  
(See advertisement on page 398)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 380)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 408)

**Spencer Lens Co.**  
19 Doat St., Buffalo, N. Y.  
(See advertisement on page 382)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**THE KEYSTONE TACHISTOSCOPE**

in the morning

↑ a single number, word, or phrase is flashed at exactly the same spot on the screen.

Multiple Slide—Flash down the left column; then turn slide over and flash down the right side.

The slotted mask enables the operator to move a slide with twelve or more numbers, words, or phrases so that

**The KEYSTONE OVERHEAD PROJECTOR and the KEYSTONE FLASHMETER**

3478632  
1534672  
4573632  
9542768  
9427326  
8212691

58 Flashmeter Series—Vandal-Span Developer  
meat

**T**HE Overhead projector equipped with a short-focus lens gives a large, clear projection at a short distance.

The Overhead projector with open slide table enables the operator to see, at all times, the number or anything else the subject should see on the screen.

The open slide table of the Overhead projector provides a very flexible means of using acuity charts in slide form and unlimited types of training slides, such as color charts, Polaroid slides, etc., either with or without the

Flashmeter. An adapter for 2" slides will be provided.

The Flashmeter is equipped with an Ilex shutter specially designed for the purpose with iris diaphragm, and speeds from time exposure to one second and up to one one-hundredth of a second.

Forced air conditioning makes it possible to use a 500-watt or a 1000-watt lamp with consequent highly illuminated projection and all parts of the instrument cool.

**KEYSTONE VIEW COMPANY**

MEADVILLE PENNA.

Creators of MODERN Scientific Aids for BETTER VISUAL Teaching

# Now Available in 16mm Sound

## 3 GREAT MOTION PICTURES

*Recommended by the Motion Picture Committee of the Department of Secondary Education of the National Education Association*



### AS YOU LIKE IT

Two great stage and screen artists are featured in this notably fine filming of Shakespeare's most delightful romantic comedy—Elizabeth Bergner as the wise and witty Rosalind, and Laurence Olivier as the modest and courageous Orlando. The artistry of the stars, fine supporting cast, settings, costumes all add up to a film of unusual merit for schools. Study guide available.



### ONE-THIRD OF A NATION

Based on President Roosevelt's observation that one-third of a nation is ill-housed, ill-clad and ill-nourished, this dramatic story is at the same time an outstanding "documentary" film on a vital social problem—city slum conditions. A subject of great value in high school civics and sociology classes. Study guide available.



### SCROOGE

Excellent interpretation of Dickens classic. Renders truly and beautifully the story, backgrounds and spirit of the immortal "Christmas Carol". Character portrayals, especially that of Seymour Hicks as "Scrooge", are delightful throughout.

Now booking through IDEAL PICTURES CORPORATION at the following addresses:

# IDEAL PICTURES CORPORATION

28 E. Eighth Street

(Home Office)

Chicago 5, Illinois

Bertram Willoughby Pictures, Inc.  
Suite 609, 1600 Broadway  
New York 19, N. Y.

Ideal Pictures  
Reliance Bldg., 926 McGee St.  
Kansas City 6, Mo.

Ideal-Southern 16mm Pictures Co.  
9536 N.E. 2nd Ave.  
Miami 38, Florida

Ideal Southern Pictures Co.  
440 Audubon Bldg.  
New Orleans 16, La.

Ideal Pictures Corporation  
2402 W. 7th St.  
Los Angeles 5, Calif.

Ideal Pictures Corp.  
915 S W. 10th Ave.  
Portland 5, Oregon

Stevens-Ideal Pictures  
101 Walton St., N.W.  
Atlanta 3, Georgia

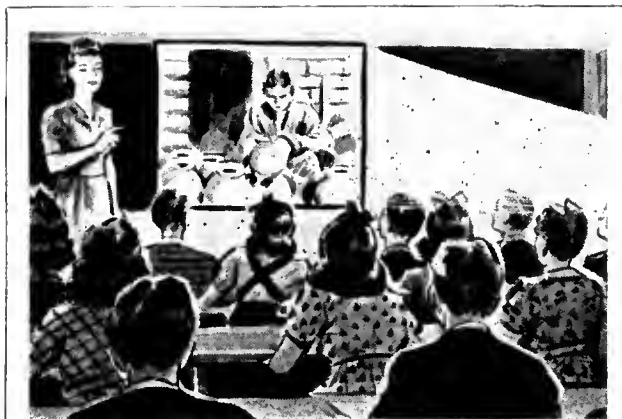
Ideal Pictures Corp.  
18 S. 3rd St.  
Memphis 3, Tenn.

Ideal Pictures  
2024 Main St.  
Dallas 1, Texas

Ideal Pictures  
219 East Main St.  
Richmond 19, Va.

Ideal Pictures  
1739 Oneida St.  
Denver 7, Colo.

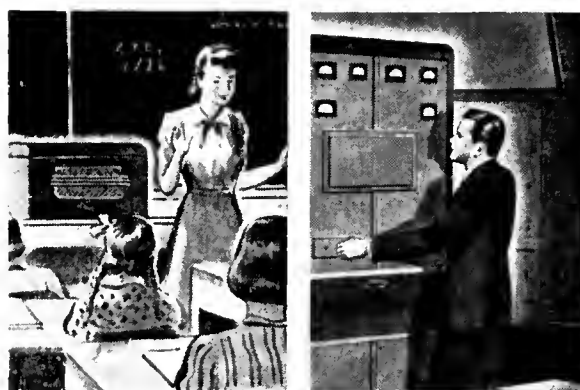
Plan now to include  
these important RCA  
**TEACHING TOOLS**  
in your post-war  
school improvement  
program



**RCA 16MM. SOUND MOVIE PROJECTORS**—The New RCA 16mm. Sound Projector for Schools, when available, will include many important advances in projector design, such as even-tension take-up; removable gate for easy projector aperture cleaning; centralized controls; rewind without changing reels; one-point oiling, etc. Because of military demands these new RCA projectors are not available now for civilian use. But be sure to see the new RCA projector at your RCA dealer's showroom before you purchase post-war equipment.



**RCA SCHOOL SOUND SYSTEMS**—RCA School Sound Systems provide a simple means for quick, easy distribution of radio programs, phonograph recordings to any or all rooms of a school. An RCA Sound System also serves as a communication center from which the School Administrator, his assistants or members of the faculty, or student body can effect instant contact with any or every part of the school. Student interest can be greatly stimulated in the social studies, drama, music, and other subjects through the use of simulated broadcasts.



**RCA—"FM" RECEIVERS AND TRANSMITTERS**—RCA has been and will continue to be a leader in the development of "FM". While the war has stopped production of FM transmitters and receivers for civilian use, those connected with school management will certainly want to learn about "FM" to help them do a better job of post-war planning. A letter or postal card addressed:—The Educational Department, Radio Corporation of America, Camden, N. J., will bring information about this new type of broadcasting.



**RCA—VICTOR RECORDS AND RCA PLAYERS**—Already well established as an extremely useful teaching tool, Victor records and RCA Victor record players are growing more and more popular in classroom work. Thousands of records are available to help teachers in music, speech, drama, foreign languages, history, literature and many other subjects. RCA Recording Equipment permits the making of instantaneous disc recordings of group or individual student programs. Recordings can also be made of incoming radio programs.

Other RCA Teaching Tools


RCA Test and Laboratory Equipment provides a way in which students can understand more quickly and thoroughly the fundamentals of electronics as they are applied in radio, television and other fields. The RCA Electron Microscope, far more powerful than the finest optical microscopes, will be "must" equipment for most schools after the war.



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RCA VICTOR DIVISION • CAMDEN, N. J.

LEADS THE WAY in Radio, Television, Tubes, Phonographs, Records, Electronics



Your DeVRY provides you with a Sound System that can be used separately for Field Days, Athletic and other similar events.

Your DeVRY separate Sound System is equipped with jacks for quick microphone or recorder hook-up—for Dramatic Classes, Assemblies, Forums.

PLACE YOUR ORDER NOW!

**GET THE TRIPLE-VALUE DeVRY**

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VOLUME XXIII

DECEMBER, 1944

NUMBER TEN  
WHOLE NUMBER 227

## Contents

Cover Picture—The Adoration of the Shepherds, a painting by Gregorio Vasquez—Loaned by the Museo de Arte Colonial, Bogota, Colombia, for the exhibition "The Art of the United Nations"—on view at The Art Institute of Chicago—(see Editorial)

The Arts of Wartime Visualized .....	Editorial	421
The Improvement of Audio-Visual Materials.....	Edgar Dale	422
An Audio-Visual Program for Assembly.....	Royden M. Tripp	424
The Curriculum Clinic.....	Walter A. Wittich, Editor	426
The Film and International Understanding.....	John E. Dugan, Editor	428
Chicago Is Not An Island.....	Edwin J. Thomas	429
School-Made Motion Pictures.....	Hardy R. Finch, Editor	434
The Literature in Visual Instruction A Monthly Digest.....	Etta Schneider Ress, Editor	438
News and Notes .....		440
Current Film News .....		444
Among the Producers .....		445
A Trade Directory for the Visual Field.....		446
Index to Volume XXIII (1944) .....		447

SUBSCRIPTION PRICE

Domestic .....	\$2.00
Canada .....	\$2.50
Foreign .....	\$3.00
Single Copies.....	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
Address communications to The Educational Screen, 64 East Lake St., Chicago, Ill.

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1944-45

The Blue Book of Non-Theatrical Films, EDUCATIONAL SCREEN'S annual Directory, was originally announced for production on October 15. Increased editorial work, necessitated by the large numbers of new war films, and wartime paper and printing difficulties have resulted in a six weeks delay in publication, but all orders have now been shipped.

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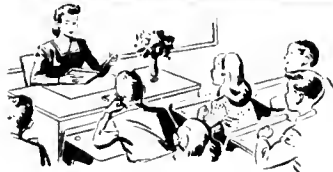
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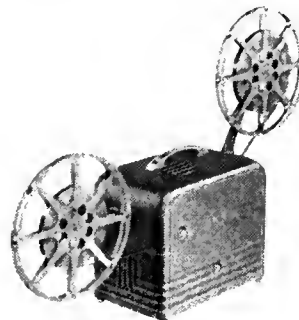
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## *Editorial*

# *The Arts of Wartime Visualized*

CHICAGO was favored the past fall with two exhibits which were notable examples of visual education at work for the public good. "The Pacific Theater" at the Navy Pier offered a great visualization of the power of America as concentrated upon one grim goal, the winning of the most ghastly war in history. The exhibit was huge, intricate, thrilling, timely for the great public that likes to come, look and leave at a speed typically American. The sheer magnitude of the display, and the multitude of people swarming through, largely neutralized the purpose of it all and left immense educational possibilities unrealized. A plethora of ocular sensation can spell a paucity of learning. In thorough contrast was the exhibit of the "Art of the United Nations" at the Art Institute of Chicago, offering a few glimpses from the age-long pageant of man's artistic achievement. It was small, intimate, inspiring, timeless for the minority public that cares to linger, gaze, contemplate and thereby learn. Its educational values were limited only by the inclination and capacity of the visitor.

### *"The Pacific Theater"*

The United States Navy here did a masterful visual presentation of its mighty two-fold task, the preliminary training of a vast personnel and its actual performance in conflict at sea and ashore. Total war equipment was shown in person—guns, howitzers, mortars, anti-aircraft batteries, of all types and calibres—rockets, flares, torpedoes, bombs, rocket bombs—small craft of many kinds, PT boats, landing ships moored at the lake shore with the public free to go aboard in block-long waiting lines—plus complete, fully-manned demonstrations of landing on a hostile shore amid gun-fire, land mines and depth bombs. Then beautiful models of every type of Navy ship, some in transparent plastic showing every detail of internal arrangement and fittings—countless photographs, charts, diagrams, dioramas—working models of intricate machines. The actual one-man Jap submarine captured in Pearl Harbor. Helicopters in action, taking up any spectator willing to wait his turn. Finally, an elaborate display of radio and radar with full demonstrations of their applications, the walkie-talkie, "portable" field sets (portable by five men), depth sounding, sound detection, sound recording on a wire, radar signaling. Even the great Norden bombsight, so long a hush-hush top secret, was there. Perhaps the high point of interest came in the expert demonstrations of how the Navy teaches, with visual aids, the landing procedure from ship to shore, semaphore and code signalling, fire control, plane recognition, "night eye" efficiency for lookouts, gun manipulation, and the rest of the "know how" vital for victory. "Only trouble," said weary officers in charge, "you can't demonstrate anything to crowds like that. They're

learning nothing." Outer gates had to be closed for hours, holding back throngs until crammed buildings inside could be emptied. As an educative performance it was a case of too much for too many. On crowded days there was scarcely time to look, much less to think.

### *"Art of the United Nations"*

Sometimes an hour away from the office is worth a day at the desk. We spent such an hour recently at a unique exhibit, entitled as above, at the Art Institute. It was visual education for the public functioning at its best. In the words of the Director, Daniel Catton Rich, in the preface to the beautiful brochure prepared to accompany the exhibit, it was "a new kind of exhibition. It brings together thirty seven objects of art, one from each of the United Nations . . . paintings, sculpture, prints and decorative arts, chosen for their aesthetic qualities . . . not limited to any one period or civilization or style or medium. It is not a political exhibition. It suggests nothing beyond the fact that every people makes art, and when that art is good other people like to see it . . . Neither is it a war exhibition. No object, even those by contemporaries, treats of the present struggle . . . It is not educational in the sense that you are invited to read this art in terms of history, philosophy, religion, or geographic boundaries. No mere collection of objects, no matter how vast, can tell the entire story of centuries of world civilization . . . Art is only one means of human understanding . . . If such an exhibition can widen our aesthetic horizons and increase our pleasure in art, the Art Institute will consider it a success." Truly a masterpiece of understatement and modest claim!

Even one hour spent before those thirty seven objects, beautifully arranged in small galleries isolated from the rest of the great museum, is richly "educational". The spectator is submerged in history, religion, philosophy and geography before those silent bits of immortality, made by mortal men in many lands and many times. How escape a new sense of the span of human experience when we face an alabaster Chaldean head, "carved in stone by untempered metal", that has endured 4000 years of time and twice 4000 miles of travel to meet our eyes with its still untiring gaze? Religion and philosophy crowd upon us as we go backward in time from the Mask of the Hawk Devil from Liberia (1800) to The Adoration of the Shepherds painted by Gregorio Vasquez of Colombia before 1700 (our cover picture for December by permission of The Art Institute), a stone Aztec Goddess of Life and Death and a wooden icon from old Moscow (1500), a bronze Dancing Siva from India and the famous Codex of the Gospels from Ethiopia (1400), an enamel plaque of a Bishop of Verdun from Luxembourg (1200), a misty Mountain Wa-

*(Concluded on page 443)*



# The Improvement of Audio-Visual Materials



Bruce Findlay

*An interview with Bruce Findlay,  
at Audio-Visual Headquarters of  
the Los Angeles City Schools.*

By D R. E D G A R D A L E  
Ohio State University, Columbus, Ohio



Edgar Dale

**T**HIS summer when I was working for the first Motion Picture Unit of the Army Air Forces at Culver City, I had an opportunity to take advantage of my nearness to Los Angeles to see their Division of Audio-Visual Education. So I telephoned Bruce Findlay, Head Supervisor, Audio-Visual Education Section, Los Angeles City Schools; and he said "Come down, and I'll show you something."

I did and he did. And I got in that visit a clear-cut visualization of what we can accomplish in this field in the United States. I saw a fulfillment of what I had been hoping for and talking about. I saw a working, workable program of audio-visual materials actually geared into the curriculum and instruction program of a great city—a city with 9500 teachers.

Bruce Findlay has one big, powerful idea that he keeps hammering home in Los Angeles. You don't learn by looking; you learn by *participating*. Participation must be planned. It should be responsible participation, either mental or physical.

You might actually do writing as part of a teaching program in the writing field. Or you might *do* thinking—react mentally to what you see pictured or hear. But says Bruce Findlay, "The film may reel it off, but that isn't any guarantee that the viewer will reel it in; and you will get maximum learning in minimum time with audio-visual materials only when the individual actively participates."

"How can the individual participate?" I asked.

"Well, first of all," he replied, "the learner has to have a purpose—a purpose that isn't satisfied by mere entertainment. That purpose has to save enough momentum to carry through a period of study. Maybe the child has been motivated to want to write a legible letter. If so, our visual materials can help him—can be the means to an end. Our filmstrip, 'Write Soon,' does that very thing."

"Can the visual materials, themselves, supply the purpose?"

"Of course they can; and we build motivations into some of our filmstrips or recordings or films that we are making. But I don't think you can ever hope to have teaching materials that are complete. One item must complement another."

"You don't like the term, visual aids?" I queried.

"In many cases the term is well applied, for aids bring to mind crutches. The body of thought in many audio-visual materials is so weak that it could not stand alone without crutches of some sort. The term, 'visual aids,' suggests that visual materials or recordings are supplementary—that you can use them or not depending on how you feel that day. Visual materials *aren't* frosting on an educational cake. They're bread and butter, meat and potatoes."

"All right, let's get back to this matter of participation. How do you get the pupil to participate?"

"There are many ways of getting it. I'll describe several of them. You can have the student do problem-solving. For example, in our filmstrip, 'Planning of a Kitchen,' alternative proposals are made and the film audience invited to make judgments about which layout is best. At the end of the film, the architect's choice of the solution is given.

"In motion pictures, it is possible to have the students learn in the 'leader' of the film that near the end of the film some problems will be presented. Pupils may write their answers. Then the film continues and gives solutions in the final leader strip.

"In another case we use a transcription of a 'Mirrophone' for the purpose of illustrating different qualities of voices. The students, acting as tone detectives, distinguish the good qualities of voice from those that need improvement. In our sound slide film 'Instruments of the Orchestra,' sound detection is used for the purpose of identifying the instruments by means of their sounds.

"In a filmstrip on skill in the use of shop tools, designed for junior high schools, we have combined a

number of techniques. Among these are selection, completion, comparison, problem-solving, identification, and false-true. The teacher may or may not use work sheets.

"Actually, of course," continued Mr. Findlay, "all we are doing here is what we should have been doing with reading. In work-type reading, we want more than the reproduction of the content of the material. We want evaluation, analysis, criticism, application—the same participation that is used in viewing films and photographs, or models, or listening to recordings. We want to take visual materials out of the realm of entertainment.

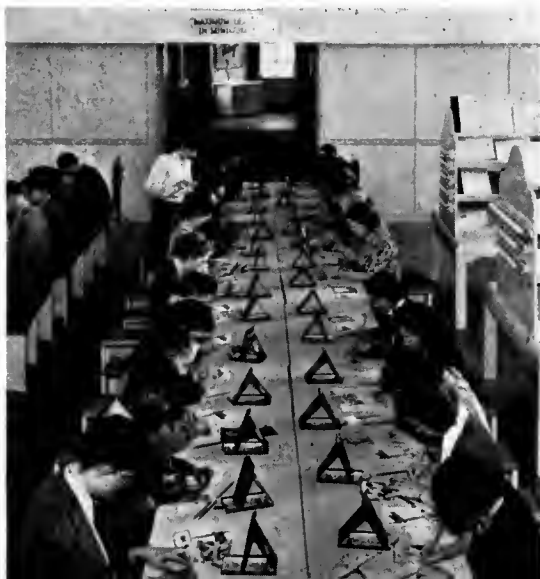
"In other words," I pointed out, "you're trying to see that situations are set up so that the film or recording ends not with a period but rather with a semi-colon. You're trying to see that an obligation is set up in the mind of the learner."

"Exactly. And we can eliminate a lot of mistakes, a lot of futile wandering in the educational desert, if we'll learn to make the student a participant in the learning process—not merely a recipient as we have so often done in the past."

"What kinds of materials do you have in your library?" I asked. The answer was a tour of their audio-visual building, a three-story affair which has a floor space of approximately 30,000 square feet. In this building they now have:

Sound Motion Picture Films	5,485
Silent Motion Picture Films	1,640
Electrical Transcriptions and Records	5,114
Sound Slides	267
Filmstrips	2,301
Lantern Slides (2" x 2" Kodachromes)	38,432
Lantern Slides (3 1/4" x 4")	200,258
Study Prints	751,669
Stillfilms	3,678
Portfolios and Art Prints	10,290
Stereographs	69,368
Wall Charts	3,574
Folding Charts	319
Folders	66
Exhibits and Working Models	14,938
Flags	791
Permanent Loans to Schools (Sets)	265

Employees in the Audio-Visual Education Section participate (below) as well as Los Angeles teachers (right).



The teachers of Los Angeles are informed about these materials in a variety of ways, of which the following are most important:

1. Catalogs of elementary and secondary materials arranged by subject.
2. Teaching demonstrations with audio-visual tools for the purpose of informing principals and teachers how to utilize these materials. Materials are held after school, and materials are taken to the school.
3. Bulletins.
4. Announcements in the official teachers' magazine.
5. School publications, such as, "Participation, the Last Word in Films," "Audio-Visual Tools That Teach for Keeps," and "Slide Making."

The audio-visual program of the Los Angeles City schools under the direction of Bruce Findlay is important for two reasons: First, we have here a program that is a "spearhead" for the rest of the country. Few, if any, equal it. Most audio-visual programs are years behind it.

Second, Los Angeles has an audio-visual program which does not rest its claim on spurious notions about the one-sense avenue, sight, but rather upon a wise, purposeful use of all types of concrete tools and emphasis upon participation of the student as a part of the learning process.

Third, its director does not have some pet scheme  
(Continued on page 436)



# An Audio-Visual Program for Assembly

ROYDEN M. TRIPP

Central Junior High School, New Britain, Conn.

*How one Junior High School stimulated greater interest in audio-visual teaching among both students and faculty.*

SOME time ago our Audio-Visual Club was approached with the idea of presenting an assembly program. This was seized upon as an opportunity to give our club members a chance to show off a little as a reward which they richly deserved for the work of servicing equipment, projecting pictures, caring for film and all the drudgery that such work can become once the glamour has worn off. It was also a chance to present to the students and faculty some of the things that the audio visual program can do to help learning. We have found that the full use of audio-visual materials calls for a constant advertising of our wares. Audio-visual bulletins help, but whenever it is possible it is worthwhile to have demonstrations. An assembly program looked like a chance to kill both birds with a single stone.

We decided to present a demonstration of our varied equipment and what it would do. At first we had planned to combine the audio with the visual but it soon became obvious that if we were to offer an effective sample of each we would have to have more than one program. It finally developed that by a good deal of cutting we could get it down to two programs, one all auditory in nature and the other all visual. We planned the programs to use as many of the members of our Audio-Visual Club as possible, some of them for the speaking parts and the others operating the equipment. By spreading this thin everybody had some part.

The first program opened with a record of the Star Spangled Banner. Then the chairman, speaking by means of a microphone on the stage, made the announcements, and told briefly what our program aimed at doing. He then introduced a boy to tell what auditory aids could do to aid learning. The speech was brief for we were aiming at demonstration for the effective end of the program. He did, however, point out some of the highlights of an audio program, dealing chiefly with recordings. He applied this to the subjects taught in our school: the place of dramatizing events in Social Studies to give the illusion of reality not readily obtained from books; how an interest in English and Literature may be fostered by the readings of trained actors; the place of recordings in Music and Foreign Languages. Science and Biography were also touched.

The chairman then introduced another boy whose purpose it was to explain our equipment as simply as possible. The boy had on the stage with him our transcription playback, the combination radio, recorder and playback, and he himself used the microphone. He first explained the microphone, how it was attached to an amplifier backstage (which the audience could not see) and produced the sound through the speakers on the wall. He explained that

attached to the amplifier was a turntable and a pick-up arm which would play records. A boy operating the turntable played a few bars from a record to illustrate. Continuing, he explained the difference between ordinary records which reproduce at 78 rpm and transcriptions which play at 33 $\frac{1}{3}$ , showing each type to the audience as he told about them. He demonstrated how our playback could be changed from one speed to another, running it at each speed. In order to enable the audience to see this change of speed he fastened a small flag to the turntable which could be seen all over the auditorium. He concluded by describing the combination radio and recorder, telling how it could be used to present radio broadcasts of timely interest, and how the recorder was used.

The chairman then took charge and introduced the first of the demonstrations, a member of the club using the recorder to cut a record. By the cooperation of the Senior Dramatic club we had a girl read a poem into the microphone which was recorded, and played back for the members of the assembly.

The next to be shown was a radio transcription. We chose for this the first program from the series "Lest We Forget—A Better World for Youth." (This series we obtained from the Institute for Oral and Visual Education.) It was pointed out that by the use of a transcription player we are able to use these programs when and where we want them. The assistant then presented three or four minutes of the program, enough to give an idea of what it was about.



Demonstration of a recording

Next the audience was asked "How many times have you heard something on the radio which you would like to hear again?" They were then told that many such things are available on records. As a sample of this a record of Kate Smith singing "God Bless America" was presented. The audience joined in the singing. Further illustration of the value of recordings was in the preservation of the sounds of one generation for those of others. We chose "Sounds of History—1939, Then Came War." Although there are



Using the Microphone

many things in these four records we presented only a short bit of the introduction by Elmer Davis, Hitler in one of his early tirades, Chamberlain as he says "Peace in our time" before the program moved on to another part.

As to the part that our audio equipment plays in the social life of the school, we showed how it regularly furnishes music for Social Dancing Class, for the Social Dancing Club, and for school parties which are held after school. By means of records it was possible for students to dance to the music of nationally famous dance bands. To illustrate, we presented a bit of a record by one of the famous "sweet" bands, then after an introduction in the lingo of the "Hep cat" an equally famous "hot" band played a little "jive".

Although we had timed our program several times we wanted to be sure that it would end on time yet not have to be cut off before the end. In order to do this we confined the last section merely to presenting bits of a number of records with no introduction beyond title and performer. With several of these ready, it was necessary only for the chairman to keep watch of the time and stop each record when time gave out. We used Carl Sandburg singing "I Ride an Old Paint"; Raymond Massey in "Abe Lincoln In Illinois", his reply to Stephen A. Douglas; Robert Frost reading "Mending Wall"; Ida C. Ward of the University of London reading from Dickens' "A Christmas Carol". The program was brought to a close with our conception of Donald Duck. This was done by playing a bit of a 33½ rpm recording at 78 rpm.

On another occasion we presented the visual part of the program, arranged much the same as the preceding one had been. The chairman introduced all who participated. Those who acted merely as operators of projection equipment received recognition by being introduced too. The stage was well decorated with maps, charts, globes, etc. as the curtain was drawn. Then the projection screen slowly came down. The chairman made the general introduction, telling a few of the things which we hoped to accomplish from the program. He then introduced a student to tell something about slides.

This boy outlined some of the merits of the 35mm slide projector, and had his operator show some slides. We presented a sequence in Kodachrome 2" x 2" showing the development of the Monarch Butterfly for the Science angle, then a few scenes from Ancient Greece

and Rome for History, a diagram or two for Physics and Math, Roman costumes and homes for Latin. We closed with a few scenes taken at school on 35mm Kodachrome.

The chairman then mentioned that this projector could be used to show filmstrips or filmstrips but that a slight change was necessary. While the operator made this change another boy presented some 3 x 4 slides. Another pupil told some of the good points of this size of slide. These points were illustrated by presenting a Unit on Astronomy from the Keystone General Science Units. The speaker brought out how difficult it was to get ideas across in such a subject because of its very nature and how helpful slides could be. The possibility of using 4 x 4 slides for typed messages was shown by presenting two slides on gardening made with "Radio Mats". A health cartoon showing the place of milk in nutrition made on etched glass with colored pencil was then shown. This was followed by a photographic lantern slide made from snapshots of members of the school's athletic teams. Another student then told something about 35mm filmstrips. To illustrate this the projectionist showed one of the series put out by the S.V.E. and the Coronet Magazine and later one for Latin and Ancient History.

The next boy presented motion pictures in general, discussing their place in education and their most outstanding qualities as motion, animated diagrams, time lapse photography, travel, costumes and stage settings to give authenticity to films of the past, and other well recognized points of merit. He spent a few months applying the use of motion pictures to Social Studies, General Science, English, Guidance, Art and Music. To illustrate this a short section of the silent film *Chemical Effects of Electricity* was shown. The film was started showing some actual scenes, allowed to run into the animated drawings, then stopped. Another student then explained some of the advantages of sound properly synchronized with the film and how this may be in the form of a running comment, by dialogue, by natural sounds, etc. We then showed a little of the sound film *The Earth's Rocky Crust*. To close the program were shown a little of the motion pictures which the Audio-Visual Club has taken of social events in the school such as First Aid Practice, Playday at the Park, Boys Track meet, Memorial Day Exercises. Comments on these were made by means of a microphone attached to the projector.

To insure a smooth running program we presented 3 x 4 slides while the 35mm projector was being converted to project filmstrips. We mounted one of our sound projectors in the balcony and the other on the floor of the auditorium. The one on the floor we used at silent speed for silent film. By having them both ready, and using the silent one first, the operator was able to prepare for the second silent film while another operator was running the sound film. As the school films had no sequence, but were a series of unrelated scenes, we were able to end the program at any time by simply fading out and stopping the projector. Inasmuch as candidates for admission to the club for next year are already making inquiries, we know that at least one of the purposes of the programs was attained.

# The Curriculum Clinic

## Do Films Serve the Primary Grades?

WALTER A. WITTICH, Editor  
and WALTER SOUTHERN, Librarian  
Bureau of Visual Instruction  
The University of Wisconsin

**D**O silent motion pictures serve the primary grades? This question has been asked often, and it is not surprising when we consider that most of the initial development in the field of film production and use began at the high school level. Increasingly during recent years, however, much new production has been focused at the primary and intermediate grade levels. Today it is safe to say that, in limited number, effective text or teaching films are available to teachers and children at the kindergarten and primary level.

Another question asked recurrently is whether or not sound films make a contribution to children at this age group. The answer again should be in the affirmative. To what extent the simultaneous appeal to two senses, sight and hearing, confuses these very young minds and thereby lessens comprehension, is a question still far from final answer. Even the desirable proportion of still moving pictures in primary teaching awaits much further research for exact determination. But there is no longer room for doubt that films, both silent and sound, when accurately selected to fit the particular teaching situation, yield definite values in the primary grades.

One important contribution of the text or teaching film for beginning school children is in establishing readiness for the reading and language arts experiences that lie just ahead of them. The experienced primary teacher realizes that, before she can do a successful job of leading her children toward beginning reading experiences, she must build backgrounds of understanding in those areas in which children will do reading. Reading itself is an utterly abstract experience. It is the type of learning situation in which we ask children to attach meaning and significance to what is to them merely a maze of lines, angles and curves. Obviously those children who have experienced seeing an animal of the zoo, for example, will more readily attach meaning to the word symbol expressing the name of the animal than will those children who have not had this meaningful visual experience. It should be noted, in passing, that many teachers for many years have been using slides to supply just such background in the teaching of beginning reading. Films can give additional values, especially in later stages which are concerned with more than mere word recognition.

Films can play an important role in the development of language facility. Witness the ordinary language arts period at the beginning grade levels. Children are asked to talk about what happened over the weekend, what they observed on the way to school, what they talk about in their homes, and what other miscellaneous experiences they might have encountered which may bear repetition. This immediately puts at a disadvantage the child who comes from an out-of-school environment that is less broad, and places at an ad-

vantage the child who comes from a rich home environment of good books and magazines, chances for travel, interesting conversations with his parents, and many opportunities to have his questions answered.

Very necessary, then, is the responsibility of the school for providing increasing opportunity for all the children to explore effectively the environment considered to be the domain of the primary grades; namely, experiences with home and family, the community, transportation, animals, seasonal changes, and community helpers. Uniform, authentic experiences in these areas may be made available to all the children, as a living experience shared in common, by means of a film which has been well planned, well photographed, well organized into logical and understandable sequences of action; and with the facility for showing, discussing, and reshowing as often as is necessary in order that every child come away with correct, indelibly fixed impressions of the new experiences he has virtually "lived."

The field trip, also, is good for creating these experiences. However, such factors as time, season, weather, and mechanical means of getting to and from the experience sought may present obstacles. With the teaching film logical organization is assured. Every child has a "front seat." Later questions can be answered, not by opinion or vague memory, but by an opportunity for again duplicating the experience by merely reshowing the film. Many teachers like a reshowing without the sound in order that the children may take turns supplying the commentary.

In order to secure these reading and language arts experiences for their children kindergarten and primary grade teachers are selecting such films as these (all are sound films, with running time in minutes shown after each title):

*Adventures of Bunny Rabbit* (10). The experiences of members of a family of rabbits. Bunny Rabbit confers with a frog and turtle, has lunch in a farmer's garden, is caught but escapes home.

*Airplane Trip* (10). A mother and daughter journey by air from Los Angeles to Salt Lake City. Airport servicing operations, duties of the stewardess, and panorama of the land from the sky are portrayed.

*Animals of the Zoo* (10). Wild animals in their zoo homes are shown. Feeding habits, characteristics, and habitats of such animals as lions, tigers, elephants, monkeys, polar bears, sea lions, and the hippopotamus are included.

*Black Bear Twins* (10). The experiences of a family of campers in observing a pair of small, hungry, and mischievous twin bears who invade camp, swim in the lake, and raid a bee hive.

*Boat Trip* (10). Happenings as a boy and a girl travel from Albany to New York City on the Hudson River—inspecting the boat, landing at a town, the wonders of the harbor.

*Care of Pets* (10). Children of about the age of third and fourth graders are shown taking care of a canary, gold fish, a cat, and a cocker spaniel puppy. The film emphasizes the responsibility that children must take as they help their pets



maintain themselves. A very fine film for young children who are learning the responsibility which they have toward their pets. *Colonial Children* (10). Depicts in an authentic setting the self-sufficient home life of Colonial times. Shows in detail the furnishings, clothing, customs, and events in a Colonial family's day from the morning chores to the reading of the Scriptures by the fireside in the evening.

*Dairy Farm* (14). Color). Life on a typical dairy farm: pasture scenes, milking cows, cooling milk, haying, and silo filling. Farm activities of children during the summer vacation.

*Down on the Farm* (10). Farm life scenes; driving the cattle to the pasture, cutting grain, feeding the turkeys, playing with a pet raccoon, fishing and swimming, riding on a hay rack.

*Elephants* (10). Attention is given to the physical features, food, methods of eating, drinking, and habits of elephants. A full-grown elephant is put through a series of tests for a circus buyer. Young elephants are shown learning tricks and to obey commands.

*Eskimo Children* (10). Depicts the Eskimo solution to problems of food, shelter, clothing, and transportation; tasks of parents and children; handicraft arts; forms of recreation; family and community customs; and changes resulting from recent outside contacts.

*Farm Animals* (10). A farmer's day caring for his animals, feeding and milking cows, working with horses, shearing sheep, and scenes showing a newborn colt, pigs, lambs nursing, and goats frolicking.

*Fireman* (10). Organization and activities of a company of firemen in a modern city. Care of equipment, drills, testing of trucks. A real fire shows the firemen in action.

*French-Canadian Children* (10). Winter home life, environment, and activities of a typical French-Canadian farm family in the Province of Quebec. School life, ice cutting, maple syrup refining.

*Goats* (10). Depicts the domestic life of a herd of goats on a farm. The feeding, milking and care of mature goats are shown. Two baby goats are depicted in characteristic activities. A billy goat pulls the farmer's boy in his miniature wagon to deliver milk.

*Gray Squirrel* (10). Life of a squirrel family in an oak tree. Mother Squirrel nurses her babies, they learn to play and climb, then how to crack nuts; they race against a red fox.

*Grey Owl's Little Brother* (10). How a Canadian backwoodsman raised a beaver. When the beaver is released, he still remembers his old master and comes when he slaps a paddle on the water's surface.

*Horse* (10). Development and training of a colt from one week to three years of age in the Blue Grass Country. Caring for the colt, training for cantering, the horse show.

*Letter To Grandmother* (20). Traces a letter from its actual writing to its rural delivery, and follows a package on the return journey. Each intermediate step is shown and explained.

*Mexican Children* (10). Home, school, and play life of a Mexican boy and girl. Food and eating habits, a holiday in the village, an Aztec costume dance to the strains of fiesta music.

*Navajo Children* (10). Relates the experiences of Navajo boy and girl in moving with their family from their winter quarters to their summer home. On reaching their destination, they are shown participating in the work of the family.

*Our Foster Mother, the Cow* (10). (Color). Portrays the happenings on a dairy farm with emphasis on the importance of milk, and the service of cows to mankind. The care and raising of cows.

*Passenger Train* (10). On a modern, streamlined Diesel-electric-powered train from a large city through a picturesque countryside. In the station, baggage cars, diner, and pullman.

*Poultry on the Farm* (10). Treats the appearance and habits of an adult and young chickens, ducks, geese, and turkeys. A chick embryo, chicks hatching, young ducklings swimming and feeding, and families of geese and turkeys are featured. Natural sounds of the poultry are reproduced.

(Concluded on page 435)



Activities stimulated by the showing of the Erpi classroom film, "The Fireman," to a second grade class.

(Top) Oral Expression. The children tell stories of their experiences and discuss interesting phases of the film.

(Center) Reading. The film has served as a reading readiness background. As the result of seeing a teaching film, children are more able to attach meaning to printed abstractions that we call words.

(Bottom) Art. The second graders are creating their reactions to the film on paper with crayons.

# The Film and International Understanding

## A Slide-Film Technique for World Problems

DR. JOHN E. DUGAN, Editor  
Haddon Heights, New Jersey

SLIDE-FILMS have proved to be very effective instruments of education in both the armed forces and the public schools and colleges. The technique of their use has by no means reached the limit of its development. They have contributed much to the winning of the war. There are those who think that this type of film can contribute much to the winning of the peace, provided that proper techniques are developed and used.

*How To Conquer War*, a current slide-film produced by Sydna White of Federalist Films in New York, seeks to present a contribution toward the solution of this great world problem. The technique used is worthy of consideration by all who are interested in the use of the slide-film in this field of international problems.

The film uses 190 news photos, engravings and titles to show how man created law to settle disputes with his neighbors and how he has repeatedly formed government for larger and larger units. A further development of this process is presented as a means by which man might solve his present problem of war.

The film is designed to be used with a speaker's commentary script which is furnished with the film. This script is well organized and arranged. The frames are listed by numbers and titles down the left-hand side of the page. Opposite each frame listing is the commentary which is to be read by the speaker for a frame.

A sample listing for six frames is presented here-with:

Fr. 4 (Air clipper)	No spot on earth is now remote. The miracle of flying—
Fr. 5 (Washington airport)	and airports round the globe
Fr. 6 (New York skyline)	tie our modern cities together.
Fr. 7 (Wheatfield)	Modern farm machinery alone makes possible an abundance of food and clothing never equalled.
Fr. 8 (Children in S. E. Russia)	Children in the Eastern Hemis- phere
Fr. 9 (American kids)	and children in the Western Hemisphere should be secure in the freedom from want forever.

The speaker also reads aloud to the audience the titles which appear in the film from time to time.

The adaptability of this type of presentation to various languages is immediately evident. All that the speaker in any particular language needs is a commentary script in that language. This script could be an exact translation, or it could be a script revised to take into consideration attitudes or customs in any particular country in which the language involved is used. Ideally of course, the titles which appear in the slide-film also should be in the language used by the speaker; but this is not absolutely necessary, since

the speaker reads the titles aloud to the audience. Each title appears on a separate frame, consequently proper frame notations in the script could give the proper translations.

Since the speaker reads aloud both the comment and the titles, this method would be particularly effective in areas of high illiteracy.

The speaker is an important part of the presentation of this type of slide-film. Recognizing this, the commentary script for *How To Conquer War* is prefaced by a page of "Instructions to Speaker". These instructions are concisely and intelligently arranged and presented. Although set up for this particular film, they have implications for the presentation of any slide-film by this method.

The first instruction is a fundamental one, but so often neglected that it bears repetition here: "One rehearsal of reading titles and script while projecting the film is necessary, two rehearsals desirable, and three better still for the smooth running of the film."

Another instruction is: "Read as intelligently as possible to help get the meaning over—and for a normal pace, two words a second. Keep the film moving. The long commentary should be read fast. Change of pace as indicated in the script will make it more effective." (The script has in it notations such as the following: "slower", "faster", "medium", "much emphasis", "drop emphasis".)

If instructions are followed, the actual presentation of the film takes approximately forty minutes. This can be continuous, or pauses can be allowed for discussion. If discussion is desired, the script suggests that the film be shown in two sections. It is so arranged that this can conveniently be done.

Little has been said about the content of this film, since it is the purpose of this article to discuss technique rather than content. Nevertheless, it should be said that the material of the film is well organized and well presented. It is set up in such a way that it should provoke intelligent discussion wherever it is shown.

*How to Conquer War* uses a slide-film technique which offers challenging possibilities to those who are interested in the application of the slide-film to world problems. Relatively speaking, the production of this type of slide-film is inexpensive and free of complications. Because of its size, it can be distributed easily and economically. The type of apparatus necessary for its exhibition also is relatively inexpensive and easy to move about, and its operation is exceedingly simple. Furthermore, it already is distributed over a very wide area.

The plan of having the script so effectively coordinated with the film frames, together with the ease with which scripts in various languages can be prepared, makes this type of slide-film presentation one

(Concluded on page 437)



## Chicago Is Not An Island

EDWIN J. THOMAS  
Staff Writer, EDUCATIONAL SCREEN

I'VE weathered the measles and the mumps, World War I and the Depression. But one of the worst blows of my life was the announcement, out of a clear sky, that our office was moving to Chicago, and the question would I care to go along?

I was born and educated on Long Island. I have written advertising copy for Erpi—now Encyclopedia Britannica Films—for fifteen years. Six days a week, fifty-two weeks a year, a total of four thousand six hundred and eighty days on that other island, Manhattan. I'd need time to think it over.

I was confident that within the sacred portals of my home I would find moral support if not sympathy. But I felt like a man who had been denied a fair trial when the youngsters greeted my announcement with whoops of joy, and my wife suggested that such a move might be a splendid thing for the children. The upshot was the suggestion that I fly to Chicago and look over the situation.

I felt like Columbus as the family drove me to La Guardia Field. I knew many Chicagoans. I knew that all of them praised the Windy City. But I had never been there. Besides, Long Island was to me the industrial film center of the world and, on the other side of the continent, Hollywood was the haven and heaven for the entertainment industry. In between, for me, was vast wilderness.

Vast indeed it seemed, as the mountains of Pennsylvania, the blast furnaces of Pittsburgh, the factories of Cleveland, Toledo, and South Bend unrolled under me. Then miles and miles of sand. Was this the Great American Desert? If so the blue water and lofty, awe-inspiring skyscrapers just beyond must be a mirage.

I felt a lot better when we circled an air field almost as modern as La Guardia. The enthusiasm was short-lived, however, when the hostess pointed out Cicero. Dim memories of its Al Capone past struggled vaguely for recall, but faded fast. For there, spread out below, were the Hawthorne works of the Western Electric Company, mother of telephones and mechanical sound, and also, I reminded myself, grandpa of Erpi itself. And incidentally the Western Electric Company was born in Chicago in 1872, under the birth name of Gray and Barton, in old Kinzie Street. We landed, and the motor trip to the Loop turned out to be almost as satisfactory as riding down the streets of Brooklyn. I saw trees!

The next morning, I bravely set forth on the first phase of my pilgrimage, viz. to present a letter of introduction to Nelson L. Greene, Editor-in-Chief of EDUCATIONAL SCREEN. Frankly I was going there still look-

ing for sympathy, for I knew that he too had come to Chicago many years before from New York. But if I expected consolation, certainly I did not get it. After the usual formalities, the editor took me to the window, and pointed out the nearby lofty towers of the London Guarantee Building, the Wrigley Building and the Tribune Tower. The first is erected on the original site of Chicago's famous Fort Dearborn and now houses Station WAIT. The other two, immediately across the Chicago River, house Stations WBBM (Columbia) and WGN (Mutual). Out of another window he pointed to the massive Merchandise Mart which houses WMAQ and NBC. All four are teeming today with important radio and television plans for the future.

As we stood by the window gazing out over the waters of Lake Michigan Mr. Greene briefly sketched the fascinating early history of Chicago and his experiences of twenty-five years

A Chicago movie set (Selig) of the early 1900's





The Granddaddy of Them All—the first model of the Amet Magniscope, produced by Spoor and Amet in 1894.

*Courtesy Rosenwald Museum of Science and Industry*

there. He spoke at length of Chicago's connection with the early chapters in the history of the movies, and its intimate associations with the beginnings of the non-theatrical and equipment phases of the industry. I had not before realized that some of the earliest theatrical studios were located in Chicago, that some of the early industrial motion picture companies started there, and, above all, that so many educational applications of the celluloid media were born in Chicago. The last-named so affected the early history of my own company that, in reality, its present decision meant almost a return to its true intellectual birthplace.

I urged Editor Greene on as he carried me along from the days of the packing-crate projector, with its head-achy flickers, to the 1944 streamlined version. Starting in the early 1900's when Spoor and Anderson, the Ess and Ay of the Essanay Studios on Argyle Avenue, began, he brought into retrospect such characters as Charlie Chaplin, Wallace Beery, Gloria Swanson, Francis X. Bushman, Beverly Bayne and others. While the Essanay Studios and their films do not



George Kleine

come under the educational classification, the building was frequently used during this period for the production of non-theatrical films, and today the renovated buildings still are being used by Wilding Productions. The year 1907 saw the organization of Bell and Howell, camera and projector manufacturers. One of the partners, Donald Bell, had previously been connected with George Spoor as a projectionist. Bell and Howell was, at a later date, to be one of the first projector companies to manufacture



Burton Holmes

and put 16mm cameras and projectors on the market.

One of the earliest "historical" motion pictures was produced by Colonel William N. Selig, head of the Selig Polyscope Company of Chicago. He began planning in 1909 to take advantage of three unique "props" floating in Jackson Park lagoon since the World's Columbian Exposition of 1893, namely the supposedly exact reproductions of the three Caravels of Columbus. In 1912 appeared the finished 3-reel feature, "The Coming of Columbus," which enjoyed a great popular success and won for the Colonel a commemorative medal from the Pope in Rome. Before 1915 Atlas Educational Films were being made in



Carl Laemmle

Chicago; Jam Handy and several other companies were also active.

Burton Holmes, another Chicagoan, was already showing travelog films and slides with his public lectures. About the time Holmes was gaining fame as one of the world's outstanding exponents of the joys of travel, Ernest M. Newman was also carving a niche for himself with the establishment of the Newman Lecture Company in Chicago. He had produced a number of 1-reel tourist films captioned "Newman Traveltalks" about 1909. These films were shown extensively in motion picture theatres and, in amplified form with lantern slides, when he presented them himself on the lecture platform.

The first so-called "educational" film catalog was issued in 1910 by George Kleine in Chicago. Kleine at that time represented the products of the Motion Picture Patents Company, and this catalog listed the subjects licensed by his organization to a surprisingly large total.

Though a number of feeble attempts were made by several organizations during this decade to produce non-theatrical films, it was not until Carl Laemmle who, together with Robert H. Cochrane and Watterson and Douglas Rothacker, organized the Industrial Moving Picture Company in 1910, that any really serious strides were made toward putting the production of non-theatrical films on a solid business basis. The Chicago trio, however, was short-lived, for Laemmle migrated to New York and in 1913 he disposed of his stock to the Rothacker brothers, who also left Chicago at a later date.

Up to this time projectors had been cumbersome, unwieldy instruments, but in 1912 two events took place





Herman A. DeVry

which did much to forward the non-theatrical film movement. In that year Herman A. DeVry introduced the first DeVry suitcase 35mm projector, and about the same time Victor Animatograph of Davenport, Iowa, put a similar device on the market.

Visual education received further stimulus in 1916 when Dr. George Amos Dorsey, Curator of the Field Museum and Associate Professor of Anthropology at the University of Chicago, made a series of travel films in India, China and Japan. These were released the same year in a group of split reels by Universal Productions.

Probably the biggest historical step toward true visual education was taken in 1919 when the Society for Visual Education was organized in Chicago. The Society is celebrating its twenty-fifth anniversary this year, and in the opinion of many educators it has been one of the outstanding factors in bring-

ing visual education to the position it occupies today.

The motivating powers behind the beginning of the Society for Visual Education were Harley Clarke, a Chicago utility tycoon, and Forest Ray Moulton, Professor of Astronomy at the University of Chicago. These two, more than anyone else, saw the possibilities of visual education. More important they realized that, unless the prevailing haphazard methods then in vogue were abandoned, the entire program was doomed. Financed by Clarke they surrounded themselves with the best educational talent in the United States. The path they hewed was hard. At times hit



Forest Ray Moulton

and miss, or at best by trial and error, the Society plodded its way through almost insurmountable obstacles. Even with the cream of the educational crop in charge, the venture at times seemed headed for failure. Perhaps its biggest obstacle was the dearth of proper equipment to show their films. After a long period of experimentation this was overcome when the Society entered the projector manufacturing field with the "Aeme SVE" projector, with the aim of making educational films economically feasible to the humblest educational institution. Later the Society, under Marie Witham's able administration, came to specialize in slides and film slides, and engineered and produced the highly successful SVE Tri-Purpose slide projector. Another later firm manufacturing slide projectors—the Golde Manufacturing Company—is also now located here.

In the fields of research on visual education, the first Doctor's thesis accepted by a great university (Colum-

bia) was J. J. Weber's dissertation, "Comparative Effectiveness of Some Visual Aids in Seventh Grade Instruction," published by The Educational Screen in 1922. In that same year the Commonwealth Fund grant of \$10,000 enabled Frank N. Freeman of the University of Chicago to inaugurate and supervise the most extensive series of research experiments yet made in the field. The results secured by his twelve investigators were presented in book form in 1924 under the title "Visual Education," published by University of Chicago Press.

The organization in Chicago of Pilgrim Photoplay Exchange in 1919, later to become Ideal Pictures Corporation, inaugurated another noteworthy development in the expanding use of films for educational purposes. It has continued its steady growth under its first President, Bertram Willoughby. Other film rental services located in Chicago are those of Bell and Howell, DeVry, College Film Center; and Castle Films, Films, Inc., Walter O. Gutlohn, Y.M.C.A., Roshon, Canadian National Film Board and British Information Services have offices here. Until well after 1919 non-theatrical films were available only in 35mm. While 35mm projection is ideal for auditorium and assembly rooms, and still finds wide educational usefulness there, the unwieldiness and weight of 35mm projectors—even the portable models—accounted in large measure for slow progress in the use of educational films in classrooms. The interest and experimentation in the development of smaller sizes, 28mm and finally 16mm, ended in the standardization of the latter. The next decade—1920-1930—saw the rapid development of portable 16mm projection equipment. Bell and Howell



Harley Clarke



Frank N. Freeman



Company, DeVry Corporation, Victor Animatograph Corporation (Davenport, Ia.), Ampro Corporation (organized in 1929 and in 1944 purchased by the General Precision Company), Holmes Company, RCA (Indianapolis)—are all located in the Chicago area. This is almost a complete roster of the leading 16mm equipment projector manufacturers with the single exception of the Eastman Kodak Company. Both leading manufacturers of screens—the Da-Lite Screen Company, and the Radiant Screen Corporation—and companies manufacturing many subsidiary visual-equipment items give Chicago and the Midwest major distinction in the production of audio-visual equipment.

The development of 16mm equipment and 16mm film libraries added a great impetus to the movement for widespread use of visual aids in the classrooms of the country. The Midwestern Forum of Audio-Visual Aids was organized in 1939 and has met each year since with increasing influence on the movement. The Educational Film Library Association, organized three years later as an association of educational libraries distributing audio-visual teaching materials, held its meeting in Chicago

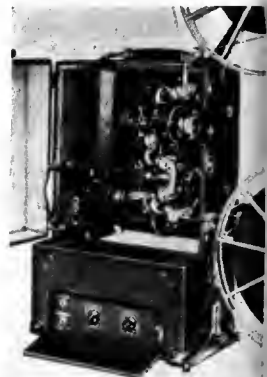
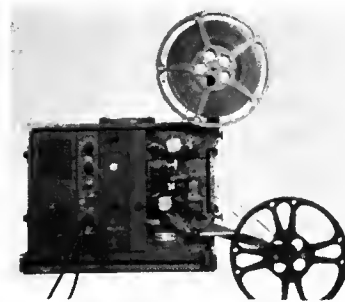
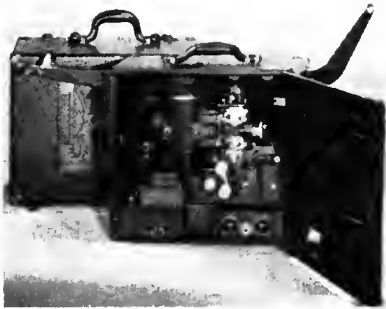
last year at the time of the Midwestern Forum and completed a permanent organization which includes all of the film libraries connected with educational institutions of the country. The early story of the development of such libraries as the Ohio State Exchange, the University of Iowa and the Iowa State College Exchanges, the University of Wisconsin, the Bureau of Audio-Visual Aids at the University of Indiana, the University of Minnesota, would throw further light on the history of this movement. I wish there were time also to tell of recent experiments in film production (by the DeVry Company, Bell and Howell, and Coronet Pictures), and the stories which Mr. Greene told me of the amazing developments in the use of radio and movies in the public schools of Chicago and Cook County.

I began to see, in other words, the reasons for Chicago's enormous interest and activity in the visual education movement, and its important future role favored by its geographic location. With some 40 per cent of the entire school population of the country located within an overnight train journey, with forty-one (more than half of the total) cities of the country with a population of over

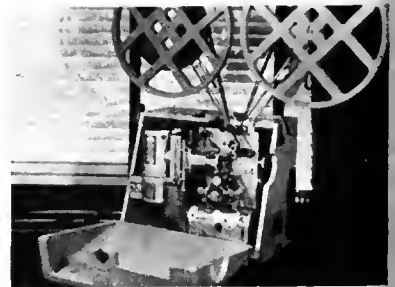
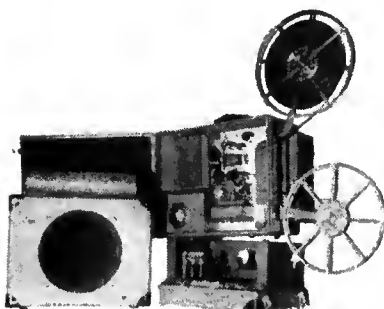
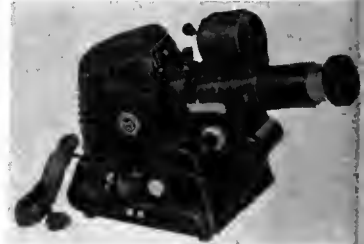
100,000 people in the great Midwest, the soundness of the decision to move the main offices of Britannica Films began to dawn on me.

I was fascinated also with Mr. Greene's account of the development of the relations between my company and the University of Chicago. It seems that in 1931, when Erpi Picture Consultants issued a series of scientific films in cooperation with that University, they were strengthening the chain binding Chicago to the field of visual education, for they enlisted some of the same professors who had participated in the early organization of the Society for Visual Education. The same chain of circumstances added more links, two years ago, with the organic connection between Encyclopaedia Britannica (owned by the University) and Britannica Films, Incorporated, which purchased Erpi and Western Electric's film interests and took over the Eastman Teaching Films.

In fact before my visit with Mr. Greene had ended, my personal problem had been solved. I realized that all of these people and firms would welcome us to Chicago. I was ready to trade my native islands for the mainland.



**Great Grand-children of the Chicago Magniscope**  
 (Current models of Visual Equipment produced in Chicagoland)  
 Top row (left to right) Bell and Howell 16mm projector; S.V.E. Tri-Purpose projector; RCA 16mm projector; Holmes 16mm projector. Center (left) Ampro 16mm projector; (right) Golde Filmatic projector. Bottom row (left to right) Radiant projection screen; DeVry 16mm projector; Da-Lite projection screen; Victor 16mm projector.





## Precision Brings Pacific Victories

Aimed with deadly precision, aerial torpedoes have been a decisive factor in Pacific victories.

Early in the war, U. S. Navy Torpedo Squadrons launched their "tin fish" by diving in dangerously close to their target. The risks were great—but they sank plenty of Jap ships.

The problem in this type of attack is to estimate the distance to the target and the speed of the target. He must aim—not where the ship is, but where it will be when the torpedo strikes.

To solve this problem, he uses a Torpedo Director in which an enemy ship

can be centered easily and quickly.

The Torpedo Director is one of many scientific optical instruments being produced by Spencer Lens Company to speed Allied victory.



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# SCHOOL MADE MOTION PICTURES

**HARDY R. FINCH**, Editor  
 Head of the English Department  
 Greenwich High School, Greenwich, Conn.

“SO You’re Going to Make a Movie” is the title of an informative article which appears in the second issue of *Techniques*, a publication of the School Public Relations Association. B. I. Griffith, assistant secretary in charge of public relations for the Ohio Education Association is the author.

“IF YOU’RE going to make a movie, far be it from our purpose to discourage you,” Mr. Griffith writes, “A good motion picture is one of the most effective ways of presenting ideas, of stirring the emotions, of moving people to action. Motion pictures should be included in the program of public relations. But before you launch out on a project of making a motion picture, give the proposition careful consideration. You may be surprised at the amount of planning, work, and money involved in what seems to be a simple motion picture fifteen minutes in length. . . .”

After discussing the questions which every school movie maker should ask himself regarding the purposes and costs, Mr. Griffith advises the educator to “get all the professional help” he can afford. “At least

*With a question box on the making of school film productions, conducted by*  
**DAVID SCHNEIDER**  
 Evander Childs High School, New York City

hire someone who knows how to write the scenario or script.”

Selected details from Mr. Griffiths’ article follow:

“Have the scenario written early, in fact do that first, before you expose a foot of film. It is a temptation to take a camera and start shooting, with the vague hope that the shots can be spliced together in a sequence that will tell a story. The beginner, with amateur experience in taking home movies which seem interesting, usually is guilty of starting out with a camera and film to get some school shots—the physical education class, the sewing class, a project in woodshop, etc., hoping that an interesting school picture will result. If you proceed on this basis, you are wasting time and film and, what is more serious, your public will be bored by the results.

“The secret of a good movie is a good script, If at all possible, have this written by a professional writer of movie scripts. Writing a scenario is a highly specialized art. There are many tricks to the trade.

“How will you find a professional writer? Ask a professional producer of public relations or educational film. A manager of one of your local movie houses may be able to help you find a writer. An acquaintanceship exists between writers for radio and writers for modern pictures. Your local radio station perhaps can suggest a person to write your scenario. Before selecting a writer, screen one or more pictures that he has written; interview him as you would a prospective teacher; if he seems suitable, ask for a preliminary outline of a picture such as you intend to produce.

“It is suggested that signatures to a release form be secured from the persons appearing in the picture or, in the case of minors, from their parents. The release form is a simple statement to the effect that the undersigned grants permission to . . . school to exhibit their picture. There is only a very small chance that objections will be made by an individual to the use of his picture, after he has consented by posing for the camera, but there is always the possibility.

“A definite shooting schedule should be worked out such as scenes 21, 80, and 81, in Room A at 3 P.M.; scenes 19, 30, 31, at girls’ gym, 9:30 A.M., November 10. All persons involved should be present at the time scheduled. Teachers involved usually will have ideas about how the scene should be arranged, and set projects to be included. The director should listen, be as cooperative as possible, but firm. He is the one who knows what must be included in the scene. Allow thirty minutes for photographing each scene. The scene may take only five seconds on the screen but it will probably take thirty minutes to set up the lights, camera, arrange the properties, rehearse, take, and retake. . . .”

“If the picture is to have a sound track recorded, you will need the services of a sound laboratory. It is well to rely on its advice in making the recording. It is suggested that in selecting the sound laboratory you use the same procedure as that of selecting a writer. Ask the privilege of screening one or more pictures that they have made in order to determine the quality of their service. It is highly recommended that the services of a professional announcer be used for the voice track. . . . Do not expect one voice to hold the audience for fifteen or twenty minutes without interruption. Work for variety, use sound effects, music, and possibly two voices to secure variety. The laboratory will synchronize the sound with the picture and make prints. It is strongly advised that the whole job of editing be turned over to the film laboratory.”

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## QUESTION BOX ON FILM PRODUCTION

**QUESTION:** I photographed a series of titles on black and white reversal film. When the reel was returned to me after processing, I found the titles white and sharp, but the background was a light grey, thus cutting down the contrast I had hoped for. I used white lettering on a blue title board. Could you please tell me what I should have done to have obtained the desired contrast?

**ANSWER:** If you consult the specifications of orthochromatic as well as panchromatic films you will find that both are highly sensitive to blue light. This means that the color blue of the background registers on the film as a lighter color (nearer to grey) than what the normal eye sees.

In order to have obtained the desired contrast in your titles you should have followed any one of the three procedures:

1. For a darker grey background—underexpose either by moving the lamps further back from the title board, or cut down the diaphragm opening one or two stops.
2. For a black background—paint your title board with a dull, flat black paint, or in case you wish to save the blue for future color work, cover the board with black paper or cloth.
3. Prevent the blue light from entering the film. This can best be done by slipping a deep yellow or red filter over your lens. Either filter has the power of absorbing a great deal of the blue light and so render the background darker. You must remember, in connection with the use of filters, that the diaphragm openings must be increased from one to three stops (depending on type of filter used—filter factors are supplied by manufacturers). This is to compensate for the loss of that portion of light which does not enter the film.

## The Curriculum Clinic

(Concluded from page 427)

*Policeman* (10). On the regular shift of a typical city patrolman. Use of motorcycles and patrol cars with radios, lessons in traffic safety, rescue work, and arresting a speeder.

*Robin Redbreast* (10). Tells the story of a robin family. The development of the young in the nest is depicted from hatching to maturity. A wandering cat is chased away by the parent birds. The calls and notes of the birds are reproduced.

*Sawdust Sidelights* (8). The Ringling Brothers Circus in winter quarters. Equipment is being made ready, animals undergo their training, star performers rehearse under the open skies.

*Shep—The Farm Dog* (10). We follow a collie dog during his busy day around the farm. Herding the cows, routing the chickens from the garden, swimming, chasing a woodchuck, playing.

*Teddy Bear's Picnic* (6). The antics of Australia's lovable Koala bear at play, wrestling with other bears, hopping along the ground, and climbing trees.

*Ten Age Farmhand* (10). (Color). A day with Ken, typical farm boy, tending chickens, collecting eggs, driving a tractor, feeding and raising pigs, milking cows, harnessing horses, and baying.

*Three Little Bruins in the Woods* (10). Shows how three little bear cubs through their wanderings in the woods look in upon such other forest dwellers as the skunk family, the fox family, turtles, and fish. It gives a good overview of the animals of the midwestern woods. The commentator is apt to become just a little adult by inserting several puns.

*Three Little Kittens* (10). When about two weeks old, the kittens are carried by their mother from the barn to an old buggy, where they learn to feed and clean themselves. Later they skirmish with a dog and learn to hunt.

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## The Improvement of Audio-Visual Materials

(Continued from page 423)

or "aid" which he is promoting but sees these materials as teaching tools to effective learning.

Fourth, and of great importance, Los Angeles has been blessed with a Board of Education and a Superintendent, Dr. Vierling Kersey, who are thoroughly convinced of the practical time-and-money-saving contribution that audio-visual education is making.

## A Bruce Findlay Booklet

OUR thanks, and our readers', are due to Edgar Dale for the above picturesque summation of some of Bruce Findlay's constructive ideas. It is an interesting report of one expert to another. Following such a dialog between authorities seems as good a place as any, in fact better than most, to subtend a bit of evidence that Bruce Findlay does not limit himself to the mere formulation of ideas. He puts them into action. Witness the recent imprint from the Los Angeles City Schools, bearing the formal title in small print, "School Publication No. 395," but made quite informal by the very Findlayesque title in large print,—"Audio-Visual Aids that Teach for Keeps."

Too many visual instruction bureaus in the country, large or small, content themselves with periodic publications merely perfunctory in content and purpose. They offer the usual "general directions," "observations," "terms of service," followed by elaborate listings, alphabetically or otherwise, of their mass of materials—the whole composed largely of standing type from previous editions. Such catalogs are eminently utilitarian but scarcely inspiring or even promotional. They are invaluable as reference sources for teachers already inoculated with the visual-teaching virus and who need only facility for finding what they want, not a stimulus to want it. They serve the veterans well but win few recruits to the audio-visual ranks.

The Findlay booklet uses no standing type. It is new creation, seventy two pages of it. It is fresh, stimulating propaganda—in the finest original sense of the word—aimed at winning converts, prodding laggards, and stirring even the best teachers to higher efficiency. The first fourteen pages seek to make clear "What This is All About." It is done crisply, journalistically, with short, incisive paragraphs, and more than fifty bold-type sub-heads in the fourteen pages. It seems an obsession with the author to provoke maximum thinking with minimum wordage. The introduction nettles attention, builds up interest, flings out a thesis, proposes to prove it, and makes the reader want to see the proof. It declares that teachability can be built into visual materials and that right technique can assure participation by the class. (The Los Angeles Department has already produced films and film-strips along these lines).

Then the booklet turns strictly and emphatically to the business in hand. "The Application of Participation Techniques" with all kinds of audio-visual media. It is through with generality and precept. It details exact procedures for specific topics—forty eight in all!





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The forty eight examples show how class participation is achieved with all the familiar aids (lantern slides, sound and silent filmstrips, sound and silent motion pictures, charts, maps, prints, phonograph records, electrical transcriptions)—in many subjects (posture, penmanship, language, arts, chemistry of foods, geography, safety, planning kitchens, etiquette, job ethics, human relations, vocabulary, auto mechanics, orchestral instruments, electricity, home economics, conversation, fractions, character education, weather, history, or what have you?)—for various aspects of teaching techniques (analysis, comparison, criticism, discussion, identification, missing item, problem solving, relationship, selective recall)—and, finally the forty eight apply to four levels of High School, Junior High School, Upper Elementary, Lower Elementary, twelve examples for each. A bit bewildering, all that? Only in our streamlined summary, not to the teacher using the booklet. For each example is concerned with the use of a single visual aid, on a single topic, under a particular technique, and at one level only. If a teacher knows what he is teaching he can find examples that fit a given situation.

Other pages describe the author's idea for implementing the teaching value of a film by the "Leader for the Leader." Other pages itemize procedures for "Testing Techniques" by comparison, completion, false-true, matching, multiple choice, one-word answer, rearrangement, and wrong-right responses. Finally, a complete scenario, "Stop It," exemplifies the Findlay idea of an educational motion picture with the participation technique fully built-in.

We need hardly point out that not all will agree with all of Bruce Findlay's pronouncements, arguments, and evidence. Fortunately he will provoke plenty of disagreement on details. We say "fortunately", for otherwise one man would suffice to do all the thinking for the field—from which may the Good Lord deliver us! But, regardless of arguable details, the total impulse of this little book is powerfully and unmistakably forward. It is a thrust in the direction in which visual instruction should move and therefore a real contribution to progress in our field. We are authorized to state that copies of "Audio-Visual Aids that Teach for Keeps", at 50 cents each to cover costs and handling, will be mailed to teachers anywhere, while the small surplus lasts.

N. L. G.

**The Film and International Understanding**

(Concluded from page 428)

which can so easily surmount the barriers of difference in language or illiteracy. It is one type of film which can penetrate practically every corner of the world with its message.

There is no set form or pattern which it must follow. It can be long or short. It can stand on its own feet independently, or it can be coordinated with a motion picture, as already has been done in some instances. It is so inexpensive that practically any group can use it to present its message.

The chief problem is one of technique, in both preparation and presentation; and *How to Conquer War* has shown how technique can be adapted and used effectively in this field.

# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor

### ADMINISTRATION

- **State University Makes Films and Teaches Schools How Best to Use Them**—Bruce E. Mahan, University of Iowa *Nation's Schools*, 34:53 October, 1944.

The Bureau of Visual Instruction of the University of Iowa Extension Division has long operated as a lending library. It handles 3,000 reels on 1,500 subjects, and this number continues to increase. The Bureau has also been serving as film producer for at least seven departments of the University. The Iowa Child Welfare Research Station has made a few films; the Bureau of Dental Hygiene has a film; the Department of Physical Education made one film on posture for poise, among others; the College of Education has a film on the art and science of teaching; the Department of Industrial Engineering has made films on time and motion study; there are other films sponsored by the college of medicine and some for public relations.

The Bureau furnishes advice and workshop training to teachers of the state. State conferences in five cities were held for teachers and administrators to promote greater interest in the use of films. Demonstration lessons were taught in each city with 15 boys and girls from the fifth or sixth grade.

- **Educational Films in the Library**—Walter A. Southern, University of Wisconsin—*Wilson Bulletin*, 19:130 October, 1944.

Some of the functions of a librarian in disseminating information about educational films, or in handling films for circulation.

### UTILIZATION

- **Visual Aids in a Language Arts Program**—Victor Coles, University of Cincinnati Teachers College—*Elementary English Review*, 21:256 November, 1944.

Flat pictures are the most easily available, and are therefore the best type of aid for enriching the language arts program. They must meet the recognized criteria of authenticity, relevance, good technical quality and attractiveness.

One method of use is to have the children find picture words that describe the scenes shown—gloomy, steep, glittering, etc. A suggested follow-up for this exercise would be to listen to a poem and select word pictures. Scenic movies may be used as a basis for giving objective tests with picture words. As, find the word (choice of 4) that best describes this region. Lantern slides, both photographic slides and handmade slides lend themselves to a variety of uses.

Enrichment in language arts would include these and many other experiences that build up experimental backgrounds and thereby improve word understanding. First-hand experience with different types of materials and with odors are a few suggested methods.

- **The Use of Film Material in Studying Peoples**—Gregory Bateson, Council on Intercultural Relations—*Junior College Journal*, 14:427 May, 1944.

The article states the principles that should govern the use of films to teach a foreign civilization. The criteria for selecting such films should be: 1) They should be products of the region being studied. Moreover, they should have been planned, made and edited by the people of that region for audiences of the region. This would exclude documentary films made by a visiting film unit, among other types. It would include scenic or industrial subjects made within a given country. 2) The films used should, if possible, have been successful in the country of origin.

In using films, the instructor must be sure that they are not merely a spectacle. They must provoke thought and discussion. A film can help us to understand and appreciate the culture about which we have read or heard. For example, a review of films made in Germany since 1919 provides a pattern of German thought and actions over a period of years.

For some countries, as France, Germany, Britain, Holland and others, there are at least five films that would meet the criteria. There are probably no suitable films from Norway, Denmark, Bulgaria, Albania, Siam, Yugoslavia and North African countries.

- **Audio-Visual Business Education**—E. Dana Gibson—*Business Education World*, 25:141 November, 1944.

A good digest of the criteria and teaching principles that are necessary before audio-visual aids can be used properly. Although intended for teachers of business subjects, this article is generally applicable.

### EXHIBITS

- **Visual Aids from the Historical Society**—Milton W. Hamilton, Berkshire County Historical Society, Penn.—*The Social Studies* 35:313 November, 1944.

The Historical Society of Berks County, Reading, Pennsylvania, is one of the largest local historical societies in that state. Since few children are able to make use of the excellent library and museum collections of the Society, a new service has been initiated, that of circulating loan kits.

The loan kits contain realia about a subject of study, and include an explanatory booklet. Some of the subjects treated are: early methods of lighting, colonial kitchen utensils, early money, etc.

From its collection of old and rare pictures the Society has prepared standard lantern slides which are loaned in sets, on such topics as old houses, covered bridges, and our community in the nation's wars. Used half-tone plates of illustrations that have appeared in the Society's magazine have been prepared as sets of plates to be used in the classroom as illustrative of historical events.

- **Interpret Your School by Means of Exhibits**—Paul D. Fintus and Floyd W. Hoover—*Clearing House*, 19:8 September, 1944.

One reason why exhibits of school activities should attract attention is that parents are interested at least in the work of their own children and like to have their children receive recognition.

In addition to exhibits displayed at school, there are other good suggestions for the location of exhibits: store windows, hotel lobbies, community halls, county or state fairs, conventions, and the like.

The pupils should plan the exhibits, many should participate and be represented, the names of students shown wherever possible. Make the display simple and unified. Get advance publicity to assure an audience.

### DIORAMA

- **Three-dimensional Learning**—Irene F. Cypher, American Museum of Natural History—*Nation's Schools*, 34:52 September, 1944.

A review of the possibilities of the diorama when properly used for education. The author has had considerable experience in the use of expensive, authentic dioramas at the Museum, has observed children's reactions to them, and has also promoted instruction in building dioramas.

The best dioramas are usually expensive because they require a high degree of craftsmanship in construction. There is no need for large exhibits; miniatures have been found to

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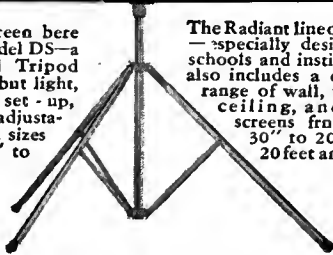
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be equally effective. A good diorama should have an effective background, curved is preferable. Figures should be modeled of wax or clay for thickness. An electric light inside the case improves visibility. Motion was found to detract from the diorama's effectiveness, because then it becomes a gadget or toy.

Pupils and teachers have been given instruction with good results in the building of habitat groups. Skillful teaching is necessary, even for the best diorama, and its maximum usefulness is yet to be explored.

### MAPS

- **Teaching Geography in an Army Air Force College Training Program**—W. Seward Salisbury, State Teachers College, Oswego, New York—*Social Education* 8:265 October, 1944.

This article describes the professional growth of a group of college teachers engaged in teaching a pre-flight aviation student unit under the Army Air Forces, one of about 150 units throughout the country.

The Air Forces prescribed the course of study for each of the subjects, e. g. physics, mathematics, geography and so on. But the methods of instruction were left to the discretion of the college faculty.

In geography, nearly half of the class activity tended to be in map interpretation. Students had to know definitely the concepts involved in understanding the globe, latitude, longitude, time relations, etc. Students had to prepare map projections and transpose projections from one type of grid to another. Other units in geography taught through maps were weather, and regional geography.

The faculty found this army program to be a challenge. Experimentation was especially needed in the use of teaching aids. For example, in some instances the most expensive devices were less effective than those obtained free—or especially made by the staff.

### SOURCES

- **Aviation Film Directory**—Air Transport Association of America, 1515 Massachusetts Avenue, N. W., Washington 5, D. C., 62p. October, 1944.

A complete listing of 16mm. films and slidefilms suitable for general, preflight and technical groups as a basis for promoting air-mindedness after the war. For each title there is a brief description, with information as to producer ((or sponsor) and sale price.

In the introduction the Association states there is still a great need for films dealing with the broader aspects of aviation, to make the general public air-minded. Army and Navy training films, as well as commercially-sponsored films are included in this extensive bibliography.

- **Our Forest Resources and Its Conservation**—a new bibliography of study aids relating to American forests distributed by the American Forest Products Industries, Inc. to thousands of schools throughout the country. Last year, this program of education on forest resources and problems was used by more than 10,000 schools of the United States.

This year's bibliography presents several new items designed especially for instructors and school libraries. A five-color booklet graphically describes methods by which forest industries can assure the country of adequate forest resources for the future. These same subjects are also available in poster form.

A series of three booklets in classroom quantities is offered. Other wall charts and posters, a forest facts quiz book, other illustrated pamphlets and motion pictures are listed. All of this material is provided without cost. A copy of the illustrated bibliography may be obtained by writing American Forest Products Industries, Inc., 1319 Eighteenth Street, N. W., Washington 6, D. C.

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| <b>Miss V from Moscow</b>       | <b>Slightly Honorable</b> |
| <b>Secrets of a Co-Ed</b>       | <b>Pot O' Gold</b>        |
| <b>Custer's Last Stand</b>      | <b>Winter Carnival</b>    |
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**35 mm.** Principles of Physics..... 7 rolls  
Principles of Chemistry..... 8 rolls  
**F I L M** Fundamentals of Biology..... 8 rolls  
Write for Folder and Free Sample Strip  
**VISUAL SCIENCES,** Box 264E Suffern, New York

## School-and-Institute Cooperation in Philadelphia

The Franklin Institute, Philadelphia, Pa., one of the oldest institutions in the country devoted to the study and promotion of the mechanic arts and applied sciences, is co-operating with the Philadelphia Board of Education in correlating facilities of the Institute with the school curriculum. The Institute's department of museum education broadcasts two popular science programs directly to classrooms, and the Board of Education has assigned one of its representatives to work in the department, to conduct tours of the museum, and to give lectures before faculties and student bodies at the schools.

The two radio programs, "Science is Fun," designed for the elementary grades, and "Great Moments in Science," adapted to junior and senior high school students, are broadcast weekly. They are supplemented by teachers' manuals containing a synopsis of each program, bibliographies, suggested activities and lists of materials for classroom demonstration during the broadcast.

Miss Mabel G. Rhoads, a teacher with several years experience in correlating museum facilities at the Commercial Museum with the school curriculum, was designated for the new Franklin Institute post by Dr. John C. Garman, director of the department of visual education of the Board of Education. In addition to giving lectures at the schools, she also interviews individual teachers on the particular use each can make of Museum and Planetarium facilities at The Franklin Institute.

## New Jersey Holds Annual Visual Meeting

The New Jersey Visual Education Association conducted its annual program at the American Museum of Natural History in New York City on Friday, November 10. A panel discussion of "The Practical Utilization of Teaching Aids in Our Schools" occupied the morning hours. Mr. V. C. Arnsperger of Encyclopaedia Britannica Films opened the afternoon session with a talk on "Visual Instruction at the Threshold of a New World." He was followed by Major Dennis R. Williams, Army Pictorial Service, who described the "Utilization of Audio-Visual Aids in the Army Training Program," and Dr. Herbert J. Stack, Director, New York University Center for Safety Education, whose topic was "The Sound Film as a Device in Safety Education." The talks were accompanied by the projection of visual material.

## Visual Aids Featured at Medical Convention

The value and possibilities of visual education received highly significant recognition recently when some 2,200 members of the American Academy of Ophthalmologists and Otolaryngologists met during October at the Palmer House in Chicago. Leading professional organization for physicians and surgeons specializing in eye, ear, nose, and throat practice, the Academy habitually devotes most of its convention time to instruction of its members, and this year's

# Tales

meeting reached a new high in the use of visual aids. With 30 classrooms equipped for the convenient use of visual aids, good use was made of motion pictures and slides in demonstrations and instructions. In addition, there was a daily general session devoted to mass instruction, at which an average of 1,200 persons viewed films projected by the Filmoarc machine. The Academy plans to expand its motion picture program to include the production of films to be available to the general public. Such enthusiastic recognition of visual teaching materials by the country's leading eye specialists serves to underscore even more vividly the growing importance of visual education to groups and individuals alike.

## Indiana University Reports

Evidence of what can be done through consistent effort in promoting audio-visual education is contained in the annual report of the Bureau of Audio-Visual Aids of Indiana University, Bloomington. Mr. L. C. Larson, director, reports informally that their bookings so far for 1944-45 top those of last year by more than 50 per cent. Of interest is the fact that these, in turn, were increased over 1942-43 by 33 1/3 per cent.

While the work of the Bureau is for the most part confined to the state itself, innumerable requests are being received from other sections of the country. Records of the Bureau show a total number of bookings, in all categories of visual aids, of 21,866 for the year ending June 1944. Comparing the school year 1943-44 to 1942-43, the records display a distribution of 28,844 reels of sound and silent films for 1943-44 to 22,251 for 1942-43.

## New Corporation in the 16mm Industry

International Theatrical and Television Corporation has been organized by George A. Hirliman and a group headed by Eliot Hyman, president of Microstat Corporation, to develop the 16mm field to its widest potentialities and to augment it by eventually tying in the practical application of television as well. The new organization plans to manufacture and market, at moderate prices, its own 16mm projector and television equipment in four different models, ranging from home to auditorium use, and to open within the next few months 16mm branch offices for the sale of projector equipment in addition to distributing its 16mm pictures. Territorial franchises throughout the United States and the world will be available with deals already pending for the United States, England and several Latin American countries. Negotiations with General Aircraft Equipment Company for the manufacture of 16mm projectors and television equipment are now in the process of completion. Circle Film Laboratories will be affiliated with the new company for the express purpose of handling the new company's laboratory printing.

In order to devote all his efforts to the new project, Mr. Hirliman, currently President of Film Clas-

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HIT THE ICE**

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**THIS IS THE LIFE**

**TOP MAN**

**CHIP OFF THE  
OLD BLOCK**

#### DEANNA DURBIN

... great singing star in

**CHRISTMAS HOLLIDAY  
HERS TO HOLD  
HIS BUTLER'S SISTER**

#### FOLLOW THE BOYS

an all-star cast in a story of the USO Camp Shows in the United States and overseas.

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with Gloria Jean, supported by Patric Knowles and Bob Crosby's orchestra.

*And These Great Pictures Coming to  
Your Favorite Theatres*

### THE MERRY MONAHANS

A great human story with Donald O'Connor and Jack Oakie.

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A Technicolor musical, starring Susanna Foster, Boris Karloff and Turhan Bey.

### SAN DIEGO, I LOVE YOU

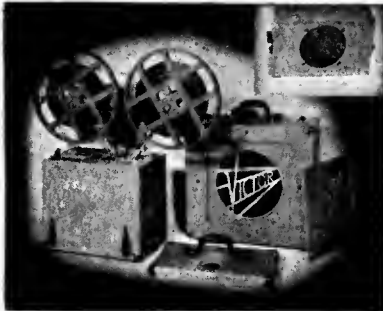
starring Jon Hall and Louise Albritton, supported by big-name comedians.

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CIRCLE 7-7100





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**U.S.S.R.** The People The Country At Peace At War

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1600 BROADWAY - NEW YORK 19, N. Y.

sics, will relinquish his post and gradually divest himself of his interests in that organization.

Headquarters for the officers and staff of International Theatrical and Television Corporation will be maintained at 18 West 48th Street, New York City, the present office quarters of Microstat Corporation and Film Classics.

**Cleveland Survey of Visual Aids Circulated**

The Circulation Report of Visual Aids for the school year 1943-44, compiled by the Division of Visual Education, Cleveland (Ohio) Public Schools, contains some figures worthy of note. For instance, 120 Cleveland elementary and high schools, from September through June, booked a total of 24,488 films—12,549 silent and 11,939 sound—consisting of 1,007 silent subjects and 1,070 sound subjects. This represented an average of 144 films circulated daily and an average of 204 films booked and circulated to each of the 120 schools. Based on an average of four showings per week per film to different class groups, and forty pupils at each showing, the school film audience totalled 3,918,080 pupils.

It is estimated that the total cost per pupil per showing of a silent film is 3/8 cents, and 3/4 cents per pupil for a sound film.

Other data are given on the amount of visual aid materials available for circulation, the number of films accessioned each year since 1929, number of silent and sound film titles in each teaching area, and the number of films booked by each individual school.

**M.O.I. Making Films for Education Ministry**

Five training films for the British Ministry of Education are being made by the Ministry of Information, according to an announcement in the English film magazine, *Kinematograph Weekly*. These are part of a series of about a dozen films, which will be available free through the Central Film Library while the present wartime organization remains in force.

The M. O. I. announced that the object in making the series has been to experiment in various fields rather than to give the program a unity by itself. "The first five films which are already under way are all of a general type, not limited to a classroom subject in the narrow sense", it was stated. "The first, *Child Study*, is intended for use in teaching training centres, but it is hoped that it will be of interest to parents' associations and wider audiences.

The others are designed for senior and secondary schools and adult audiences. They are: *Local Study*, a film to illustrate how the geographical, historical and sociological conditions of a given area, rural or urban, interact to produce its special character and lines of growth; *The House You Live In*, suggesting how the changing ways of life of different ages have been responsible for the character of English architecture; *Pre-Roman Britain*, a study of developing human life in Britain before the Roman conquest; *The Orchestra*, a study of the families of musical instruments.

"The Minister of Education is convinced that in many instances these films should not be allowed to stand alone, but should be supported by a variety of material, such as photographic and other exhibits, film strips and printed matter, all designed to follow up and enlarge upon special topics arising from the films."

### Proposed Standards for Microfilm

Because of the rapid growth of microfilming as a result of the war, many sizes and kinds of film have been used. As a guide toward sound usage, Subcommittee 7 on Printing and Projection Equipment of the ASA Sectional Committee on Standardization in the Field of Photography, has prepared new proposed standards on microfilm and microfilm readers and is asking for comments and criticisms from users of microfilms to aid them in the final revision. The proposed standards include current practice and focus attention on controversial issues.

Copies of the Proposed American Standard Practice for Microfilms, Z38.7.8, and of the Proposed American Standard Specifications for Microfilm Readers, Z38.7.9 can be obtained from the American Standards Association, 70 East 45th St., New York 17, at 10 cents each. Any information bearing on these standards should be sent to the Association or to the chairman of the committee, Mr. O. W. Richards, Spencer Lens Company, Buffalo, N. Y.

### The Arts of Wartime Visualized—Editorial

(Concluded from page 421)

ter Picture on silk, breathing China's mystic philosophy (1100), and the Crocodile God in relief on a golden disk from Panama (1000). We cannot resist thinking Geography, Ethnology, Social Science before such objects as hand-woven costumes from Mindanao, the Netherlands, Guatemala; rich weavings from Iran and Poland; rare old pottery and porcelain from Nicaragua, Denmark, El Salvador; portraits and statues from Yugoslavia, the United States, Czechoslovakia, South Africa, Norway, Greece, Costa Rica; landscapes and village scenes from Australia, Belgium, Canada, Brazil, Haiti; and, finally, from 1500 years ago in the Americas, the Head of Man, of the Tiahuanaco classic period in Bolivia and the Head of a Maize God from the Mayan city of Copan in Honduras, both showing Mongoloid traits and strengthening further the evidence that the Aborigines of America crossed the Behring Straits to reach their final home. It is a small exhibit, indeed, but it is beautiful, unhurried, quiet, infinitely patient while the visitor achieves his visual education. We liked it.

N. L. G.

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FILM-SLIDE PROJECTOR

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NO REWINDING  
NECESSARY

FINEST LENS  
OF ITS TYPE

**3-WAY USE**

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**Instantly Set up**  
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Film Loops Naturally ... Will Not Scratch  
Conveniently Portable—Yet Very Stable

It's easier, more economical to use this versatile 3-in-1 projector. Gives more illumination per watt—assures perfect clarity of image. Can be changed from film to slide showing—in a jiffy! Modern design. Has Manumatic slide carrier—Kwik-Lok spiral focusing—smooth tilting—fingertip control—accurately centered optical system. 300 watt lamp capacity. Complete with custom-built carrying case.

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**AIR-FLO STEREOPTON**

FOR LONGER DISTANCES

FOR COOLER OPERATION

LAMP CAPACITY UP TO 1000 WATTS

**Forced-Air Cooled**  
**Adjustable Bellows**  
**Built-in Tilting Device**  
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Another GoldE advancement in stereopticon design! This modern, trouble-free Stereopton withstands constant operation—heat absorption filter gives slides added protection from heat damage. Precision optical system uses the finest ground and polished lens. (Choice of 3, from wide range). Shows standard 3 1/4" x 4" slides. Compact—conveniently portable.

Above Items Now Available on MRO Ratings to: Educational Institutions—Army and Navy—Maritime Bases—War Industries—Government Agencies—Medical Professions, etc.

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Designers and Manufacturers of Light Projection Equipment

# Current Film News

■ WALTER O. GUTLOHN, INC., 25 W. 45th St., New York 19, offer a timely color film in their new one-reel sound release:

**Liberty**—a dramatic presentation of the American way of life. This beautifully photographed motion picture portrays the hopes of the immigrant upon approaching our shores, his aspirations, and his contributions to our culture. Liberty documents the contrast between the foreign "isms" and the democracy we enjoy, and shows the need for a better understanding of the peoples who make up our nation.

A series of five films featuring French-Canadian Folk Songs combined



with animated cartoons has also been released by Gutlohn. The titles of these one reel shorts are:

**Chants Populaires No. 1:** "En roulant ma boule" and "A la claire fontaine"

**Chants Populaires No. 2:** "Envoyons d' l'avant nos gens" and "Aupres de ma blonde"

**Chants Populaires No. 3:** "La-bas sur ces montagnes" and "Trois canards"

**Chants Populaires No. 4:** "Filez, filez, o mon navire" and "J'ai tant danse"

**Chants Populaires No. 5:** "Je m'en-fouyais" and "C'est l'aviron"

The songs are sung by the Alouette Quartet in French and range from 16th Century favorites to popular present-day folk songs. They are available on rental and sale basis.

■ BRITISH INFORMATION SERVICES, Film Division, 30 Rockefeller Plaza, New York 20, announce the following list of new 16mm sound films for loan at a small service charge, as well as for sale:

**Looking through Glass** (18 min.)—manufacture of glass in one of Britain's factories, where the handcraftsman still applies his art alongside modern, mass-production methods.

**Second Freedom** (17 min.)—showing benefits derived in Britain from Social Services instituted by the Government.

**Hospital School** (11 min.)—a detailed description of the largest among hospitals of its kind in the British Isles

devoted to the care and cure of crippled children.

**Country Town** (16 min.)—presenting a day in one of Britain's market towns whose history dates back to the 7th century.

**Warfront British No. 1 and No. 2**—two one-reelers covering new and varied subjects.

■ ENCYCLOPAEDIA BRITANNIC FILMS, INC., 1841 Broadway, New York 22, have made available a third film in their series of Home Economics laboratory demonstration studies, namely:

**Principles of Home Canning**—designed for use in junior and senior high school classes to encourage practices of home economy during the war period. In addition to teaching the scientific principles governing all operations in the canning process, and the effect of each principle in operation, the film provides a rich background of learnings that apply to the home studies, including planning the home budget, safety measures, and economy in the use of efficient procedures and proper materials.

A Home Economics Catalog listing Erpi Classroom Films in the fields of foods and home making is now available upon request to Encyclopaedia Britannica Films Inc.

■ BELL & HOWELL CO., 1801 Larchmont Ave., Chicago announce the acquisition of the feature, entitled:

**Courageous Mr. Penn**—9 reels—a stirring historical drama showing the struggle for religious and civil liberty in England under Charles II, and the founding of a free, peaceful commonwealth in Pennsylvania. William Penn is shown as a fearless Quaker who defends himself magnificently before arrogant, corrupt judges by winning the jury to his side. His part in founding his colony, and its peaceful relations with the Indians is also brought out. A study guide accompanies the film.



Scene from "Courageous Mr. Penn"

## New Catalogs

Two new annual catalogs of interest to consumers of 16mm films have made their appearance. Both are published by Films Incorporated, 330 W. 42nd St., New York 18, and present their 1944-45 film listings.

The first catalog, the *School List*, is a compilation of 16mm feature-length motion pictures which have been selected by a board of high school principals, teachers and university lecturers for presentation in the school auditorium. These films possess educational worth in addition to their entertainment value. Feature films are furnished with one or more short subjects dealing with art, biology, civics, comedy, economics, geography, history, news, physics, psychology, sports, etc. Study Guides have been prepared by professional educators for most of the *School List* features.

The other catalog, *Major Productions* tabulates 16mm features and short subjects produced by the major Hollywood studios, which are also available from Films Incorporated.

These two publications offer a wide variety of film material in interesting and attractive form, color and illustrations from the films being used liberally.

▲ ▲

The Harmon Foundation Films have been taken over for distribution by the Religious Film Association, 297 Fourth Avenue, New York City. This Association has also made arrangements with the Y.M.C.A. Motion Picture Bureau to distribute these subjects, and others, through Y.M.C.A. depositories in New York, Chicago, San Francisco and Dallas, thus making the films more accessible to churches throughout the country. Churches are requested to continue to book desired films through their denominational agencies which are members of the Association.

A revised edition of its visual aids catalogue has been issued by the Religious Film Association. Consisting of 80 pages, the catalogue lists filmstrips and Kodachrome slides, as well as motion pictures.

# AMONG THE PRODUCERS

## Ervin N. Nelsen, Educator, Joins Ampro's Staff

Ampro Corporation, Chicago, takes pleasure in announcing the appointment of Ervin N. Nelsen, for five years supervisor of visual education in the St. Louis Park Schools, Minneapolis, Minnesota, as Educational Sales Director of the company.

Mr. Nelsen comes to Ampro with a thorough knowledge and understanding of the field of visual education in the elementary and secondary schools, and



Ervin N. Nelsen

a keen appreciation of the future possibilities of visual education and the vital part it does and will play in both the industrial and educational fields. His background suits him well for the position which he fills. As principal, teacher and supervisor of visual instruction in various schools for the past ten years he is familiar with the viewpoint of the educator, yet his work in this special field has not been confined alone to formal education, having also spent considerable time in industry where he has supervised the production and national distribution of various visual aids materials.

The program which Mr. Nelsen has organized and developed at St. Louis Park, Minneapolis, is considered by many educators as outstanding in the country. He will be glad to be of assistance to educators in the formulating of their visual programs.

## William Bausch Dies at 84

William Bausch, board chairman of Bausch & Lomb Optical Company, Rochester, New York, and last surviving son of John Jacob Bausch, founder of the company, died last month. This was the second time death came to the Bausch family within a few months, the death of his

brother, Edward Bausch, whom he succeeded as board chairman, having occurred in July at the age of 89. For 68 years, William Bausch had been with the firm and is credited with starting an optical glass plant here in 1915. He was active in the company's research laboratories until his unexpected death.

## Indian Film Executive Attends U. S. Parleys

Akbar Fazalbhoy, of Bombay, has been sent to the United States as a representative of the Indian motion picture industry's Postwar Reconstruction Committee to confer with film executives in America on future plans of the industry for India. In addition, he served as an advisor to the Indian delegation attending the International Business Conference, held at Rye, N. Y., in November where representatives of some 40 countries met to discuss postwar trade.

The Indian business leader is Managing Director of RCA's subsidiary company in India, RCA Photophone Equipments Ltd., of Bombay.

## DeVry Appoints Visual Aids Counselor

Miss Norma A. Barts, an authority on the classroom use of audio-visual teaching aids, has been appointed visual aids counselor for DeVry Corporation, Chicago. She will extend the work of DeVry's fast growing educational department and work in close association with DeVry's Educational Consultant, Charles R. Crakes. She will be available to school boards for audio-visual teaching aids demonstrations and for in-service training of classroom teachers.

Miss Barts is a graduate of the University of Illinois and has an M.A. degree from Northwestern University. She has traveled extensively and has done considerable research work in the field of audio-visual aids.

Leo J. Polubicki (1), E. S. Schweig (3), John Lang and Joseph Netzel (right) join in informal hand-shaking ceremony between Chief Naval Inspector T. W. Daniels (2), in charge of DeVry plants, and DeVry President, William C. DeVry, on the occasion of the raising to its company masthead of DeVry's fourth Army-Navy "E" Award for production excellence in the manufacture of motion picture sound equipment.



## Westinghouse Forms New Educational Department

Formation of a new Educational Department, co-ordinating all of the Company's relations with schools, colleges and universities, has been announced by Westinghouse Electric and Manufacturing Company. The new department, located in Pittsburgh, Pa., will have three main divisions. The first of these, School Service, provides teaching aids and science information to all schools and educational institutions up to and through the high school level. These aids, which include charts, posters, booklets, motion pictures and other materials, are prepared in collaboration with outstanding engineers and scientists of Westinghouse. Charles W. MacLean, present manager of School Service, will continue in that position.

A second division, University Relations, maintains close contact with colleges and universities, administers the Company's numerous scholarships and fellowships and supervises the recruiting of graduate student employes. Howard C. Madsen has been named manager of this division. The training of all graduate students for engineering, manufacturing, sales and other departments of the Company is supervised by the third division, Student Training. O. D. Montgomery has been appointed manager of this division.

In announcing formation of the new department, G. Edward Pendray, Assistant to President and director of Public Relations and Education of the Company, recalled that 61 scholarships totaling more than \$40,000 are offered annually by Westinghouse to the nation's high school seniors. These include 40 scholarships awarded each year in the Science Talent Search, a nation-wide competition sponsored jointly by Westinghouse and the Science Clubs of America.

# A Trade Directory for the Visual Field

## FILMS

**Akin and Bagshaw, Inc.**  
2023 E. Colfax Ave., Denver, Colo.

**Bailey Film Service**  
P.O. Box 2528, Hollywood 28, Cal.  
404 N. Goodwin St., Urbana, Ill.

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on page 419)

**Brandon Films, Inc.**  
1600 Broadway, New York, N. Y.  
(See advertisement on page 442)

**Bray Studios, Inc.**  
729 Seventh Ave., New York 19

**Calhoun Company**  
Visual Education Service  
101 Marietta St., NW, Atlanta 3, Ga.  
(Formerly Reagan Visual Education Co.)

**Castle Films**  
RCA Bldg., New York 20, New York

**College Film Center**  
84 East Randolph St., Chicago 1, Ill.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**Creative Educational Society**  
4th Fl., Coughlan Bldg.  
Mankato, Minn.

**DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 416)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N.Y.

**Encyclopaedia Britannica Films, Inc.**  
1841 Broadway, New York 23, N. Y.  
(See advertisement on page 436)

**Films, Inc.**  
330 W. 42nd St., New York 18, N. Y.  
64 East Lake Street, Chicago 1, Ill.  
314 S.W. Ninth Ave., Portland 5, Ore.

**Fryan Film Service**  
Film Building, Cleveland, Ohio

**Gallagher Film Service**  
123 S. Washington St.,  
Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Walter O. Gutlohn, Inc.**  
25 W. 45th St., New York 19, N. Y.  
(See advertisement on page 437)

**Hoffberg Productions, Inc.**  
620 Ninth Ave., New York, N. Y.

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 414)

**Institutional Cinema Service**  
1560 Broadway, New York 19, N. Y.

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N.Y.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Nu-Art Films, Inc.**  
145 W. 45th St., New York 19, N. Y.  
(See advertisement on page 442)

**Official Films, Inc.**  
625 Madison Ave., New York 22, N. Y.

**Paul Hoefler Productions**  
1448 S. Hill St., Los Angeles 13, Cal.

**Post Pictures Corp.**  
723 Seventh Ave., New York, N. Y.

**The Princeton Film Center**  
55 Mountain Ave., Princeton, N. J.

**Shadow Arts Studio**  
1036 Chorro St.,  
San Luis Obispo, Calif.  
(See advertisement on page 440)

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 440)

**Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 442)

**Universal Pictures Co., Inc.**  
Rockefeller Center, New York 20  
(See advertisement on page 441)

**Visual Education Incorporated**  
12th at Lamar, Austin, Texas  
Cotton Exch. Bldg., Dallas 1, Tex.

**Vocational Guidance Films, Inc.**  
2718 Beaver Ave., Des Moines, Ia.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**Y.M.C.A. Motion Picture Bureau**  
347 Madison Ave., New York 17  
19 S. LaSalle St., Chicago 3, Ill.  
351 Turk St., San Francisco 2, Cal.  
1700 Patterson Ave., Dallas 1, Tex.

## MOTION PICTURE

### PROJECTORS and SUPPLIES

**The Ampro Corporation**  
2839 N. Western Ave., Chicago 18  
(See advertisement on page 420)

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13  
(See advertisement on page 419)

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 416)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N.Y.

**Gallagher Film Service**  
123 S. Washington St.,  
Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Holmes Projector Co.**  
1813 Orchard St., Chicago 14, Ill.  
(See advertisement on page 434)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 414)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**Radio Corporation of America**  
Educational Dept., Camden, N. J.  
(See advertisement on page 415)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**S. O. S. Cinema Supply Corp.**  
449 W. 42nd St., New York 18, N. Y.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 440)

**Victor Animatograph Corp.**  
Davenport, Iowa.  
(See advertisement on inside front cover)

**Visual Education Incorporated**  
12th at Lamar, Austin, Tex  
Cotton Exch. Bldg., Dallas 1, Tex.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SCREENS

**Da-Lite Screen Co., Inc.**  
2723 N. Crawford Ave., Chicago 39  
(See advertisement on page 435)

**Fryan Film Service**  
Film Building, Cleveland, Ohio

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Radiant Mfg. Company**  
1144 W. Superior St.,  
Chicago 22, Ill.  
(See advertisement on page 439)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 440)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDEFILMS

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Visual Sciences**  
Suffern, New York  
(See advertisement on page 440)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES (KODACHROME 2 x 2)

**Kime Kolor Pictures**  
1823 East Morada Pl., Altadena, Cal.

**Klein & Goodman**  
18 S. 10th St., Philadelphia, Pa.

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 440)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

## SLIDES (Standard 3 1/4 x 4)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 414)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 413)

**Radio-Mat Slide Co., Inc.**  
222 Oakridge Blvd.  
Daytona Beach, Fla.  
(See advertisement on page 440)

## STEREOPTICONS and OPAQUE PROJECTORS

**Bausch and Lomb Optical Co.**  
Rochester, N. Y.  
(See advertisement on inside back cover)

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 416)

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Golde Manufacturing Co.**  
1220 W. Madison St., Chicago 7, Ill.  
(See advertisement on page 443)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 413)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 440)

**Spencer Lens Co.**  
19 Doat St., Buffalo, N. Y.  
(See advertisement on page 433)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## OTHER MATERIALS

**Scholastic Bookshop**  
Exclusive Distributor  
National Audio-Visual Council  
Visual Learning Guides  
220 East 42nd St., New York 17, N. Y.



# Index to Volume XXIII (1944)

## EDITORIALS

	Mo.	Page
The Post-War Heritage—The Personnel; The Material	Feb.	57
The Post-War Heritage—"Priceless" Projectors	Mar.	105
The End of Adolescence	Sept.	283
The Challenge of Maturity—A New Publisher—Emphasis on Curriculum Research—An Instructional Materials Center—The Sixth War Loan	Oct.	339-40
Putting Away Childish Things—The Shape of the Post-war World—"Freedom Comes High"—Important Announcements from Britannica	Nov.	383-4
The Arts of Wartime Visualized	Dec.	421

## FORMAL ARTICLES

(Arranged Alphabetically by Authors)

Andrews, H. L., The Use of Audio-Visual Aids in an Air-lines Training School	Nov.	388
Benson, E. M., This Is Your World	Feb.	62
Berg, E. ther L. and L. inrow, G. orge E., The Use of Motion Pictures to Develop Better Human Relations	Mar.	112
Bishop, Merril, Know America through Her Resources	Mar.	107
Blackwell, Dorothy, Post-War Planning for the Audio-Visual Program in St. Louis	Oct.	344
Buchanan, Donald, Canadian Movies Promote Citizenship	June	243
Chassy, David F., The Coolidge Visual Aid Squad Functions	May	197
Dale, Edgar, Teacher Education: When Do We Start? The Improvement of Audio-Visual Materials	Dec.	422
Dible, Earl W., Student-Made Kodachrome Slides for History Class	Sept.	286
Elliott, Major Godfrey M., Some Implications of the AAF Filmstrip Program	Oct.	342
Fensch, Edwin A., Visual Education in Classes Containing White and Negro Pupils	Jan.	13
Flory, John, The Challenge of Television	Sept.	284
Gardiner, Glenn N., Student Participation in a Guidance Program	June	247
Godbey, Gordon C., Storage Problems in Audio-Visual Aids	Apr.	160
Golden, Nathan D., Post-War Visual Education Potentialities in Latin America	Jan.	16
Krows, Arthur Edwin, Motion Pictures—Not for Theaters	Jan. 19, Feb. 69, Mar. 115, Apr. 161, May 267, June 248	
Kruse, William F., Non-Theatrical Film in the Post-War World	Nov.	386
Saks, Sgt. Lewis, The Army Training Film Library	Sept.	287
Moala, Librador K., Motion Pictures in a Modern High School	June	240
Molyncaux, Mary Louise, Audio-Visual Aids—A Survey	Jan. 11, Feb. 63	
Munn, R. Russell, Film Program of a Public Library	May	204
Roberts, Alvin B., Audio-Visual Aids in the Schools of Tomorrow	Jan.	9
Roenigk, Joseph A., Filmstrips for War Training Classes	May	202
Rogers, Don C., Who Will Make Visual Aids in the Post-War Period?	Oct.	346
Schenk, John F., No Story Was Ever Told, Until	Sept.	290
Sherman, Mendel, The School-Made Film for Purposes of Supervision of Instruction	Apr.	157
Schwom, Gustave, The Field Trip: Education by Contact	Nov.	391
Thomas, Edwin J., Chicago Is Not an Island	Dec.	430
Tripp, Royden M., An Audio-Visual Program for Assembly	Dec.	424
Wagner, Robert W., Photography in the High School	Feb.	59
Wendt, Paul, Post-War Implications for Education in the Audio-Visual Programs of Our Armed Forces	Apr.	153
Wheeler, Edward F., War Films and the Classroom	Mar.	110
Wütich, W. A., It Can Be Done	Oct.	341
The Curriculum Choice	Nov.	395
Do Films Serve the Primary Grades?	Dec.	426

## THE FILM AND INTERNATIONAL UNDERSTANDING

(DR. JOHN E. DUGAN, Editor)

The Film in New China in a New World—Philadelphia Museum of Art Film Programs on International Understanding—Canada Pools Projection Resources	Jan.	23
An American Film Program for International Understanding of America—Films from Home for American Prisoners—Foreign Films for Language Study	Feb.	76
From War to Peace in World Understanding Through Films	Mar.	118
The Film Distributor and International Understanding	Apr.	164
Interchange of Films between Nations	May	205
"Men of Tomorrow" Stresses World Understanding—Survey Shows Need for Films on Other Nations	June	251
Films for Understanding in the Invasion	Sept.	298
Film Technique Gives Life and Meaning to Abstract Ideas and Mass Statistics	Oct.	350
"Wilson": Some Implications for Understanding	Nov.	393
A Slide-Film Technique for World Problems	Dec.	428

## THE LITERATURE IN VISUAL INSTRUCTION

(ETNA SCHNEIDER RESS, Editor)

### Status, Trends and Post-War Visual Education

What the Well-Dressed School Will Wear (William Dow Boutwell, Nat'l. Parent-Tchr.); Films and Education (V. C. Arnsperger, Sierra Ed. News); A Plea for a People's University on the Radio and Screen (Margaret Conrad, Social Studies); Can Our Schools Teach the G. I. Way? (Walter Adams, Better Homes & Gardens)—Mar. 126 . . . A Map of Forces (Donald Stesinger, Film News); What Is the Objective (Floyd E. Brooker, Film News); Impact of G. I. Methods on Civilian Instruction (D. S. Brainard, Minn. JI. Ed.); Motion Pictures in the Schools of Tomorrow (Frances N. Ahl, Social Studies)—June 260 . . . Post-war Changes in the Curriculum and in Instructional Materials (W. C. Reavis-Dan H. Cooper, Elem. Sch. JI.); Films for Tomorrow (J. Margaret Carter, Church Pron. Admin.)—Sept. 302 . . . Planned Health Film Production (Dr. Adolph Nichtenhauser, JI. Health & Phys. Ed.); Science Developments Teachers Should Understand (Bertha E. Slye, Va. JI. of Ed.)—Oct. 352 . . . Tools for Learning (E. R. Von Kleck, N. Y. State Ed.); What About G. I. Education? (E. T. Peterson, Midland Schools)—Nov. 404.
--

## Administration

Trends in the Distribution and Use of the 16mm Sound Film for Educational Purposes (L. C. Larson, Proc. of Nat'l Univ. Extension Ass'n); What the Well-Equipped Audio-Visual Program Should Contain (Bruce A. Findlay, Sch. Exec.)—Oct. 352 . . . Organizing and Administering the Audio-Visual Aids Program (Virgil M. Rogers, Sch. Exec.)—Nov. 404 . . . State University Makes Films and Teaches Schools How Best to Use Them (Bruce E. Mahan, Nation's Sch.); Educational Films in the Library (Walter A. Southern, Wilson Bull.)—Dec. 438.

## Production and Utilization

How to Use Audio-Visual Aids (Elizabeth Goudy-Lt. Francis Noel, Bus. Ed. World); Films Aid Learning (Carolyn Nunn-Mrs. Laura Jones, Sierra Ed. News); Films Stimulate Discussion (W. S. Hockman, Int'l JI. Relig. Ed.); The Three R's Go to War (Maj. Paul Witty-Capt. W. W. Cruze, Progressive Ed.)—Jan. 30 . . . Measuring Film Usefulness (Dr. A. Vandermeer, Bus. Screen); Free Movies in Harlem: An Experiment (L. D. Reddick, Liby. JI.); Film News Survey of Film Demand (Etta Ress, Film News)—Feb. 80 . . . Report from Virginia (Donald Stesinger, Film News); Films for Schools (W. P. Davies, N. M. Sch. Rev.)—Mar. 128 . . . What the Army and Navy Are Teaching Us About Visual Aids: A Symposium (Col. JI. of Sec. Ed.); Learning through the Senses (Leland S. March, N. J. Ed. Rev.)—Apr. 170-2 . . . Getting Underway—Full Speed Ahead—Plotting a Course for Education (Lt. Francis Noel, Sch. Exec.)—The Work of the Training Film Branch, Photographic Division, Bureau of Aeronautics, U. S. Navy (Lt. Orville Goldner, JI. of SMPE); The Use of Films as a Teaching Aid (R. E. Schreiber, Sch. Sci. & Math.)—May 216 . . . Visual Education Number (F. Dean McClusky, ed., Education); Visually Speaking (Del Shelley, Ariz. Tchr-Parent); How to Use Audio-Visual Aids (Goudy-Noel, Bus. Ed. World)—June 261 . . . Education: The Army Way (Irwin Eckhauser, Social Studies); The Educational Motion Picture and the Filmstrip as Tools of Learning (M. R. Brunstetter, Sch. Exec.)—Nov. 404 . . . Visual Aids in a Language Arts Program (Victor Coles, Elem. Eng. Rev.); The Use of Film Material in Studying Peoples (Gregory Bateson, Jr. College JI.); Audio-Visual Business Education (E. Dana Gibson, Bus. Ed. World)—Dec. 438.

## Libraries, Forums and Understanding

An Educational Film Service Is the Library's Responsibility (Hoyt R. Galvin, Liby. JI.); The Library's Place in Film Distribution (Era Robb-Smith, Wilson Liby. Bull.); San Diego Community Film Forums (Harold B. Allen); Educational Programs for the Improvement of Race Relations (L. D. Reddick, JI. of Negro Ed.)—Sept. 302-4 . . . Films Make Good Neighbors (J. Margaret Carter, Sch. Exec.)—Nov. 405.

## Maps, Charts, Exhibits, Graphs, Filmstrips

How to Make Graphs (Paul West, Nation's Sch.)—Jan. 32 . . . Filmstrips Today and Tomorrow (J. Raymond Hutchinson, Sch. Exec.)—Feb. 80 . . . World Maps and Their Contribution to Global Understandings (Ella C. Clark, Munn, JI. of Ed.)—Sept. 304 . . . Maps and Charts for the Air Age (N. L. Engelhardt, Jr., Sch. Exec.); Visual Aids and Arguing (Otto Neurath, New Era in Home & Sch.)—Oct. 354. Visual Aids from the Historical Society (Milton W. Hamilton, Soc. Studies); Interpret Your School by Means of Exhibits (Paul D. Pintus-Floyd W. Hoover, Clearing House)—Dec. 438.

## Radio, Recordings and Television

FM Radio and the Schools (James L. Fly, N.E.A. JI.); FM Radio in San Francisco Schools (Jas. C. Morgan, Sch. Exec.); Tracy, Superman et al Go to War (John K. Hutchens, N. Y. Times Magazine)—Jan. 30 Radio Transcriptions in the Classroom (W. N. Steiner, High Points); Let's Help You Find It: Recordings for Classroom Use (Emilie Haley, Progressive Ed.)—Feb. 80-2 . . . Television, Challenge to Education (Leonard Power, Va. JI. of Ed.); Audio Aids Are Essential (Wallace L. Garneau, Mich. Ed. JI.)—June 261-2 . . . Radio and the Education Program of the Future (Floyd E. Hendrickson, Sch. Exec.)—Nov. 405.

## Sources of Information

Approved Films on Food and Nutrition; Lists of Motion-Picture Films and Other Visual Materials for Instructional Use (Education for Victory)—Jan. 45 . . . Biological and Physical Sciences in Schools of Nursing: Selected Films (Loretta Heiderken); New Health Films (Dr. Adolph Nichtenhauser); Let's Help You Find It: Science Helps (Etta S. Ress, Progressive Ed.); Aircraft Identification Classes in High Schools (Lt. J. E. Knauer, Sierra Ed. News)—Feb. 82 . . . Victory Gardens for Community, Home, School (Lili Heimers); War Films for War Use (OWI); Sources of Films on Foreign Countries (M. P. Hunt, Social Studies)—Mar. 129 . . . Audio-Visual Business Education (E. Dana Gibson, Bus. Ed. World); Health Education for All Ages (Lili Heiders)—Oct. 354 . . . Aviation Film Directory; Our Forest Resources and Its Conservation—Dec. 439.

## Periodicals and Handbooks

Building America—Our Minority Groups: Italian Americans—Feb. 82 . . . Electronics—May 218 . . . Challenge to American Youth—Oct. 354 . . . How to Use Training Films (Training Aids Division, AAF)—Sept. 304.

## Miscellaneous

Field Trips in Government Courses (Edna McGlynn, Social Ed.)—Feb. 80 . . . 16mm Exchange Practices (B. A. Aughinbaugh, Film & Radio Discussion Guide)—Mar. 128, May 216 . . . Visual Instruction in the Teaching of the Secondary Sciences (C. C. Graham, Science Ed.)—May 218 . . . Science Excursions into the Community (Geo. E. Pittago)—June 262 . . . Freedom for News Films (L. C. Larson, Christian Sci. Monitor); The Theater-Shown Film (Chas. S. Steiner, Sch. Exec.); Evaluating Audio-Visual Aids (Goudy-Noel, Bus. Ed. World)—Sept. 302-4 . . . Homespun Tools of Learning (Leland S. March, Sch. Exec.); Slides in Teacher Training (A. M. Seybold, Nation's Schools); Leaders Learn Visually (Marry Leigh Palmer, Internat'l JI. of Relig. Ed.)—Oct. 352-4 . . . Photography in the Elementary School (Lela Van Engen, Sch. Sci. & Math.)—Nov. 405 . . . Three-dimensional Learning (Irene F. Cypker, Nation's Sch.); Teaching Geography in an Army Air Force College Training Program (W. Seward Salisbury, Social Ed.)—Dec. 439.

**Experimental Research in Audio-Visual Education**  
(DAVID GOODMAN, Editor)

A Study of the Vocabulary and Comprehension Difficulties of Sound Motion Pictures (*Joe Park*)—Jan. 28 . . . . . A Pupil-Produced Motion Picture Project in the Alexis I. Dupont High School (*Thomas W. Howie*)—Mar. 129 . . . . . Sound Paths to Learning: A Comparison of Three Classroom Methods of Using Educational Sound Films (*Walter A. Wittich*)—June 262.

**THE NEW ENGLAND PAGE**  
(JOHN H. LYONS, Editor)

A Message from Our President—Connecticut Schools Active in Radio—Bangor Projectors Club Solves Many Problems—Springfield Schools Plan to Build Kodachrome Units—Fitchburg High Dramatic Club Sponsors Visual Aids . . . . . Feb. 74  
Teachers' Reactions to Visual Aids (*William E. Gillis*)—Visual Aids at Dartmouth—Wheeler Resigns . . . . . Mar. 120  
In-Service Training in Visual Instruction in the Reading, Mass. Public Schools (*Dorothy A. Allard*) . . . . . Apr. 168  
Parent Education through Visual Aids (*John Gammons Reed*)—Visual Aids in Industrial Training—Connecticut to Establish Safety Film Library—New England Notes . . . . . May 214  
High School Course in Audio-Visual Aids (*Carl H. Garvin*) . . . . . June 256

**SCHOOL-MADE MOTION PICTURES**  
(HARDY R. FINCH, Editor)

(Question Box on School Film Production in every issue—conducted by DAVID SCHNEIDER)  
A Review of Contents of the Question Box (*Donald A. Eldridge*) . . . . . Jan. 26  
Announcement on New Editor of Question Box . . . . . Feb. 78  
Women's Colleges and the War . . . . . Mar. 122  
"Fit to Live and Fit to Fight" . . . . . Apr. 174  
University of Minnesota Productions . . . . . May 211  
Film Story of Boston University . . . . . June 258  
Flight Training Depicted in Film—Positions Held by Film Course Graduates . . . . . Sept. 306  
EFLA Service for School-Produced Films—Motion Picture Contest for Amateurs . . . . . Oct. 356  
School Films Victory Corps Activities . . . . . Nov. 400  
"So You're Going to Make a Movie" . . . . . Dec. 434

**NEWS AND NOTES**  
(JOSEPHINE HOFFMAN, Editor)

Northwest Panels on Visual Education—Projector Requirements Proposed by Teachers—State Department Plans Post-War Film Education—New Company May Take Over CIAA Film Work—Connecticut Audio-Visual Conference—Overseas Film Showings to Troops—Depth Pictures Speed Up Navigation Training—Schools-at-War Bulletins . . . . . Jan. 38-41  
Visual Teaching of Spanish—Critics Vote Ten Best Films of 1943—Government Visual Aids on Aviation for Schools—Spring Quarter Visual Courses—Army Film Shows at Home and Abroad—Scholastic Bookshop Distributor of Visual Learning Guides—Recordings of Wartime Significance . . . . . Feb. 90-93  
Expanded Film Activity in State Department Reorganization—Army-Navy Incentive Film Distribution—New WAC Theater Releases—Bureau of Mines Film Report—Addition to OWI Non-Theatrical Staff—Industrial Firm Institutes Film Division . . . . . Mar. 134-6  
Eastman Classroom Films to University of Chicago—Commission Formed to Study Educational Film Needs—New WPB Priority Regulations on Photographic Equipment—Rare Pictures Telecast . . . . . Apr. 182-3  
Sponsored Films to Get OWI Distribution—Psychological Cinema Register Taken Over by the Pennsylvania State College—Motion Pictures' War Role Theme of SMPE Meeting—NAVED Film Damage Insurance . . . . . May 226-7  
16mm Films to Aid Fifth War Loan Drive—Filmstrips for Latin American Schools—Donald Benn Appointed NAVED Consultant—C. A. Lindstrom Named USDA Motion Picture Chief—ANFA War Film Conference . . . . . June 226-8  
New York State Film Distribution Plan—Iowa-Nebraska Institute on Audio-Visual Aids, October 12-14—OWI 16mm Film Advisory Committee Confers—NAVED's Conference on the Dealer's Role in Postwar Developments in Visual Education—Business Films Library Established—Texas Visual Education Forum—Film Program Planned by Church of England—Navy Incentive Films . . . . . Sept. 318-23  
Staff Changes in University of Wisconsin Bureau of Visual Instruction—M. R. Klein Leaves Cleveland Schools—March of Time Films for Schools—More USOE Visual Training Aids—Gardner Hart Appointed Director of Commission on Motion Pictures—Film Producers Association Formed—In-Service Course Emphasizes Delinquency Problem—Book Week Celebration—American Education Week—Motion Pictures Courses . . . . . Oct. 362-5  
EFLA Annual Report—Commission on Motion Pictures Evolving New Geography Course—Audio-Visual Aids Conferences—Chicago Film Workshop in Adult Education—State Department Reorganizes Film Division . . . . . Nov. 406-8  
School-and-Institute Cooperation in Philadelphia—New Jersey Holds Annual Visual Meeting—Visual Aids Featured at Medical Convention—Indiana University Reports—New Corporation in the 16mm Industry—Cleveland Survey of Visual Aids Circulated—M.O.I. Making Films for Education Ministry—Proposed Standards for Microfilm . . . . . Dec. 440-3

**NEW FILMS OF THE MONTH**  
or **TEACHER COMMITTEE EVALUATION OF NEW FILMS**  
(L. C. JARSON, Editor)

Eighteenth Century Life in Williamsburg, Virginia; ABCA; The Main Dish; Help Wanted . . . . . Feb. 86-8  
Principles of Baking (Flour Mixtures); Cadet Classification; Six-Legged Saboteurs; Time . . . . . Mar. 130-2  
The Dutch Tradition; Basic Typing Methods; Fundamentals of Diet; Distillation . . . . . Apr. 178-80  
Care of the Feet; The Bridge; Abegweit; Romance of the Gyroscope; Series and Parallel Circuits . . . . . May 222-4  
The Slide Rule (The "C" and "D" Scales); Psychiatry in Action; The Invaluable Ingredient; Gaspe Cod Fishermen . . . . . June 264-5  
West Indies (Caribbean Region I); Baby Care; Feeding; Fundamentals of Boxing; Dehydration; Fungo in Chile . . . . . Sept. 312-4  
A Man and His Job; Home Electrical Appliances; The Negro Soldier; Youth in Crisis . . . . . Oct. 358-61

**CURRENT FILM NEWS**

Announcements and brief descriptions of new films with sources, on following pages: Jan. 42, 44—Feb. 92, 94—Mar. 138, 140—Apr. 184-5—May 228, 230—June 269—Sept. 324-5—Oct. 368-9—Nov. 410—Dec. 444.

**AMONG THE PRODUCERS**

Kodachromes on Life of Lincoln—Westinghouse New Manager—Radiant Publishers Army Brochure on Film Use—Slidefilm Series on Physics-Mechanics—Visual Education Opens Branch Office—Absenteeism Cut by Serial Films . . . . . Jan. 46  
Walt Whitman on Victor Records—Leica Projectors for Civilians—New Kodachromes from "The Cavalcade of South America"—A New Bell & Howell Product . . . . . Feb. 94  
Elsie Cross Kodachromes—Ampro Plant Expanded—Coronet Picture Story Service Extended—Encyclopedia Britannica Films Elects Directors . . . . . Mar. 142  
Paul Thornton Named Director of RCA Educational Department—SVE Slidefilm on Slide Binding—C. C. Cooley Becomes Da-Lite Screen Vice-President . . . . . Apr. 185  
New Keystone Projector and Slide Units—Argus, Incorporated—Radiant Screen Finder—Kodachromes on the Eye—DeVry Service Bulletins—Spencer Model VA Now Available from Stock—New Kodachromes on Latin America . . . . . June 270  
Ampro Joins with General Precision Equipment—Bell & Howell Products—Da-Lite Versatol Screen—Anseo Introduces New Color Film—New Edition of Covarrubias Mural Maps—Radiant's New Folding Screen—DeVry Offers Travel Kodachromes—S.O.S. Expands—Thomas Hodge Transferred . . . . . Sept. 326-7  
Jam Handy Offers New Slidefilm Series—Fairchild's New X-Ray Camera—Bausch & Lomb Magazine Wins Award . . . . . Oct. 370  
Anniversary Issue of Visual Review—Another Anniversary—Kime Adds to Kodachrome Library—Color Slides on Latin America—Margaret Ostrom Now Bell & Howell Advertising Manager—New Swank Catalog . . . . . Nov. 411  
Ervin N. Nelsen, Educator, Joins Ampro's Staff—William Bausch Dies at 84—Indian Film Executive Attends U. S. Parleys—DeVry Appoints Visual Aids Counselor—Westinghouse Farms New Educational Department . . . . . Dec. 445

**MISCELLANEOUS**

Film Presents the School's Case—Lockheed P-38 (film review) . . . . . Jan. 34  
California's Film Library Catalog . . . . . Jan. 44  
Two Important Audio-Visual Education Meetings . . . . . Feb. 72  
Release More Visual Aids to Speed up War Training . . . . . Feb. 82  
OWI 16mm Fighting Films Conference Held in Washington . . . . . Feb. 84  
George Zehrung Leaves Y.M.C.A. Bureau . . . . . Mar. 137  
Summer Courses in Visual and Audio-Visual Education, 1944 . . . . . June 252  
The First Fifty Years . . . . . Apr. 177  
Recruiting Films "Get Their Man" in Canadian Wilds . . . . . Apr. 185  
Workshop in Visual Education for the Religious Field . . . . . May 210  
Some New Releases of USOE Visual Units . . . . . May 218  
Audio-Visual Education Conference, Los Angeles City Schools, March 24 . . . . . May 225  
The Fiftieth Anniversary—Important Audio-Visual Education Meetings in July . . . . . June 252-3  
The Adventures of Mark Twain . . . . . June 268  
Sixth Midwestern Forum on Visual Teaching Aids . . . . . Sept. 292  
Victor Observes "Coming of Age" of 16mm Industry . . . . . Oct. 316  
Visual Education's Immediate Job (*Donald Benn*) . . . . . Oct. 348  
First International Church Workshop in Visual Education . . . . . Oct. 366  
A Community Tour of Latin America via Films . . . . . Oct. 371  
A Meeting That Produced Results (*Edwin J. Thomas*) . . . . . Nov. 397  
Illinois School Boards Discuss Visual Education . . . . . Nov. 403  
Introduction to the Army (film review) . . . . . Nov. 409  
Department of Visual Instruction . . . . . Jan. 25, Apr. 181, Nov. 392  
Hand-Made Lantern Slides (*Ann Gale*): Various Types of Realism (Jan. 24); Caring for Young Children (Mar. 121); Decentralization of Cities . . . . . Sept. 299  
Miscellany of the Month . . . . . Apr. 167, May 194, June 238, Sept. 291  
A Bruce Findlay Booklet . . . . . Dec. 436

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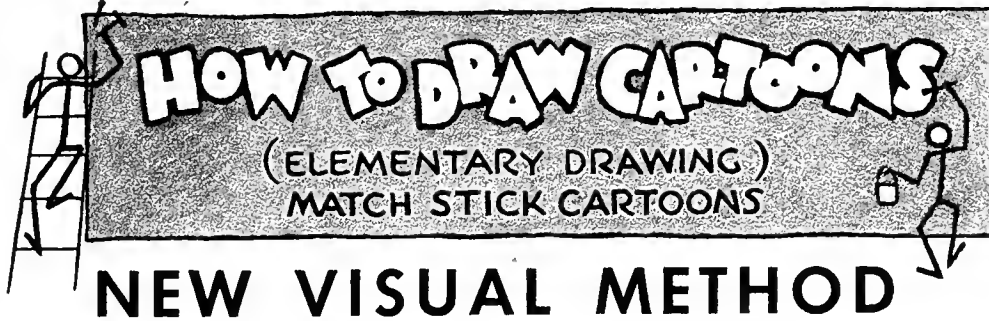
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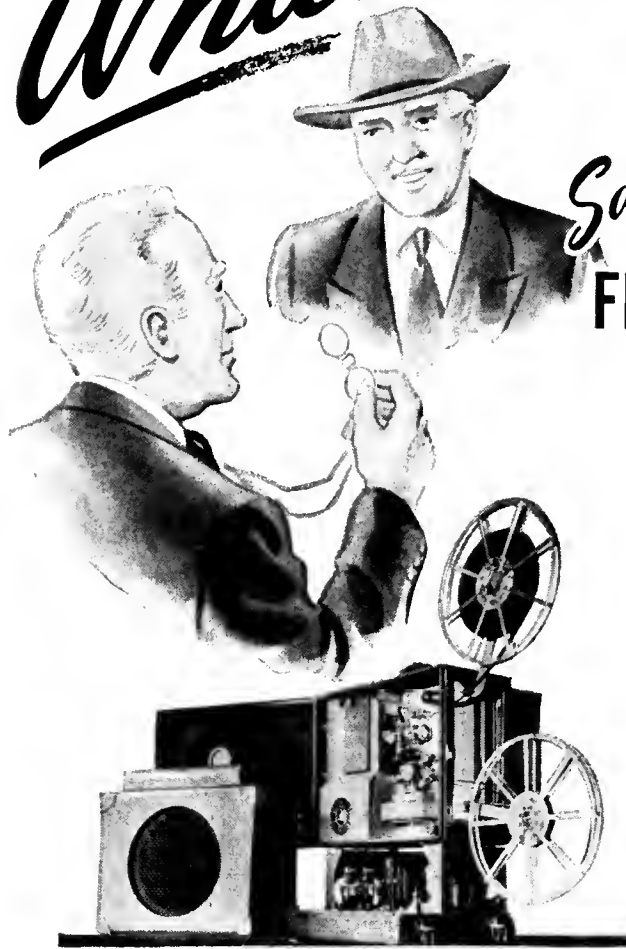
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VOLUME XXIV

JANUARY, 1945

NUMBER ONE

WHOLE NUMBER 228

## Contents

Cover Picture—Mexican Fiesta at Woodrow Wilson School, Elizabeth, New Jersey—(See page 17)	
Our Twenty-Fourth Year.....	Editorial 13
Why I Use Films in the Teaching of Biology .....	Raymond F. Gorton 15
The Film and International Understanding .....	John E. Dugan, Editor 17
With the Masters .....	Martha Guilford 20
The Curriculum Clinic.....	Walter A. Wittich, Editor 23
The Literature in Visual Instruction A Monthly Digest.....	Etta Schneider Ress, Editor 25
School-Made Motion Pictures.....	Hardy R. Finch, Editor 28
Teacher Committee Evaluation of New Films .....	L. C. Larson, Editor 30
News and Notes.....	34
Current Film News .....	38
Among the Producers .....	42
A Trade Directory for the Visual Field .....	44

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Canada .....	\$2.50
Foreign .....	\$3.00
Single Copies.....	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
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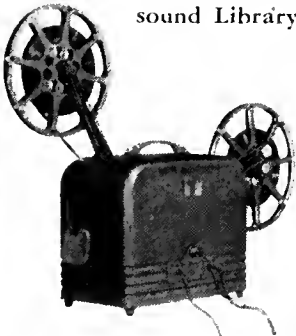
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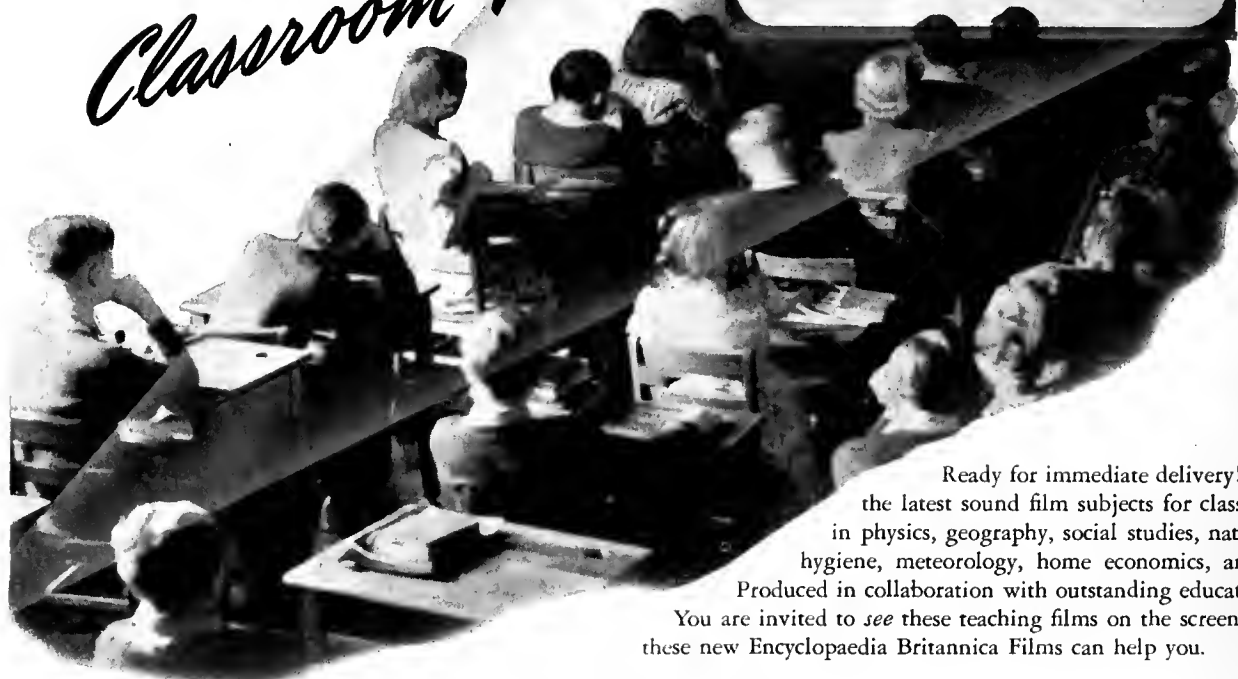
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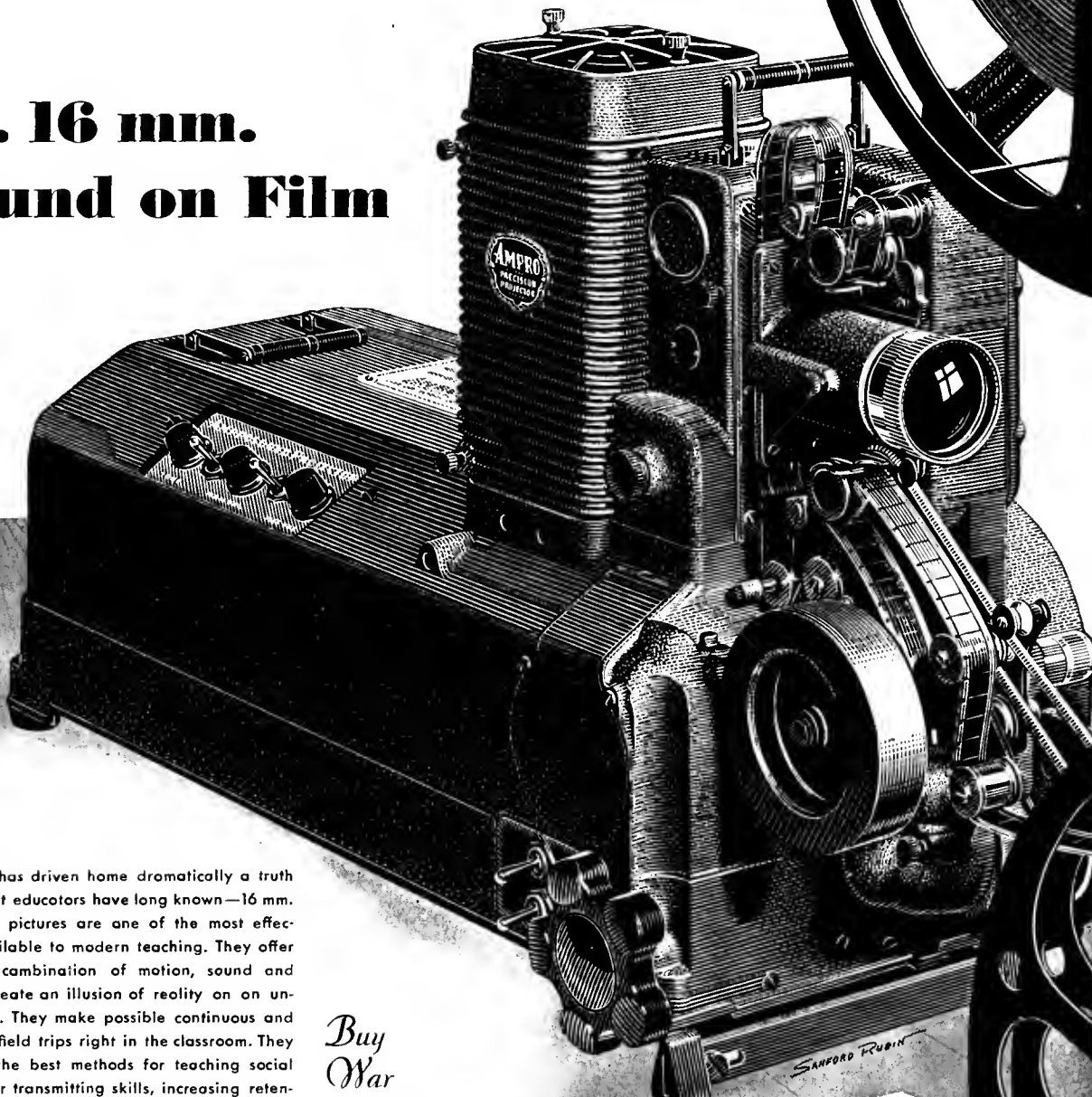
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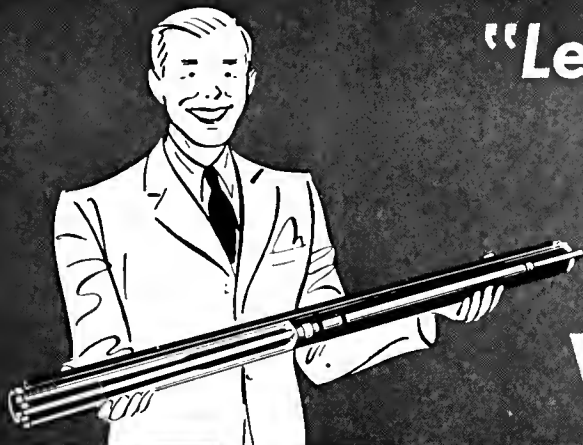
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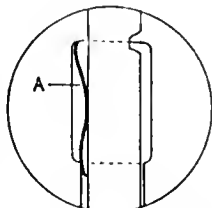
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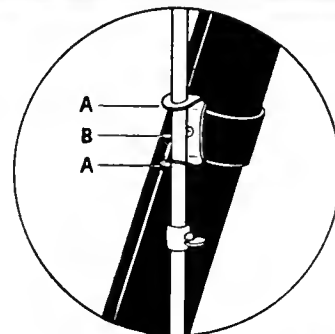
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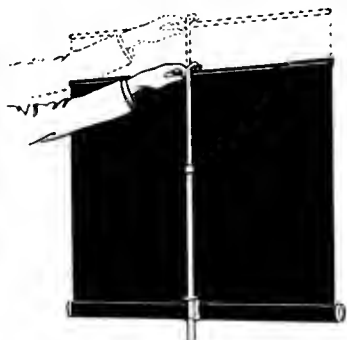
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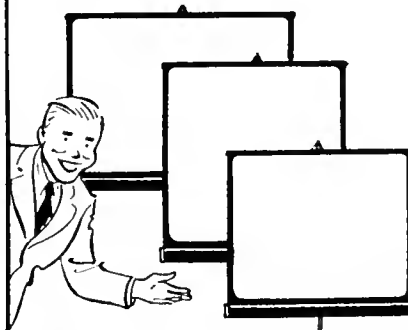
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## *Editorial*

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### *Our Twenty-Fourth Year*

**W**ITH this issue THE EDUCATIONAL SCREEN moves by its twenty-third milestone and into its twenty-fourth year. We celebrate the occasion very simply, by printing Volume XXIV, Number 1 on the title page, and by adding a touch of color on the inside pages of this birthday issue—with a caution to our readers not to mistake this festive feature for habitual practice.

Behind us now lie twenty-three full years of honest intent, serious purpose and highly undulant prosperity. They have been years of variegated memories, some grim, some golden, but we cherish them all. Through boom or depression we have managed ten issues a year, save in the darkest year of them all, 1928, when our all time financial "low" compelled omission of three numbers of the year's ten—hence Whole Number 228 for this current issue (instead of a perfect 231). Every year has been copiously punctuated with commendation and criticism. We deserved both, we believe. We profited by both, we know. The one kept our head up, the other kept swelling down. Our errors of commission we consign to the limbo of the past, for nothing can be done about them save to avoid a repetition. Our errors of omission can and will be corrected gradually, carefully, and completely, in due course.

On this page, in the September, October and November issues, we were feeling quite retrospective. We glanced backward over the long and venerable history of visual education to its far off infancy, traced progress through adolescence to our present dawn of maturity, and suggested some desirable discards from past practice to hasten our final emergence into adulthood. We heartily endorsed the universal conviction that World War II will supply the final mighty impulse to bring the audio-visual field to maturity. The brilliant achievement in visual training by our armed forces may blast inertia and indifference out of the American school field from this time forth. When the men who planned, produced, and directed the military program, and who were recruited almost entirely from the American school field, come back, inspired by their wartime experience, the audio-visual field should drive forward with throttle wide.

We enter our twenty-fourth year, then, alone in the visual teaching field and with a definite glow of satisfaction and confidence: Satisfaction at having given our best to the visual field, exclusively to that field, for a long time—Confidence that the years ahead will see a greater EDUCATIONAL SCREEN keeping pace with the greater Audio-Visual Field that is inevitably coming. Nostalgic reminiscence plays a small role in progress. From here on we are concerned with prospect, not retrospect. We incline to hold the simple

thought that the past, with its hits and misses, is behind us. The task ahead of EDUCATIONAL SCREEN has been thought through, plans are drawn, and the blueprints are ready.

#### *What Readers May Expect of Their Magazine*

It is the single-minded purpose of THE EDUCATIONAL SCREEN to meet as perfectly as possible, and remain human, the total needs of the audio-visual field; to become its essential medium, rather than "official organ". We mean to embody in our pages the varied content required for today's activities, for tomorrow's advances, for permanent progress. We shall seek the best articles obtainable on all phases of visual teaching, in all subject areas, at all curricular levels, written by Teachers and Professors from Kindergarten to University, by Administrators, Supervisors, Directors, by Specialists within and without the school walls, writing whereof they know, hence authoritatively and—we always hope—readably. Steadily more attention will be given to the swift-moving developments, of educational import, in Radio and Television. The National Film Evaluation Project, originated by EDUCATIONAL SCREEN and necessarily suspended by the absenteeism of war, will be resumed, as soon as conditions permit, and expanded on a firmer basis and under broader auspices than before. Present Departments, their value proved by past reader reactions, will continue to cover school-made films, the role of motion pictures in international understanding, teaching techniques and classroom practice, the important results of scientific research, the appearance of new products and processes, nation-wide news of pertinent events and activities both academic and commercial, and, broadest of all, a survey and resumé of the literature of the visual field as it is written month by month in books and periodicals throughout the country. New Departments are on the agenda, to treat administrative problems, care and handling of projection equipment within the school, systematic course material for teacher-training, adult education, and other aspects of the field. These are some of the plans for making EDUCATIONAL SCREEN a "minimal essential" for American teachers and American schools.

#### *What the Magazine Expects from its Readers*

We look for a steady increase in reader reactions. We want to feel that there are thousands of critics awaiting each issue, to praise or pounce, and thereby keep us on the straight and narrow path of optimum service. We plan to promote, as of today and indefi-



nately ahead, a more intimate and voluminous correspondence with "the rank and file". We mean the front-line teachers, administrators, directors, supervisors, who are not only the heart and core, but the main body of the audio-visual field. It is they who bring the products of scholarship and manufacture to the ultimate consumer, the American child in school. Value to that child is the prime criterion of audio-visual teaching. It is the front-line workers who determine and know these values. The final verdict on all material, equipment and method must be handed down from the classroom.

This army of front-liners possesses an immense store of firsthand knowledge that too often lives and dies with its possessors. Too many thousands of them are non-vocal. Too many veterans are content to serve only their own school or school system when they could be serving countless other schools also. Too little of the literature of the field is written by these veterans out of their ripe experience, too much by the recruits out of their new enthusiasms. We would urge this silent army to unlimber its fountain pens and typewriters, send streaming into this office their doings, findings, thinkings, and let the EDUCATIONAL SCREEN pass them on to the rest of the educational world.

The letters may range from a few sentences to pages long. We want hints, opinions, suggestions, criticisms, proposals, arguments, questions, approbations, anathemas. We will give them a Correspondents' Corner, or Column, or Page, or more as the stream justifies. We want brief, concrete accounts of novel means and methods, devices and inventions, short-cuts and simplifications, that make for greater efficiency in teaching or administration. These will appear variously in our departments, news sections, correspondence columns, or as independent items standing on their own. We want full length articles on any and all aspects of the field. It may be your own article as the spirit moves, or you may tell us of a colleague you know to be doing an original piece of work and we will write him direct. An example: A visual instruction director recently wrote us, "I get around my territory constantly and see many novel things going on that deserve to be known about elsewhere." He named several, outlined them, proposed that we write and he contact at the same time. We did. Result: Two brief write-ups and two full articles from five teachers in his three-State area are on the way for future issues in 1945. That from a three-cent stamp!

We take pleasure in inserting here a small announcement apropos of the above invitation. *Hereafter, every contributor to any issue of EDUCATIONAL SCREEN, whether the contribution printed consists of paragraphs or pages, will receive a year's subscription to the magazine, or a year's extension of his present subscription, without charge. This is in addition to extra copies regularly given to authors of articles.*

### **Collaboration Will Do It**

Success for such a magazine and corresponding benefit for its field can come only from close-knit collaboration. Audio-Visual teaching is the youngest newcomer in the pedagogic realm and it still largely ignored in general educational literature. It is a field within a far greater field and the line of demarcation is, unfortunately, still too clearly visible. Until the line of demarcation disappears, until the visual idea permeates the whole scholarly world, the audio-visual field must produce its own literature. The magazine must supply the exact contents that the field desires and needs, or fail in its purpose. These contents must come from the field that knows what it wants, or fail in their purpose. The field, then, must furnish the material, the magazine must distribute it to the far corners of the country. Then the many can know what the few are doing; a new procedure developed in one school can be shared with all others; an experiment once done and recorded need not be set up and conducted over and over again; an investigation completed in one area can be available everywhere; surveys can be coordinated instead of overlapping constantly; in short, truth wherever discovered, need not be rediscovered endlessly. The appalling repetitiousness of our thinkings and doings can be reduced enormously if the AUDIO-VISUAL FIELD and THE EDUCATIONAL SCREEN will simply work together in a mutual enterprise.

### **And Now to Get Practical**

Obviously the plans outlined above will mean higher costs for the magazine with increase in number of pages. Paper quotas prohibit such increase for the present and the immediate future, but our readers may expect it at the earliest moment possible. Right now, however, the building of a better EDUCATIONAL SCREEN is under way. Publisher Donald P. Bean is doing things! Additional office space, enlarged staff, promotional campaigns on a scale never attempted before, are bringing most gratifying results. But this represents only a beginning of the costs we plan to incur to bring you the kind of EDUCATIONAL SCREEN you want. All depends on just one thing, SUBSCRIPTIONS. Subscription growth alone can bring advertising growth. The two combined can assure continuous expansion and improvement in your magazine.

Subscription is a mere matter of two small depreciated dollars per year—at present—but we will whisper a bit of information not yet ready for publication. For some years past the two dollar price has been entirely too low. For the kind of expanded magazine now building, it is impossible. On a certain date—not very remote, we admit—the subscription price must go to \$3.00 a year. But it is still \$2.00—for new subscription or renewal, and will remain so until formal announcement of the higher price is made. Does this suggest a logical line of action to you and your colleagues? Or is a word to the wise insufficient?

N L G

# Why I Use Films in the Teaching of Biology \*

*How one teacher gains maximum effectiveness in visual teaching by a carefully chosen film collection of his own.*

RAYMOND F. GORTON  
High School, Longview, Washington

**I**N the course of ten years I have built up a list of some twenty-odd films as part of my instructional materials for teaching the subject of Biology. These, through the years, have become indispensable. They have forced me to cover less material but, beside arousing greater interest in the work, they have left with the students a better comprehension of what was covered. I put understanding and interest, then, before coverage.

The basic consideration for the acceptance or rejection of a film is that it serve one of two purposes: (a) that it give the student a better visual understanding of something he already knows or will soon study about, or (b) that it add something new to his knowledge which he cannot get out of other classroom activities.

The first type of film, giving the student a mental picture of something he may have heard or read about, may be illustrated by *The Lost World*. We are not attempting here to get him to understand why these huge reptiles became dominant in that prehistoric period, why they later disappeared, nor to explain why there were no flowers yet upon the earth, but rather to enable him to have a visual-image memory of what the situation was really like at that remote time in the earth's history. Reading about it, hearing about it, is not enough because he has never seen or experienced anything like it. He can know a pomegranate, for example, by seeing, tasting, smelling, feeling it for himself, but not a tyrannosaurus. From *The Lost World* he gains an experience that he can refer back to in later reading and discussion. It is a "background" type of film to supplement something he already knows or will know about.

The second type of film, adding something new available from no other source, may be illustrated by the film *Reproduction Among Mammals*. It serves the second purpose stated above as requisite for inclusion in my list, namely, the presentation of new facts. For instance, the contact of several sperms with the egg or ovum; the loss of the flagella or tail; the penetration of the head and fusion with the nucleus of the egg; the change in the outside wall of the egg to prevent penetration by other sperms; these are topics discussed very slightly, if at all, in biology books for high school students. In fact, the mechanics of mammalian reproduction are so inadequately covered in biology texts at this level that films are not only the best means of obtaining these facts but they are practically the only means.

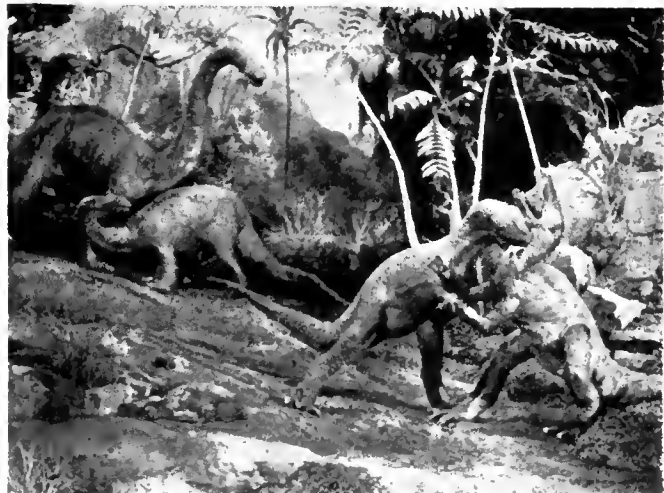
Another example of the second type film—the "teaching" film as distinguished from the "background" film—is *The Nervous System*, showing the nature of the nerve impulse. The actual flow of the impulse along the nerve, and its progressive change in elec-

trical state, is something hard to understand by any other means. It is evidently so difficult to explain in print that usually no explanation is attempted in most high school texts.

It is obvious that these two types of films are not mutually exclusive. The same film can, and probably in most cases does, serve both purposes, that of visualization and of providing new information. There is a tendency to overload the course with too many "background" films which are too general in nature, and one must be on his guard against this practice.

Into the selection of films presenting subject matter there enter all those factors that must be considered, whatever the medium of presentation, such as technical quality, authenticity, pertinence, understandability, and adaptability to the capacity of the class and to the work being done in the class. For example I rejected the film, *The Solar Family* because, after trying it on the class, it was evident that it contributed very little to their understanding of the planets. They seemed to grasp very little of the subject as presented therein.

My method of handling a given film with a class is determined by the type of the film as it appears to me after viewing and use with a class, not as it is described in the publicity matter of the producer or distributor. The "background" type of film ordinarily follows other class work on the subject, is usually shown only once, and the student is not held directly responsible for what he has seen. The "teaching" type of film, however, calls for as thorough a knowledge of the subject as possible, with other means of instruction also employed. The student knows that he is to be held responsible for learning specific facts



A battle between prehistoric monsters—from the silent teaching film, "A Lost World."  
(Encyclopedia Britannica Films, Inc.)

\*Talk given at the Southwestern Washington Conference on Audio-Visual Aids, Kelso, Washington, October 6-7.

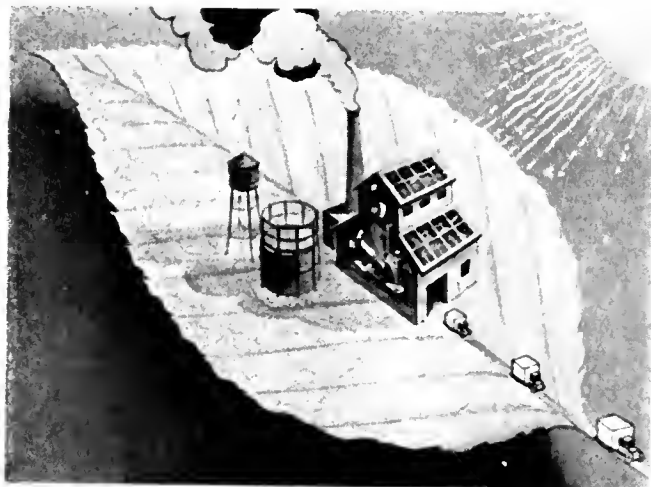


Diagram taken from the Erpi classroom film on "Leaves."  
(Encyclopedia Britannica Films, Inc.)

from the film, is given ample opportunity to discover them, and finally is tested to prove what he has learned. I often show such a film a few frames, feet or yards at a time; students use both books and film in raising questions on the subject; and, after discussion, the film is run over again entire.

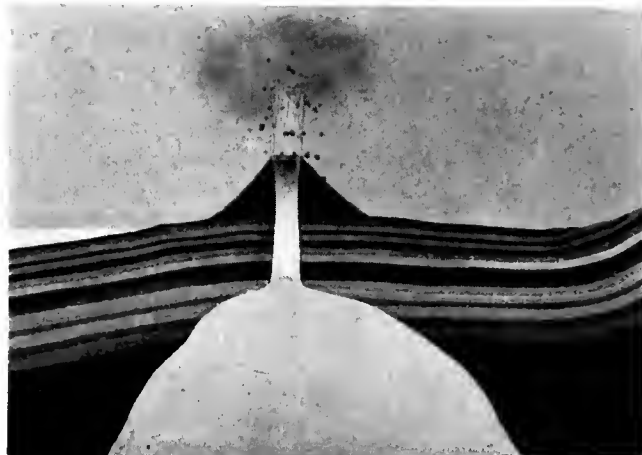
The process of selecting films is never completed. Films, like textbooks, change. New and better ones are constantly being made available. We incline to cling to the old and proven films, but when a new film is to be added an old one must be dropped from the list. Since the only real way to determine the worth of a new film is actually to use it with the class, we come into conflict at once with our time limitations. To solve this difficulty, I am careful not to fill all the time allotted to film-teaching during the year from the tested list. I save a portion of it for testing new films. After such testing, and retesting as long as needed, if I find that the new films meet the requirements better than films already in use, I drop the old and add the new to the established list.



Spikes for Transportation Attachment—from "Seed Dispersal"  
(Encyclopedia Britannica Films, Inc.)

To say it all over again briefly:

1. Films have become indispensable in the teaching of Biology because they add interest and understanding.
2. Biological films are of two general kinds: (a) background or visual image films, (b) basic teaching or factual films.
3. Certain films may serve both purposes. The danger lies in using too many background films.
4. The type of film determines the method of use.
5. Selection of films for permanent use should be determined by test in classroom.
6. A film should meet such criteria as interest, timeliness, authenticity, understandability, pertinence, technical quality, etc.
7. The time put on films lessens time available for other means of instruction, hence the films, by their effectiveness, must justify use.
8. The film must be either more valuable than other means of instruction available or better than a film already in use for the purpose.



Animation showing eruption while building up a cinder cone—from "Volcanoes in Action"  
(Encyclopedia Britannica Films, Inc.)

9. The greatest weakness in biology films is a tendency to be too much concerned with facts for the facts' sake rather than with presenting material to support the great fundamental biological principles.

Below is a list of some twenty-odd films which I use in my biology classes:

Leaves	Nervous System
Roots of Plants	How The Ear Functions
Fungus Plants	How We See
Digestion of Foods	Reproduction Among Mammals
Heart and Circulation	Flowers At Work
Mechanics of Breathing	Seed Dispersal
Urinary System	Trip to the Planets
Endocrine Glands	Volcanoes in Action
Lost World	Earth's Rocky Crust
Reactions In Plants and Animals	Arid Southwest
Realm of the Honeybee	Beach and Sea Animals
Rocky Mountain Mammals	Butterflies
Spiders	War on Insects
	Wearing Away of the Land

# The Film and International Understanding

## School Film and Fiesta

MRS. C. DELANEY, Principal  
Woodrow Wilson School, Elizabeth, N. J.

DR. JOHN E. DUGAN, Editor

Hadden Heights, New Jersey

LIKE almost every visitor to our neighbor republic, the writer returned from Mexico with a staggering collection of "Mexicana". There were the usual unbelievably bright serapes and the assortment of silver jewelry; pottery in various shapes and sizes; handblown glass; tooled leather; carved wood and onyx; ugly little heads of ancient gods; brilliantly painted trays; painstakingly embroidered handkerchiefs; handwoven cloths; and tiny glass figures. Baggage problems were further complicated by many articles chosen with the children at school in mind—costumes, toys, school books, games, coins, and dolls dressed in everyday and fiesta costume.

In answer to a request from a class in our school studying about life in Mexico, most of the collection was brought to school and displayed in our Visual Aids Room. Interest in the exhibit spread quickly through the school. Even the smallest children were fascinated by the gay costumes and unusual toys.

Through the exhibit and the reading which it encouraged, we soon had a very real interest in Mexico and its people. The children were eager to know more about the Mexican children and the games they played, the schools they attended, and the way they celebrated holidays; the Indians of Mexico; Mexican markets and fiestas; the homes and home life of the people. This



Reading for information on Mexico

interest could have been aroused, of course, in many other ways—through a well-chosen motion picture, for example.

### Interest Called for Visual Aids

Having aroused the interest of the children, we had a very real problem: how to build on that interest in developing an appreciation of and respect for a culture which differs so greatly from our own. International

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**EDITOR'S NOTE:** Training in international understanding is not just a matter between nations. Among other things, it involves actual understanding brought about in concrete school situations.

This article describes the actual use of films and slides to introduce and carry through a large school project in international understanding. It also tells how films and slides were used to record this project and to bring about wider understanding in the community and in a broader educational field, as well as in this particular school itself.

Mrs. Delaney, the author, is a school principal with wide interests in international understanding. She has acted as educational consultant to the Filmstrip Division of the American Council on Education, and is consultant for the Inter-American Education Foundation (a division of the Coordinator's Office). She has done considerable writing in the field, and is the author of *Latin America: A Source-Book of Instructional Materials*.

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friendship requires a respect based on an understanding wider and deeper than any of us possessed. How were we to help the children acquire the information about Mexico which is a prerequisite to real understanding? Without such information our children would almost inevitably have considered the Mexican people as "interesting, but pretty queer".

There were several sources of information open to us: the personal experiences of those of us who knew something about Mexico; reference books in our own school and in our very cooperative public library; colorful story books written in answer to the popular demand for stories about Mexico and other Latin American countries; current magazines featuring the newly-important lands to the south of us; lantern slides; filmstrips; and motion pictures. All of these sources were used extensively by the teachers and children in the course of our study.

### Films Used for Understanding

We found the motion picture one of the best sources of information during the preliminary stage when one of our objectives was the building of a common fund of knowledge and understanding. In the first place, each film could be readily adapted to the level of individual classes. Secondly, a well-chosen film presents in a very short time a more rounded picture of life in Mexico than children in elementary grades can get in a reasonable time through reading. It serves as a springboard for reading and for reference work, stimulating rather than displacing them. Finally, the "everyday" approach of many of the available films gives a much more typical picture of Mexican life than so many of the available books which, for interest-arousing reasons, stress the bizarre rather than the typical, and which neglect the customary routine for the more colorful fiesta.

### Stimulated Interest Evolved Fiesta

The exhibit and the motion pictures set into motion a series of classroom activities which spread very quickly into a school-wide project centered around the Mexican people. There was an unprecedented demand for books, stories and pictures about Mexico. Neither teachers nor children had had much experience with handicrafts; but the simple handicrafts of Mexico presented a challenge that could not be ignored. Teachers and children learned together how to fashion clay and papier mâché into toys and animals; to make and decorate colorful trays and bowls; to weave, and make baskets.

We heard the music dearest to the hearts of the Mexican people and learned a great deal about our



Pupils sewing aprons for fiesta costumes

neighbors from their songs and dances. When we began to make plans for our annual music program there was an insistent demand for a program of Mexican music. Some of the classes had learned Mexican dances—the beloved Jarabe Tapatío or Hat Dance, the lovely Sandunga, the amusing Dance of the Old Men, and the lively Chiapanecas—and it was decided to present these dances at the musical program.



Making masks and hats for Dance of The Old Men

When we included some of the Mexican singing games which the younger children had been playing with so much fervor, our program of Mexican music



Dance of The Old Men

had grown to considerable proportions. Somewhere the idea of a musical fiesta had been injected and we soon found the fiesta idea growing, carried along by its own momentum. The teachers and children were so enthusiastic over the handicrafts that it had been decided to exhibit them. The colorful costumes of the dancers were ready. A fiesta must have a puppet show, and we had one portraying the story of the China Poblana—the national fiesta costume of Mexican women. All that was really needed was a market place. We decided (with our fingers crossed against a shower) to construct booths in our big schoolyard in which the children could sell their handiwork—and our Fiesta was on its way!

### A Film Record of Our Own Fiesta

"Wouldn't it be wonderful to have a moving picture of all this?" asked one of the parents as we stood watching the gay Mexican fiesta scene in our schoolyard. Hundreds of children and adults moved about among the booths in which the handiwork of the children was on sale. Little girls in long full skirts and white blouses bargained for toy animals of papier mâché or colorfully painted trays. Other little girls with shawls over their heads and shoulders sold brilliant paper flowers like those so popular in Mexico. Boys in overalls or white pajama-like trousers crowded around the charcoal fires on which tortillas were cooking. Some wore big sombreros, and serapes which they had fashioned themselves. Except for the dancers, there was no attempt at "costuming". Big sister's cotton skirt, a square of cloth for a shawl, bright flowers and ribbons in her hair and a little imagination will transform almost any little girl into a Mexican child.

Mothers stopped to admire the bright China Poblana costumes which are so typical of Mexican fiestas, and the beautiful lace-trimmed skirts and headdresses of the Tehuanas who were to dance the Sandunga later. Boys in the tight-fitting "gold-braided" charro costume of the gentleman cowboy of Mexico held their big sombreros as they bargained for painted pig banks or drank the cold drinks on sale.





Mexican dances by school children, in costume, at musical fiesta.



### Importance of Color

Only a color moving picture could have preserved the fiesta spirit of the occasion. Even as we watched the gay scene, a member of our supervisory staff was making such a record for us . . . a record of the market-place with its buyers and sellers, of the gay costumes of the children, and of the traditional dances of Mexico which they performed. That film has been enjoyed over and over again since the day of the Fiesta. It has been used as a climax to a series of Kodachrome slides showing the classroom and group activities which led up to the Fiesta itself.

The slides were taken by Jo Salzmann, a teacher in our school system. They include pictures of the various types of activities in which our children engaged in preparing for the Fiesta—reference reading; discussions; arithmetic activities; utilization of the radio and phonograph; the "tonette" band playing Mexican music; children mixing tortillas, making costumes, working with puppets; handiwork activities, including weaving, painting, working with clay, fashioning animals and toys from paper mâché; the dances and singing games which formed part of the Fiesta program; and the life-size dolls and animals made by the kindergarten children.

### Film and Slides Coordinated Whole Project for Wider Understanding

The color film, Kodachrome slides and black-and-white enlargements which duplicated the slides have been a source of delight to teachers, children, and parents. They have not only helped to remind us all of the grand time we had at the Fiesta, but have proven valuable in many other ways. They have served in teachers' meetings and with groups of students in a nearby college to encourage other teachers to try similar activities with other groups of children. The film and slides have been of particular value in this field of teacher education because they picture what was actually done by ordinary children and teachers with no experience in handicrafts, without special knowledge of Mexico or its music and dances, without any special equipment or costly materials.

Shown over and over at the request of parents, we have found that this record of a school-wide activity has helped to give parents a better understanding of the value and scope of the activities carried on by their children. It has helped immeasurably to emphasize the fact that teaching today is no longer a matter of mere text-book study, and has in that way served as the best single means we have found for educating our parents in the modern philosophy of education in which we believe.

### *From The Editor's Mailbag*

**M**ANY subscribers have written appreciatively about the information on selected films for the primary level in the Curriculum Clinic of the December issue.

One subscriber asked us an easy question after reading the article, "Where can I find the names of the producers and the sources of supply of these primary films?"

"In that excellent Film Directory—1000 and One—twentieth edition," was our prompt reply.

Dr. Findlay read the December issue too, and he writes, "From the telegrams, letters, and personal telephone calls that I have had since you published Edgar Dale's article about the Los Angeles City School System and the editor's generous review of our publication, I have come to the conclusion that everyone in the world reads the EDUCATIONAL SCREEN. We appreciate your publishing these articles. It is most encouraging to those of us who are trying eagerly and earnestly to do a good job to feel that those in a position to know appreciate the efforts which we are expending."

# With The Masters

## *Developing Art Appreciation Through Visual Aids*

MRS. MARTHA GUILFORD  
Indianapolis Public Schools

**F**EW are the definitions of broad educational objectives that do not place the mastery of fundamental skills and the appreciation of the culture that civilization has given us, side by side. The latter goal, because it is essentially abstract, is far more difficult to realize than the former. We intend so sincerely that it shall be a part of every literature lesson, of every art unit, of every music lesson; but the multiplicity of facts to be taught and techniques to be mastered are so pressing that appreciations are often neglected.

This was exactly the situation that obtained in our school in the area of art appreciation for several years. Our principal, in her position of vantage, as supervisor of instruction throughout the grades, was "far enough from the mountain to see it." For the busy teacher completely engrossed with her lesson plans and bulging courses of study, such perspective is often impossible. The observation was made, and rightly so, that our children after eight years in our school, were leaving us, with practically no appreciation for the work of the masters in the field of art.

It was not difficult to determine the reason for this "lack." Children were not familiar with the masterpieces because little direct or consistent teaching had been done in this field. We all know that we seldom like that which we do not know well. No implication of blame for this condition was placed on any single factor. An excellent art institute is supported in our city. However, the problem of transportation to it from our district in the outskirts of the city, made regular visitations there impracticable. Teachers of art, pressed by the time factor and heavy enrollment in their classes, had found it impossible to devote enough time to this particular phase of art work to develop lasting impressions upon their children. It was obvious that if our children were to know, first, and to love, second, beautiful paintings they must experience direct teaching in this field.

This was a problem. And just where to place such an activity and how to carry it on most effectively were not easily solved factors of this problem. This is how we approached it; and now after several years of experience we are willing to present our findings and to affirm definitely that the end has justified the means we have employed.

After surveying carefully the possibilities of allocating the problem to any one of several areas of learning it seemed best to place it in the expression work of the English field. This plan was decided upon as a guarantee that all children should become familiar with a certain number of selected masterpieces during their eight years in our school.

A committee of teachers representing the different grade levels of our school set to work to determine just

which pictures would be of most interest and greatest value to the children in the development of art appreciation in each grade. A sincere effort was made to select those paintings representative of the contributions of different countries and periods, as well as a variety of types such as landscapes, pictures depicting historical events, pictures of religious significance, and those with interests appropriate to children. Two such paintings were decided upon to be studied during each term of each grade, two for the fall term, two for the spring term. During their eight years in our school each child would come in close contact with at least thirty-two masterpieces. This outline of pictures is conformed to rigorously by each teacher.

This plan for teaching these pictures was decided upon. Each child buys for a few pennies those pictures assigned to his grade. These are small colored prints; they are his to have in his hands while the picture is being discussed. But before him projected on the screen by means of a kodachrome slide is the same picture. This larger reproduction of his picture allows for the examination of details and seems to vitalize his experience very definitely. Material concerning the artist is introduced in the lower grades by the teacher; in the upper grades the pupils themselves who have done some research work on this subject supply background data that enriches the study. Oral discussion is encouraged; the most important facts about the masterpiece are emphasized and impressed upon the children's minds.

For the following period the children prepare written reports concerning their picture. In the primary grades where individual compositions are impossible, a simple group activity is engaged in and the product typed for them by the teacher if the children cannot write. Where it is at all possible the children are urged to make individual contributions. These are looked over carefully by the teacher to insure authenticity of facts and the highest standard of achievement possible for the grade level in English composition. These then are copied most carefully and mounted in their Art Books, loose leaf books with the composition on the right hand page and their own reproduction of the painting on the opposite page. These books are kept by their teachers from term to term, added to, two pages each semester, until at the end of the eighth year there are thirty-two pages. Then the pupils take them home, a concrete evidence of their consistent work in art appreciation.

However, as the work proceeds through the years and the number of pictures grows, reviews of the earlier pictures are carried on; because of their maturer viewpoints and increased ability to discern values, comparisons can be made, contrasts observed and appreciations deepened. Seeing these masterpieces again and again

on the screen renews their interest rather than dulls it. Under the guidance of different teachers new interpretations are provided. Arranging a program based upon these pictures for their parents is excellent motivation for oral English as the children discuss the paintings which appear on the screen for their parents' and their enjoyment.

The program that was suggested as a culminating activity for this eight year project, has real possibilities for developing initiative in the children and for providing them an actual experience in the preparation and presentation of a program for their parents and classmates. Recently such a program was given by our eighth grade children just before leaving for their ninth year in another school. Full responsibility for the entire activity was assumed by the children who, in committees, decided upon the fourteen pictures which they thought would be most interesting to their audience; wrote the reports which were to act as the bases for their explanations of the masterpieces as they were shown on the screen; printed their own programs; operated the projector; met their guests—in fact took full responsibility for the success of the project. The purpose for the program is given rather clearly in the introduction which one member gave before the showing of the pictures:

"Welcome today to a 'Visit with the Masters.' Here through the use of one of our modern educational tools, we are bringing you a wealth of culture in the field of art, from many lands and many centuries. The paintings which we shall show you, represent such a wide field of endeavor and such an inconceivable wealth that they could never, in reality, be assembled under the roof of any one museum. But we are bringing them together, here in our school auditorium, through the use of kodachrome slides and our projector. We hope that you will enjoy seeing them and will learn abundantly as a result of having been our guests today.

"As a part of our English work the past eight years, the boys and girls of this school have studied great paintings. We have also made a collection of thirty-two of these masterpieces with a report about each, in a notebook which will be ours to keep and to enjoy throughout the years. Names of great pictures have become familiar to us. Stories about their artists we have learned and enjoyed. Today we have invited you to be our guests so that we may be able to show you fourteen of the loveliest of these paintings and to tell you some of the things which have made us enjoy and appreciate them. May your pleasure in them be as great as ours has been in the preparation of this program."

An example or two of the reports that were given by the children in explanation of their pictures illustrate the sort of material that appealed to them, as they gathered their facts from several different sources in their library.\*

\*Oscar Winfred Neal, *World Famous Pictures* (Chicago: Lyons, 1933)

Katherine Morris Lester, *Great Pictures and Their Stories* (New York: Mentzer Bush and Company, 1930)

Flora L. Carpenter, *Stories Pictures Tell* (Chicago: Rand McNally and Company, 1918)

"The Blue Boy" was the basis for this report:

"'The Blue Boy' by Thomas Gainsborough, is one of the outstanding portraits of all times. This picture is remarkable for its beautiful colors.

The artist gives us a blue gray background; while the figure is clothed in a warm blue which blends so remarkably with the gray, the latter is cool, the former, warm. The boy was Jonathan Buttall whose father was very desirous of having a portrait of his son. In those days there were no cameras, so in order to realize this ambition,



Courtesy, Society for Visual Education  
The Blue Boy\*\*

he employed Thomas Gainsborough, one of England's greatest artists, to paint his son's portrait. It had been said that no picture could be painted successfully with blue as the predominating color. Therefore the artist set out to prove the fallacy of this story. The boy was dressed in a silk suit, a beautiful shade of blue, with a soft white blouse for contrast. The great wide brimmed hat which the boy holds in his right hand is an interesting spot in the picture. The face of the figure is illumined by a light which seems to come from above. A great amount of skill is exhibited in the manner in which the artist has handled his colors without our attention being attracted from the real purpose of the masterpiece, a beautiful portrait of a boy.

"The story of the artist is in itself an interesting one. He was what might be called a prodigy in art, developing his talent at a very early age. For a long time he did nothing but landscapes, then he discarded these entirely, and devoted himself exclusively to the painting of portraits. Of these, portraits of several English kings are notable. America is extremely proud to have this painting, 'The Blue Boy' by Thomas Gainsborough in a collection in an art museum in California. It is one we children may look forward to seeing, in the original, at some time in our lives."

When "The Child Handel" was thrown upon the screen, one boy presented this:

"This is a picture full of many details, and it tells a remarkable story from the life of one of our greatest musical geniuses, Handel. The masterpiece is so perfect that when one becomes familiar with the incident that it portrays, he is never able to forget the story it so clearly tells. It runs like this. The child Handel loved music so devotedly that, in his father's judgment he

\*\*Reproduced from Kodachrome slide distributed by Society for Visual Education, Chicago.

spent too much time at his harpsichord, an old styled piano. In an effort to discourage what the father considered a waste of time, he had the instrument moved to the garret of the family's home. But the boy was not daunted by this. Late at night, when the lad felt sure that his parents were asleep, young Handel would go up into the attic and play very softly, but very beautifully. One night his pleasure in his music became so great that he played a little more loudly than he realized. The result is just what we see in the picture before us. The family aroused by the notes coming



Copyright Art Education, Inc., N. Y.

The Child Handel\*

from the attic, hurried up there; here we see the surprised child, the displeased father, the concerned mother, and the anxious members of the household. To picture this group so perfectly was an achievement of real artistry.

"The artist, Margaret Isabel Dicksee was an Englishwoman who lived among great painters and who had the benefit of the finest training that the latter half of last century provided. Please note the remarkable details, the costumes and the true portrayal of the facial expressions. The light from the father's lantern throws a glow over the child's face and leaves in our mind a lasting picture of this lad who was to become one of the world's greatest musicians. May this painting and its beautiful story be a part of our art appreciation throughout our lives!"

The gratification the children have experienced as they carry through the years their project in their art appreciation has been highly rewarding. The correlation between art and their English expression fulfills the broad educational objective which embraces the development of cultural appreciations and the mastery of skills. And through the use of visual aids as tools in this activity, have we realized a degree of success.

\*Reproduced from Miniature in Art Education series, distributed by Brown Robertson Co. Inc., New York.

The list of pictures used through the eight grades is as follows:

#### With the Masters

Grade I	<i>Fall</i>	"Can't You Talk"—Holmes "Feeding Her Birds"—Millet
	<i>Spring</i>	"Helping Hand"—Renouf "Distinguished Member of the Humane Society"—Landseer
Grade II	<i>Fall</i>	"Torn Hat"—Sully "Saved"—Landseer
	<i>Spring</i>	"Boy and Rabbit"—Raeburn "Song of the Lark"—Breton
Grade III	<i>Fall</i>	"Taos Indians Roasting Corn"—Couse "The Angelus"—Millet
	<i>Spring</i>	"Dignity and Impudence"—Landseer "The Gleaners"—Millet
Grade IV	<i>Fall</i>	"The Blue Boy"—Gainsborough "Children of the Sea"—Israels
	<i>Spring</i>	"Age of Innocence"—Raeburn "Avenue of Trees"—Hobbema
Grade V	<i>Fall</i>	"Sheep in Autumn"—Mauve "The Close of Day"—Adan
	<i>Spring</i>	"Sheep in Spring"—Mauve "The Horse Fair"—Bonheur
Grade VI	<i>Fall</i>	"Fighting Temeraire"—Turner "Sir Galahad"—Watts
	<i>Spring</i>	"Spring"—Corot "Mill Pond"—Inness
Grade VII	<i>Fall</i>	"Old Santa Fe Trail"—Younghunter "Washington Crossing the Delaware"—Leutz
	<i>Spring</i>	"The Child Handel"—Dicksee "Galahad, the Deliverer"—Abbey
Grade VIII	<i>Fall</i>	"Northeaster"—Homer "Mona Lisa"—Da Vinci
	<i>Spring</i>	"The Last Supper"—Da Vinci "Sunflower"—Van Gogh

#### Training Skills in New Fields

The great interest in the new series of six films—*How to Draw Cartoons*—reported by the producers, Walter O. Gutholn, Inc., has several explanations. The organization of the material by Gene Byrnes, creator of *Reg'lar Fellers*, is superb. The drawings and commentary by Fred G. Cooper are skillful and clear. Reports from showings to school groups in Toledo and Indianapolis indicate that teachers are eager for instructional materials for training skills in non-vocational subjects and that they will experiment widely with the films at several instructional levels, particularly, when the slidefilm materials to accompany them are available.

Aside from its value in art classes, any novice, young or old, will find this film course in cartooning fascinating and easy to follow. Not only is the "Match Stick" technique easy to grasp, but it is amusing and entertaining. For those who desire to explore the more serious side of drawing, it provides the basic fundamentals for sketching figures and animals.

# The Curriculum Clinic

## Reports from Users of

### "Eighteenth Century Life in Williamsburg, Virginia," and Their Educational Implications

DR. WALTER A. WITTICH, Editor  
and DR. MARGARET CUSSLER,  
Eastman Kodak Company

ONE of the first purposes of education is to acquaint children with their environment. Small children easily become interested and acquainted with things represented by their immediate environment. As children grow older, they become capable of reaching farther afield and grasping larger areas of what goes on about them, until at last their studies encompass the world. Today's environment is usually quite clearly understood, but when we take children into areas represented by past time, complications often occur.

Authentic, well-planned motion pictures make a tremendous contribution to reconstructing the past. When school children have an opportunity actually to see and hear how other children lived a century or more ago—how they spoke, how they dressed, how they traveled, how they worked, how their houses were constructed—they have a background of understanding which can be built up in no other way. Time relationships take on real meaning. Reading of historical material becomes more easily understood and retained because it is integrated with first hand experiencing. Gradually students can relate their own activities with those of the past.

Unfortunately, too few well-planned educational films exist in this area of historical interpretation. Such films as "Eighteenth Century Life in Williamsburg, Virginia" are therefore of special interest. The report that one hundred prints of the picture had been booked continuously during the past year led the Editor of The Curriculum Clinic to ask the producers to summarize the reports received from users with a view to finding out how schools have used the picture, and what light these reports throw on the criteria for identifying and selecting films for classroom use. The following interesting report was prepared by Dr. Margaret Cussler of the Eastman Kodak Company's Informational Film Division in response to our query:

"Mainly we are impressed with the variety and the wide geographical distribution of the responses from users of 'Eighteenth Century Life in Williamsburg'. In a city like Baltimore, for instance, we have reports from public schools, high schools, parochial schools, country day schools, and a college; and then postal cards were received from such diverse groups as the Reciprocity Club, The Enoch Pratt Library, Sportsman's Luncheon Club, the Museum of Art and the Engineers' Club. It is enlightening, also, to see how many towns and consolidated schools are using films these days—Schiller, Illinois; Scotch Plains, N. J.; St. Croix Falls, Missouri; Zeeland, Michigan—names which incidentally remind us that many nationalistic strains are interested in the common American Tradition. Cedar Falls, Iowa, wrote in, but so did Cedar

Hill, Tenn., and Cedarhurst, N. Y.—and Castine, Me., and Hannibal, Mo., and Hopewell, N. J.—towns once concerned with matters quite different from documentary or educational films. We were also interested in knowing how the film's users feel about certain specific questions:

"First, for what grade level and subject matter area was the film best suited? We still don't know the answers to these questions because one teacher said kindergarteners (for the pictorial sections), and another said graduate students, with the consensus agreeing on the upper elementary grades and early high school years. One principal said it is 'related to almost all subjects in the curriculum of the junior high school'. Another suggested its use for the 'new social studies program for grades four, five, and six in the elementary school.' Also, it was specifically mentioned for History, English, Art, Homemaking, Industrial Arts, and Social Studies.

"Second, did it fulfill its intent as an exploratory film—in subject, in treatment, and in the use of color? Milwaukee wrote: 'The overall treatment of the subject was one of the most outstanding portrayals of one type of community life that we have ever seen, and we have been viewing miles of "educational" films in the past 7 years.'

"Third, was the close-up method effective? Since most films dealing with a restoration stress buildings and exteriors, the director wanted to avoid a dead, museum atmosphere. What he did here was to try a close-up of Life in the Colonial Period—a close-up of a few colonists out of the total pre-revolutionary population of four millions, a close-up of one town, and finally of one day in the lives of a few typical colonists. The verdict was mixed.



Courtesy Eastman Kodak Co.

The cook goes about her work with authority and skill



"Fourth, *would the run-of-the-mill chronicle of daily existence be interesting to youngsters long accustomed to a diet of Westerns?* The day we chose to depict was a day of peace, with no hint of the Revolution against the authority of the royal Governor yet to come. It was a day in the life of an ordinary citizen, a cabinet maker; what was shown was the way the colonists cooked and breakfasted and worked and dealt with each other, those commonplaces of family life, shops, inns and jails which the history books so often scorn to record. One Fifth Grader in Green Bay, Wisconsin, had to say on this: 'I liked it very well. I liked best of all the blacksmith shop where they made the horseshoes; also the carpenter shop, and the lamp lighter going along lighting the lamp and blowing it out. I liked the whole thing. Thank you for a beautiful picture.'

"Fifth, *was the film authentic?* Certain omissions in history texts made the task of producing a documentary film difficult. The research department in Williamsburg had to comb diaries and records to check such details as: What kind of a razor was used in 1770, whether it was permissible to show earthenware utensils or whether they must be pewter or wood, and how many times a colonial fork had? We breathed more easily when the film passed review by 70 museums and a score of Teachers Colleges and State Boards of Education without turning up any anachronism more serious than an odd salt cellar.

"Of course, it was inevitable that we should get some reactions that we did not expect. After you've secured Conrad Nagel as commentator and a quartette from the Rochester Philharmonic to play appropriate 17th and 18th century selections, it's disconcerting to be told, 'We thank you for this unusual silent film.'

"Many commented on how the film portrayed progress in alleviating the drudgery of housework. One principal wrote: 'In one of my own classes the film set one boy to thinking about the nature of progress. This boy was somewhat surprised at the gracious life lived in Colonial Williamsburg, and it prompted him to think about the nature of progress in America since that time. I believe that the film served, among other things, to give the boy a historical perspective which he lacked in a degree before.'

"Finally, if 'Eighteenth Century Life in Williamsburg' were to be considered an effective teaching tool, we were concerned about what professors of education would think of it. Indicative of their interest were a number of suggestions for historical films. A professor in the Horace Mann-Lincoln School, Teachers College, Columbia, wrote us: 'The film was seen by five hundred elementary children who thoroughly enjoyed it. The teachers of these children think that it is a particularly accurate and beautiful production. The color and narration add much to its appreciation. I, personally, feel it is the best educational film I have ever used with children.'

"Naturally, it was pleasant to hear from a Professor of Education at the University of Cincinnati that 'Eighteenth Century in Williamsburg' is 'a great contribution to the educational material of our time.'"

These comments from users explain the film's great



Courtesy Eastman Kodak Co.

**The son of the cabinet maker discovers that woodworking skill is not casually attained**

popularity. Its authenticity, its beauty, and its usefulness are apparent. The Curriculum Clinic hopes, in later issues to analyze detailed reports from elementary and high school teachers who have used the separate reels of the picture in their classrooms. Reels one and two deal specifically with details of eighteenth century living—food, clothes, servants, and household routine. Reels three and four portray the economic and social life of colonial times—the apprentice system, 18th century cabinet making, transportation, and social life.

It may be helpful to re-state here some familiar criteria for identifying and selecting films for instructional purposes:

1. Teachers must recognize that the text or teaching film is produced to be used primarily as a learning tool in the classroom rather than as an entertainment film. It should be used to bring into the classroom information which can be used advantageously in making more understandable a subject area, in this case, history.
2. The text or teaching film should be used where it will make its greatest teaching contribution. To use it indiscriminately at all age levels and in diverse audience situations is to show it under circumstances where it will not be allowed to make its greatest contributions.
3. Like any other teaching material, the text or teaching film should be handled as a normal classroom procedure just as a text assignment or a laboratory experiment or any other classroom project.
4. The good teaching film must not be expected to compete with the "wild west thriller" or the "Mickey Mouse" comedies. Its purpose is not primarily to entertain but rather to teach in a completely vivid, understandable, and authentic manner. To use the text film under conditions which will subject it to competition with the entertainment film is a mistake.
5. The text or teaching film must be authentic in every detail. In so far as it is, it will supplement reputable textbooks, charts, models, globes, laboratory equipment, and other useful classroom teaching materials.

Next month's Curriculum Clinic will define the various types of films available for classrooms, and discuss their use.

# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor

### ADMINISTRATION

- **A Measure for Audio-Visual Programs in Schools**—Helen Hardt Seaton—American Council on Education. Series II no. 8 40p. October, 1944. 40c. The Council, Washington, D. C.

This study discusses some of the difficulties obstructing full use of visual materials and offers basic recommendations for the development of audio-visual programs in school systems and individual schools.

A number of visits were made to cities in the East and Southeast for the purpose of discovering what use teachers were making of motion pictures and what they considered the most fundamental problems obstructing wider and more effective use. A report of these visits forms one section of the bulletin. From these experiences, and with further assistance from ten leaders of audio-visual education the author has compiled a list of recommendations for the systematic development of audio-visual programs in schools, which comprises the second part of the book.

Present trends in six cities visited would suggest practices that, by and large, may be expected elsewhere. In all but one of the cities the program was administered by a central department; in one the visual work was carried on by individual schools with some guidance from a teacher committee on visual aids. The administrative titles and jurisdiction differed, but these differences appeared to have no direct effect on the effectiveness of the program. Other factors—the vital leadership of the person in charge, his underlying philosophy, administrative support, cooperation between departments, and the like—appear to operate to a much greater degree in affecting the extent and kind of use.

The best administrative organization would appear to be one that included all types of teaching aids as part of the instructional or curriculum division of the school system.

Problems that face teachers in the use of projected materials are the physical factors that are usually an administrative rather than a teacher responsibility; provision of adequate equipment, darkened rooms, ventilation during projection and operators.

Sound film projectors are either purchased by the central department and circulated, or are directly bought by the school. The director should encourage the latter method wherever possible, and should regard the circulating equipment as a compromise measure only.

Films owned by the department are usually unavailable when needed, either because there are not enough prints of a popular subject or because some areas are neglected in favor of others. Some libraries still distribute obsolete, outdated subjects. Where films are rented the efficient method appears to be to have the central office handle the requisitions and payment.

No better method of extending and improving the audio-visual aids service can be found than in proper utilization and publicity. Conferences, demonstration lessons, in-service courses are some ways of promoting better use. Among those teachers who are using films effectively, utilization practices seem to conform to the pattern: preparation, showing, follow-up. Written tests are not in general favor as follow-up. None of the teachers reported previewing films before using, nor did they ever have a second or third showing. But all teachers agreed that these practices would improve the use of films.

One interesting method was reported by a junior high school science teacher. The day before a film is shown he and a few students remain after school and screen it. The students make notes on what they consider the important points of the film in connection with the unit being studied. After discussion with the teacher they work out the film preparation for the following day and present it to the class.

The interviews with teachers and administrators revealed that a very small percentage of teachers are now using films in their teaching. In some cases regular classroom use did not appear to run much over 10%. Furthermore, utilization practices of many of these teachers leave much to be desired. It is therefore urged that schools begin to make plans, enlisting the aid of teachers as well as supervisors. Do now what can be done now, but be sure it is a part of a developmental plan which is geared to the future and not one that is limited by the present.

The section of Recommendations is directed to those systems where a system of administering the use of audio-visual aids already exists, as well as to those planning to start such a service. The functions of a department of audio-visual education are outlined under two broad but inclusive headings: planning functions and service or operating functions. An outline of personnel and services for departments in school systems of varying size is then given. The chapter on Recommendations should serve as a measure for evaluating existing programs, as well as a guide for supervisors who are now making plans for the future.

A potential usefulness of this book is in teacher-training courses, where the classroom teacher may examine audio-visual aids problems and his own relationship to them.

### FILM FORUMS

- **Library Film Forums**—Alice I. Bryan—Joint Committee on Film Forums, 525 West 120th St., N. Y. 27. 41p. mimeo. November, 1944.

This final report of the Library Film Forum Project should be useful to groups throughout the country as a concise and practical guide in arranging group discussion with motion pictures. Many articles have been written in the three years since this project was started, but this bulletin brings together the findings in a practical form.

The Film Forum Project was sponsored by a Joint Committee representing four educational organizations: The American Library Association, the American Association for Adult Education, the American Association for Applied Psychology and the American Film Center. The Project involved the promotion of group discussion with appropriate motion pictures in public libraries throughout the nation. There were three aims of the Joint Committee in undertaking the project: (1) to stimulate the use of documentary films by libraries (2) to study the effectiveness of the film forum technique as a medium for adult education and (3) to make whatever contribution it could to furthering the war effort.

The usual procedure at each film forum was to present, at a meeting in the public library, one or two carefully selected documentary films relating to a contemporary social or economic problem followed by group discussion under the guidance of a competent leader. Book displays and reading lists were used to promote follow-up reading.

This study was held from the Spring of 1941 to June, 1943. The conclusions given in the final report are based on some 270 film forums held in over 40 libraries in all parts of the nation. They indicate a definite interest in the possibilities of motion pictures for discussion and there is a decided growth of film forums since the close of the project.—The Committee's recommendations, a summary of principles underlying the use of films for adult education, and a number of practical materials in the appendix make up this valuable brochure. It includes so much that has already been abstracted and digested that further condensation in this review is impossible. The reader is therefore referred to the report in its original form.



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### FILM PRODUCTION

- **Motion Pictures for Postwar Education**—Commission on Motion Pictures in Education, American Council on Education—The Council, 744 Jackson Place, Washington 6, D. C. October, 1944. 23 p. 20c.

The philosophy and objectives for the study of postwar educational needs for motion pictures to be undertaken by the Commission on Motion Pictures in Education is the purpose of this bulletin.

Because war films have been produced to teach soldiers, sailors, aviators and war workers it is assumed that there will be an increase in the production and use of educational films when peace comes. Films will have to be made to suit particular ends, and four types of films are mentioned; the demonstration film, the informational film, the incentive film and the provocative or discussion-type of film.

As for future film production, the Commission is of the opinion that the general procedure for careful planning, production and utilization of civilian educational agencies may very well follow the general pattern developed by the film production units of war agencies. In order to accomplish this: (1) the educational objectives of schools, colleges and other institutions in the post war period should be stated as specifically as possible; (2) we must study in detail their concrete problems and ascertain the extent to which films will aid in the solutions; (3) series of films for specific purposes must be planned; (4) they must be produced according to educational specifications; and (5) they must be followed up through programs of utilization.

The latter part of the pamphlet shows how teaching films may be related to the task of removing some of the barriers that stand in the way of democratic citizenship. Following are the barriers which appear to the Commission as hurdles to be overcome as soon as pertinent motion pictures are made: illiteracy and ignorance; indifference and irresponsibility; lack of understanding of the democratic process; ignorance of history; ignorance of science and technology; physical and mental infirmity; and social inflexibility.

As a prospectus of postwar needs of the American people, this book gives a very negative picture. It presents a kind of decadent society which will be rehabilitated by the magic of a few sound films. Would that the Commission had set itself along a much more positive and constructive course, such as the one envisioned by the National Resources Planning Board on the subject of Postwar Planning. Moreover, the finest collection of motion pictures cannot be produced or utilized in a vacuum. They must be part of the warp and woof of postwar society, and not a dose of medicine to be administered at regular intervals. In other words, these films should be made under the direct supervision of the competent agencies that are now being created for postwar living, with the help of motion picture specialists, such as those that comprise the Commission.

- **The Factor of Motivation in Learning as Applied to the Making of a Teaching Film**—John L. Hamilton, U. of Minn.—*Journal of Educational Psychology*, 35:423-31 October, 1944.

Better films can be made when more of the principles of learning are considered in the planning of films. One of these principles is that learning takes place only when there is proper motivation. Most films used in the classroom have little or no motivation, because the medium is considered to be sufficiently stimulating. The contention is that within each film the principles of learning should be included, thus requiring a stimulating beginning for motivation.

The following principles have been adapted to educational films and are concerned with motivation:

- 1) Emphasis on meanings and relationships contribute to motivation. There should be a pointed, concise opening sequence in which the best methods of the camera's own technique are used.
- 2) Interest, attitudes and purposes must be developed first. In a film as *The River* it is itself a kind of motivation for learnings outside the film.
- 3) Goals and standards to be met function successfully as incentives only when adapted to pupil ability. We cannot expect a single film to suit all age and grade levels. Too seldom does an educational film state at the outset what should be learned from it.
- 4) Definite objectives are necessary for clarity.
- 5) Use pupils' own interests for motivation.
- 6) There should be specific suggestions and directions for learning, as "This is important", or "This should be remembered."
- 7) Recognize the film's limitations and motivate the learner to seek knowledge through other means.

### UTILIZATION

- **Developing Social Concepts through Instructional Films**—V. C. Arnsperger and Mary Emile Windle—*School Management*, 14:3. September, 1944.

Anecdotal notes on desirable social concepts that were developed in connection with the showing of sound films in elementary classes, with special reference to Encyclopedia Britannica Films such as "The Southeastern States", "Western China" and others. The article clearly illustrates that much in the use of a film depends upon the context in which it is presented and on the ability of the teacher.

### FLAT PICTURES

- **Better Captions for Picture Study**—M. Melvina Svec, State Teachers College, Buffalo, N. Y.—*Journal of Geography* 43:266. October 1944.

This is a report of a study made of the captions that accompany pictures in textbooks and other illustrative materials. Among the faults noted are: the ready-made captions do not usually refer to concepts in the photo; they use phrases, not sentences; they contain a needless repetition of words.

The challenge is lacking to raise questions of relationships seen in the picture.

Suggested standards for judging captions are given, with the note that they are pertinent for judging any type of picture projected, still or motion pictures: 1. The caption should provoke examination of the picture. 2. It should present an idea in clear and correct form. 3. It should employ a variety of ways of expressing ideas. 4. It should use properly graded vocabulary and concepts.

Since a single picture may be used for a variety of purposes, it is sometimes preferable to have no caption, allowing the teacher to vary the presentation by composing special captions.

### PERIODICALS

- **Sight and Sound**—Quarterly publication of the British Film Institute, 4 Great Russell St., London W. C. 1 vol. 13, no. 50 July, 1944.

One noteworthy article in this issue of *Sight and Sound* is "Planned Production" by George H. Elvin, Secretary of the Association of Cine-Technicians. One of the wartime activities

(Concluded on page 33)

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- 258 Attaching and Aligning Wings
- 296 Building a Wooden Rib
- TF 1-160 Aerodynamics: Air Flow
- TF 1-245 Aerial Navigation: Maps and the Compass



**INDUSTRIAL ARTS**

- 50 The Bevel Protractor
- 54 Sectional Views and Projections, Finish Marks
- 59 Boring to Close Tolerances
- 190 Oxy-acetylene Welding Light Metal
- 240 Filing an Internal Irregular Shape



**SCIENCE**

- 173 X-Ray Inspection
- 175 The Electron
- TF 1-133 Modern Weather Theory
- TF 1-472 Principles of Radio Receivers
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## QUESTION BOX ON FILM PRODUCTION

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Evander Childs High School, New York City

HARDY R. FINCH, Editor

Head of the English Department  
Greenwich High School, Greenwich, Conn.

**QUESTION:** I just received a telephoto lens for my 16mm. motion picture camera. Comparing the F stops on this lens with my regular lens I was greatly puzzled to find that there is a marked difference in the size of the openings, even though the F stops read the same. Without going into too much mathematics or physics, can you please tell me whether the larger diaphragm openings on the telephoto call for adjustment in lighting or camera speed?

**ANSWER:** Heeding your proscription, this answer, like the dentist's proverbial caution before drilling, will hurt only a little, mathematically speaking.

You must remember, that the F number is a relative term. It represents the ratio of focal length of the lens divided by the working diameter of the diaphragm opening. For example, your regular 16mm. lens has a focal length of 25mm. or one inch. Thus, if this lens were opened to a diameter of  $\frac{1}{4}$  of an inch its F stop is equal to  $F\frac{1}{4}$  or  $F4$ .

Before taking up the telephoto lens, let's review two simple observations with light. A book held three feet from a reading lamp will be nearly three times as bright as one held five feet away. This is based on the optical principle that the intensity of illumination varies inversely as the square of the distance from the source of light. ( $3^2=9$ ;  $5^2=25$ .) You can prove all this with the aid of a good lightmeter, which has all the needed mathematics built into it.

In playing with a flash light in a darkened room, you must have observed that the circle of light thrown on a wall ten feet away will be greater (but not as bright) than the circle only a few feet away.

With these two points in mind, let us examine a telephoto lens, say of three inches focal length. This means that instead of having the film one inch (standard) from the lens, it is now three inches away. Therefore, if this telephoto had the same sized opening as your standard lens, the same amount of light would enter the lens, but only  $\frac{1}{9}$  of that light would reach the film. Using the formula for relative aperture, you will find that an opening of  $F4$  on this lens calls for a working diameter of  $\frac{1}{4}$  of an inch, permitting nine times as much light to enter. You can readily see then, that all the adjustments that you are concerned about, have been taken care of by the manufacturer.

One more word of advice. Do not be disturbed to find your pictures with the telephoto magnified. This is due to the positioning of the rear lens which acts as a magnifier of the image formed by the front element of your telephoto.

**QUESTION:** What can I do to prevent my films from being scratched up more than necessary?  
Can scratches be removed?

**ANSWER:** Dust and dirt are the greatest enemies of film. The first place to look for them are in the camera itself. Before each loading be sure to examine every nook and corner of your camera for any specks. A fine camel's hair brush is an important adjunct to any careful amateur's equipment. Also be sure to clean the film gate before each threading to remove any emulsion particles that may have been left from the previous reel.

The projector is the second "breeding" place for dust and dirt. The film gate of the projector is the greatest contributing cause of film scratches. Until such time when manufacturers invent a dust free gate, projectionists must

exercise eternal vigilance in keeping it free from grit and grime.

Film cleaning fluids, basically doubly distilled carbon tetrachloride, can be used to remove oil and finger marks. Be sure to soak the velvet cloth thoroughly before cleaning your film with it. Directions come with each bottle.

Since most amateurs use their originals both for editing and projecting, it may be advisable to send their films for a hardening up process. This makes it resistant for some time to dust, oil, or finger marks. It does not make it "scratch-proof." That is another problem for inventors.

For the answer to your second question I am indebted to Mr. J. Henry of the Comprehensive Service Corporation of New York. Scratches are easily removed if they appear on the shiny side of the film. Scratches on the emulsion side mean only one thing—that part of a picture has been removed. If minor details of the picture have been lost they can easily be concealed by the Recono Process. This consists of treating each side of the film first mechanically, by removing dust and oil, followed by the chemical liquefaction of the emulsion. In the latter process new emulsion fills the spaces left by the scratches. This results in a complete rejuvenation of old film, only in so far as emulsion is concerned.

Having witnessed a demonstration of such process I can testify to the accuracy of the latter statement.

**QUESTION:** We would like to include a few self-written or animated graphs in our forthcoming film. We are sure that it's more interesting to watch the curve grow than to see the finished products. Please give us a few simple directions how to proceed. Thank you.

**ANSWER:** Animations are best made with cameras that are provided with the single-frame release. However, a little practice in flicking the exposure button with the open, unloaded regular camera, will give you skill in releasing no more than one or two frames at a time.

Having mastered this technique, your next step is the production of the graph, itself. Printing or writing is easier on the eye when the reading matter appears white against a dark background. Therefore you proceed as follows:

Load your camera with positive or negative film. Place your camera on a tripod or other rigid support. Attach firmly your white cardboard or sheet against a wall, so that in your viewfinder the edges will not show. Having made all adjustments for emulsion speed of film, light reading, and distance, you may outline very faintly in white chalk the shape of the curve. Check with your viewfinder to see that the graph is properly centered in the field of view.

Using India ink, and beginning at the bottom of your outlined graph, place a small stroke at a time over the chalk line. Flick the exposure button only after you have removed your hand, otherwise your audience will catch you in the act.

It is best to remember that the smaller and more uniform the strokes the smoother the growth of the curve will appear. After the last stroke run at least three or four feet of extra film to give the audience an opportunity to study the complete curve.

If you have your own dark room you can develop this film in a special contrasty developer such as D II. Consult February 1944 issue of EDUCATIONAL SCREEN for details.

If you have reversal film in your camera you will have to use white ink against a black background. The film manufacturer will then do the processing for you.





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# Teacher Committee Evaluation of New Films

L. C. LARSON, Editor

Ass't Prof., School of Education  
Consultant in Audio-Visual Aids  
Indiana University, Bloomington

Assisted by CAROLYN GUSS  
and ELIZABETH MEANS  
Extension Division  
Indiana University, Bloomington

## Training Table

(Educational Film Library Association, 45 Rockefeller Plaza, New York 20, New York.) 24 minutes, 16mm. sound—color. Sale price \$125 less 15% educational discount. Produced by Associated Screen Studios for the Royal Canadian Air Force. Apply to distributor for rental sources.

This film depicts the work being done by the R. C. A. F. to insure proper diet for all members of its force; thus indicates some of the fundamental principles of good diet.

Opening scenes show candidates at recruiting centers being selected on the basis of aptitude and mental examinations. Subsequent scenes show the selectees being assigned to training for specific jobs on the basis of further examinations.

The following sequence, beginning with pictures of various activities at the airport, is devoted to drawing an analogy between the body and an aircraft—carbohydrates and fats being comparable to fuel; proteins, to repair parts; vitamins to the spark in the ignition system.

Vitamins A, D, B<sub>1</sub>, B<sub>2</sub>, and C are treated somewhat in detail. For each vitamin are given its source, its benefits, and the results of its omission from the daily diet. Also shown are the basic food groups. The commentator states that Air Corps dietitians supervise the inclusion of these foods in the menus, their preparation, and analysis for purity.

Next are shown three meals—breakfast, lunch and dinner—which are woefully lacking in the important nutrients and which contain only one-tenth the necessary minerals and vitamins. Following shots show these same meals replaced by meals which are well-balanced and nutritious. In some instances substitutions were all that was necessary; in others supplementation was also required.

Views of R. C. A. F. laboratories evidence their constant research and contribution to the wise choice and best preparation of food. The film closes with a series of shots showing the routing of rations from the supply depot to the airman's mess hall; and, as three typical well-balanced R. C. A. F. meals are shown, the commentator explains that rations are selected, balanced, and prepared to assure health.

**Committee Appraisal:** The committee feels that "Training Table" is an outstanding film on general nutrition. Even though the film is addressed to the personnel of the R. C. A. F. nevertheless the information provided on food is of vital importance and interest to school and adult groups in the United States. Highly recommended for use in classes on intermediate, high school, and college levels and by adult groups interested in the importance of a sound diet to insure maximum physical efficiency.

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

## Start In Life

(British Information Services, 30 Rockefeller Plaza, New York City) 22 minutes, 16mm. sound. Produced by British Ministry of Information, London, England. Apply to distributor for terms governing purchase or rental.

This is a British documentary film that shows how England is caring for expectant mothers and children from infancy through school days. It begins with Mrs. Anton, an expectant mother, visiting a welfare center where she receives a careful examination. The commentator states that Mrs. Anton calls each month and that because she appears to be perfectly normal is asked to have a home delivery. Next is shown a midwife caring for mother and child, directing the maid in her duties and starting the records that will be kept during the first five years of the child's life. Picturization of the work of the Welfare Society includes yearly examination, keeping of consistent health records, immunization against diphtheria, distribution of orange juice and cod liver oil and group teaching of mothers.

The next part of the picture deals with the work of the nursery school. Mrs. Anton is shown bringing her seven-month old baby to the nursery before she goes to her defense job. The activities include bathing, feeding, playing and medical examination—the essentials needed to insure proper development.

The picture then deals with children entering the junior school at the age of five. Activities for the day include mid-morning milk lunch, hot noon lunch, rest periods on cots, and an interesting physical education program fitted to the needs of the various ages.

Special schools are provided for the crippled and under-nourished children. The program is adapted to their restricted abilities. Outdoor classes are held whenever possible. Correctness of posture and a nutritive diet are emphasized.

The last scenes show how evacuees live in rural centers. Community activities include gardening, hockey, manual training, games, and free play. The commentator explains that after the war these centers will be used for summer vacations for under-privileged children.

**Committee Appraisal:** Good for showing the pre-natal and postnatal facilities made available by the British government to expectant mothers, mothers, and children. This film should be particularly useful for teachers' meetings, parent-teachers' groups, social workers, and university classes in education and sociology.

## You the People

(Teaching Film Custodians, 25 West 43rd Street, New York City 18) 21 minutes, 16mm. sound. Produced by Metro-Goldwyn-Mayer. Three-year lease \$60. Apply to distributor for rental sources.

This film, one of the "Crime Does Not Pay" series, deals with the operations of a corrupt city political machine. It begins by showing the narrator taking from the files a folder marked "election fraud" and stating that the film will treat this dangerous and inexcusable practice which is too prevalent in America. The scene shifts to a large hall where a crowd is assembled to hear Frank Carter, the candidate opposing the machine's present mayor. Carter does not proceed far in his address until members of the city's political machine surreptitiously sneak in and by tampering with the light switch, cause so much confusion that the crowd leaves in frenzied disorderliness.

(Continued on page 32)

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Subsequent scenes follow the activities of this band of unscrupulous politicians as they disrupt a radio broadcast of the clean government league, extort money from city employees and business men for the mayor's campaign fund, and plaster the town with the idea that no one's vote makes any difference and that the same machine is backing both candidates.

When Bill Wright, a Civil Service employee, questions the legality of employing fifty new clerks during the election campaign and refuses to put through the order, his superior fires him. Later Bill Wright, having prepared a report of his case, is beaten up while on his way to the broadcasting station where he is scheduled to go on the air with his story.

The last sequence of the film pictures the machine's last desperate attempts to swing the election for their candidate. Ballot boxes are stuffed, votes bought, honest citizens dissuaded from voting. The climax shows Bill Wright discovering the print shop's plate for the counterfeit ballots. As he and his friend are leaving, the racketeers arrive and open fire on them and manage to kill Bill's friend. In an attempt to cover up the discovery of counterfeit ballots as soon as election returns are reported and their candidate in by a safe margin, they go to burn the warehouse where the ballots are stored. Fortunately Bill Wright and police intercept their plans. As a result, the morning paper carries bold headlines indicting the mayor-elect and his entire machine.

**Committee Appraisal:** This dramatized case study treats the operation and effects of a corrupt political machine. It emphasizes that each citizen should exercise his right of franchise. The certain large city and the dishonest politicians are portrayed in such a manner as to be representative of any American city under the control of unscrupulous politicians. Good organization, direction, and photography enhance the value of the film. Recommended for use by social science classes on high school level, sociology classes in college, and general community groups. Especially timely during election campaigns.

**Reward Unlimited**

(Office of War Information, Bureau of Motion Pictures, Washington, D. C.) 11 minutes, 16mm. sound. Produced by Vanguard Films, Inc. for U. S. Public Health Service. Apply to distributor for rental sources or terms governing purchase.

This dramatization of the great need for Cadet Nurses follows Peggy from the time she decides to leave her position with a plate glass company through graduation from nurses' training.

The opening scene shows Paul, a young lieutenant in the infantry, on a picnic with Peggy. A conversation revolving around the topic of his amphibious training is culminated by an embrace and kiss, which evoke Paul's proposal. But since Paul realizes that he must care for his mother and wants to postpone marriage until the end of the war, Peggy decides to quit her present job and go into work more essential to the war effort.

The next scene shows Peggy "seeing her soldier off." On her way from the station she stumbles and falls. The lady who is following, is concerned about the injured knee but Peggy is concerned about the injured pair of nylon hose. Coincidentally the lady is a nurse who invites Peg into her home and administers first aid. In the course of the conversation she drops just enough information about the urgent need for nurses to clinch Peggy's decision to become a nurse.

Peggy is next shown at home attempting to convince an obdurate mother that her decision is a wise one. Apparently Dad is so preoccupied with the evening paper that his daughter's arguments do not penetrate his consciousness. An hour spent in extolling the advantages of signing up as a volunteer finds Peg's mother still adamant in her opinion that nursing is beneath her daughter's dignity, but finds Dad nonchalantly arising from his easy chair and, with a fond arm around his daughter, giving his parental consent and blessing. Mother, too, then agrees.

Scenes follow Peggy through her training and graduation.

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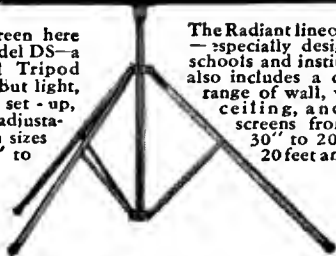
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As a graduate nurse she enters little Jimmie's room to assure him that his bad dream is not a reality and that soon he will be well. As she prepares to leave, Jimmie shyly admits that he likes her the best of all the nurses because of the inside shine that shows through her eyes. With a smile she thanks the small patient and says, as she leaves, "That comes from being happy."

The film concludes with commentary to the effect that any girl who is between the ages of eighteen and thirty-five, a high school graduate, in good health, and interested in nurses' training should contact the nearest hospital or write Box 88, New York.

**Committee Appraisal:** A dramatic film which presents in an interesting and informative manner the nation's need for Cadet Nurses. The story adds to the film's appeal to young women and parents. Serves admirably the purpose for which it was produced. Recommended for use with senior high school and general community groups.

## The Literature in Visual Instruction

(Concluded from page 26)

that may be worth retaining in peace is the Ministry of Information and especially its film and publication activities.

With respect to films, the author states, it has provided a coordinating channel for all film production. Today films are planned and not left to a field of competing interests. The Film Division of the M. O. I. is responsible for all film requirements of government departments. It issues and approves the production of films for theatres. It controls the Crown Film Unit which has a film production record second to none. On the non-theatrical side, it has organized distribution by a Central Film Library for all civilian government departments and organizations. The library has 14,000 copies of 800 titles

nearly 500 of which have been produced since 1940. Mobile units give 1400 shows each week.

In peace-time the theatrical side of its activities can continue, especially to facilitate reconstruction. Government subsidy is necessary to ensure the full development of the documentary and educational films for the benefit of the community. A statement of policy representing the Association of Cine-Technicians on this matter is already in print. It is called "Documentary and Educational Films: a Memorandum on Planning for Production and Use in Post-war Britain", the Association, 2 Soho Sq., London W. 1.

### SOURCES

- **Recreation**—compiled by Lili Heimers, director, Teaching Aids Service, and edited by Margaret G. Cook (Librarian)—*New Jersey State Teachers College*, Upper Montclair, N. J., Part I (30 pp.) and Part II (66 pp.) mimeo. \$1.00 (stamps not accepted). Copyright 1944.

A tabulation of charts, exhibits, field trips, films, slides, filmstrips, maps, pictures, posters, publications, recordings and transcriptions dealing with "Recreation for All Ages." Chapter I gives general information as to sources of material on Administration and Leadership in Recreational Activities. Titles of other chapters are: II Camping, Hiking and Scouting; III Parties, Dramatics and Festivals; IV Hobbies.

An alphabetical index enables the user to find readily material on any particular subject, such as archery, bicycling, carving, dolls, first aid, folk festivals, handicrafts, holidays, Indian lore, music, photography, puppets, radio, rocks, and minerals, skating, songs, weaving, etc., etc.

- **Teaching Materials for Industrial Education**—Chris H. Groneman, Texas A. and M. College—*Industrial Arts and Vocational Education*, 33:314, 365, 411 October, November, December, 1944.

A compilation of pamphlets, most of which are free.



# News an

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## February Regional Institutes in Minnesota

During the eight-day period from February 10 through 17, the University of Minnesota Extension Division will hold a series of regional institutes in five cities of the State. The schedule is as follows: February 10—Owatonna; February 12—Duluth; February 14—Crookston; February 15—Alexandria; February 17—Marshall.

The purpose of these institutes is to bring about an exchange of valuable experiences in audio-visual education between persons engaged in this work throughout the State, to report new developments in the field, and to help many schools get started who wish to begin a program of audio-visual education after the war crisis has passed. It is felt that especially in this day of limited travel regional institutes will carry out these purposes much better than a central institute at the University. Regional institutes have not been held by the University Extension Division for some time and this year's program is an experiment to determine how effective they can be in reaching the educators of the State. The attendance will largely determine the possibility of holding more regional institutes in subsequent years on other subjects.

The program will include remarks by J. M. Nolte, Director of University Extension; W. A. Andrews, Director of graded elementary and secondary schools of the State Department of Education; and Professor G. Lester Anderson of the College of Education. One panel discussion will be held on the advantages, limitations, and utilization of all types of visual aids. Another panel discussion will be entirely devoted to problems related to starting a school program in audio-visual education. Panel members will include Paul Wendt, Director of Visual Education Service at the University; Harold Bauer, Superintendent of Schools at Winona; Ervin Nelsen, until recently Director of audio-visual aids, Virginia, Minnesota; M. I. Smith, Director of audio-visual aids at Hibbing, Minnesota; and G. W. Remington, Field Adviser, University Extension Division, whose duties include visual education work. This panel will be augmented in each of the above cities by local leaders in audio-visual education who can speak for their section of the State. Finally, there will be a demonstration of utilization of integrated visual aids in the classroom. It is planned to start the meetings at 10 o'clock in the morning and to continue until 4 or 5 o'clock in the afternoon.

## Indiana Radio Conference

The Indiana Chapter of the Association for Education by Radio met at Indiana University, Bloomington, on Saturday, December 9 to discuss the utilization of radio for education. Blanche Young, president of the Indiana Chapter and radio consultant for Indianapolis Public Schools, presided over the all-day program. Mr. L. C. Larson, Indiana University, led a panel discussion on "The School's Role in the Utili-

# Notes

zation of Audio Aids" at the morning session, following the showing of the BBC film *Lessons from the Air* and a panel discussion on "The School's Role in the Production of Radio Programs."

The afternoon meeting was devoted to a discussion of "Implications of Frequency Modulation for Education," and a showing of the General Electric and Army training films on FM.

## "Combat America" Released for War Bond Showings

The War Department has released exclusively through the Office of War Information, 16mm. technicolor prints of the film *Combat America*, which was made by Major Clark Gable on order of General H. H. Arnold, Commanding General, U. S. Army Air Forces. 300 prints of this 63-minute film have been made available to the Treasury Department's War Finance Division for War Bond promotion exclusively during the month of January. The film will be booked only for war bond rallies and showings where a War Bond is the price of admission. Bookings will be through the 16mm. chairmen of the state War Finance Committees in cooperation with 16mm. educational and commercial distributors. The special promotion campaign is directed by Merriman H. Holtz, Motion Picture Consultant of the War Finance Division in Washington, in cooperation with OWI's film division under Taylor Mills, Chief, and C. R. Reagan, Associate Chief.

*Combat America* was made as an orientation film for aerial gunners. It follows the Flying Fortress crews of the 351st Bombardment Group from the end of their training in this country, through operational training in England where they become part of the Eighth Air Force, to actual combat over Germany. In the film Major Gable serves as writer, director, actor, and narrator. He and two of his camera crew, Captain Andrew J. McIntyre and Master Sergeant Robert Boles, were awarded the Air Medal for obtaining unusual air combat footage.

All January bookings of the film will be made without charge; but beginning February 1, *Combat America* will be officially released for general showings at the regular service charge for OWI films.

## New York Educators Attend Television Program

The Visual Instruction section meeting on the December 8th program of the New York Society for the Experimental Study of Education was concerned exclusively with the topic "Television in Education."

A telecast in the Television Studios of Columbia Broadcasting System opened the evening's program, which was under the chairmanship of Mrs. Esther L. Berg. Talks were given by Gilbert Seldes, Program Director of C. B. S. Television Studios; Miss Rohama Lee, Chairman of E. F. L. A. Television Committee; Lieut. Lyle Stewart, Officer-in-charge U. S. Navy Training Aids Section, 3rd Naval District; Maurice L.



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**SECOND FREEDOM** . . . . . 17 Minutes

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### Chicago Film Workshop Programs

The Chicago Film Workshop in Adult Education which was organized in November under the sponsorship of the Adult Education Council, gives adult educational counselors the opportunity to preview films and provides information on the kind of films there are on specific subjects, how they can be secured and used effectively.

The first meeting, in November, was purely experimental. Three films on various subjects were shown: *Portugal*, *Tyneside Story*, *Global Air Routes*. Questionnaires were distributed to determine how the Workshop could best serve the educational advisers present. An analysis of the data collected showed that the majority requested programs built around a specific subject.

In the light of that information, the second open meeting was built around the subject, "Understanding Latin America". Again three films were shown: *The Bridge*, *The Amazon Awakens*, (both films from the Coordinator of Inter-American Affairs) and *Brazil*, a March of Time film. No discussion was used at this meeting.

The third meeting, on the subject of Labor and Management Relationship, was presented in a slightly different way. The films selected were: *A Man and His Job*, *Partners in Production* (both from National Film Board of Canada) *Valley Town*, produced by the Sloan Foundation. Two points of view were presented in the discussion . . . one from the point of view of Labor, the other from Industrial Management. Evaluation blanks were filled out by those in attendance—one on the quality and content of the films, the other on the effectiveness of the techniques utilized by the discussion leaders.

The fourth program, given January 12, was on the subject of Juvenile Delinquency. The first film shown was *Youth in Crisis* (March of Time) which presents the problem of delinquency. In the second film, *The Case of Charlie Gordon* (National Film Board of Canada) a Canadian community organizes to avert delinquency by arranging for apprenticeship jobs for

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their young boys. The third film, *A Criminal Is Born*, (Teaching Film Custodian film) is a dramatic attempt to show parents how easily children can become delinquent when insufficient interest and attention has been given to their upbringing. Present at this meeting was a Resource Board of Specialists who discussed the films and demonstrated how these films can be used effectively. Lists of bibliography and related films were distributed.

Plans for future programs are under way and will cover the following subjects: postwar employment, postwar housing, rehabilitation, nutrition, minority groups and child guidance.

### Francis W. Noel to Assist in Educational Reconstruction of Europe

Mr. Noel, formerly Lt. Commander and Officer-in-charge of the Training Aids, Utilization and Evaluation Section, Bureau of Naval Personnel in Washington, has been released by the Navy to take over his new appointment as consultant on audio-visual education to cooperate with the Delegation to the Conference of Allied Ministers of Education in London. He will leave for London at an early date and will be associated with Dr. Grayson Kefauver, who was delegated about a year ago by the U. S. Department of State, to study the problems of rehabilitation in the occupied countries of Europe. Mr. Noel will be particularly concerned with the possibilities of the use of audio-visual aids in these devastated countries and will make available to them information on films as well as the experiences of our educational institutions in the use of audio-visual materials.

### Visual Meetings in Illinois

A series of five regional conferences on the utilization of audio-visual aids were conducted during the week of November 27-December 1 throughout Illinois, with the public schools in the following cities acting as hosts for their respective sections of the state: Bloomington, Rockford, Galesburg, Jacksonville, and Mount Vernon Township High School.

Speakers at the meetings included E. C. Waggoner, Director of Science and Visual Education, Elgin Public Schools; Alvin B. Roberts, Principal, Haw Creek Township High School, Gilson; S. E. Alkire, Superin-

tendent, Griggsville Public Schools; Neil F. Garvey, Visual Aids Service, University of Illinois; Walter M. Johnson, Director of Visual Aids, University High School, Urbana; H. E. Erickson, Radio Corporation of America, Chicago; Roger Zinn, The Jam Handy Organization, Detroit; Roger Albright, Teaching Film Custodians, New York.

### New Company Produces First 16mm Entertainment Film

A new enterprise, called Major 16mm Productions, Hollywood, has completed production of *Sundown Riders*, the first feature length entertainment picture made by and with professionals and offered for unrestricted exhibition, according to a recent announcement in *Motion Picture Herald*. The film was photographed in Kodachrome on standard amateur model 16mm camera equipment, by Alan Stensvold, and directed by Lambert Hillyer from a script by himself. Producers are Stensvold, William and H. V. George, Russell Wade and Jay Kirby. The latter two also have principal roles in the film. The sponsors state that the story, which resembles the Hopalong Cassidy Westerns, was prepared in collaboration with schools, churches and parent-teacher organizations.

The objective of this group, it is claimed, is to find out by positive test the extent and character of the 16mm market. The sponsors plan to produce three pictures as a trial. Mr. Stensvold, long experienced in the ad-film field, pointed out that there now is government approval for use of film and other materials in making straight entertainment films in 16mm, providing they mesh somehow with the war effort, inclusive of meshing by way of reducing juvenile delinquency. It is under this provision that Major 16mm Productions expects to be able to place in schools and churches an entertainment film for which admission can be charged successfully, the profits from the exhibition to finance the other filmic activities of churches or schools concerned.

### British Film Production

Thomas Baird, Director of the Film Division of the British Information Services, announces that J. R. Williams, Head of the Non-Theatrical Section of the Division, has returned to New York from a two-months' "refresher" visit to England, where he has been observing at first hand the effects of the war on film production in the Ministry of Information.

During the past year, loans on more than 150 pictures have been made by the Film Division to schools, churches, clubs and professional associations throughout the country.

Press reports from London on the opening of the new British Ministry of Information picture, *Western Approaches*, declare this to be "the greatest sea film ever made". It is the first feature documentary in Technicolor ever made by the British Government. Never before has anyone attempted to film the Atlantic in color. In production for nearly two years, it will be shown in the United States this month. The film relates the story of 24 men, survivors of a torpedoed merchantman, who spend 14 days in a lifeboat in the Atlantic, and is a fitting tribute to their courage.

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HIT THE ICE

#### DONALD O'CONNOR

the people's own young favorite in

THIS IS THE LIFE  
TOP MAN  
CHIP OFF THE  
OLD BLOCK

#### DEANNA DURBIN

. . . greet singing star in

CHRISTMAS HOLIDAY  
HERS TO HOLD  
HIS BUTLER'S SISTER

#### FOLLOW THE BOYS

an all-star cast in a story of the USO Camp Shows in the United States and overseas.

#### PARDON MY RHYTHM

with Gloria Jean, supported by Patric Knowles and Bob Crosby's orchestra.

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### THE MERRY MONAHANS

A great human story with Donald O'Connor and Jack Oakie.

### THE CLIMAX

A Technicolor musical, starring Susanna Foster, Boris Karloff and Turhan Bey.

### SAN DIEGO, I LOVE YOU

starring Jon Hall and Louise Albritton, supported by big-name comedians.

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# Current Film News

■ **ENCYCLOPAEDIA BRITANNICA FILMS, INC.**, 20 North Wacker Drive, Chicago 6, have released the following new Erpi classroom films:

**Housing in America**—produced in collaboration with Harold Clark, Ph.D., Teachers College, Columbia University. In this reel, the "dream" of modern technology is contrasted with the inadequate houses in which most of us continue to live. The film creates an awareness of physical surroundings, their influence upon man and his ability to control them. Suggestions are given on how to make houses meet the standards for pleasant and healthful housing.

**Water Birds**—produced in collaboration with Arthur A. Allen, Ph.D., Cornell University. Authentic material on certain of our American birds is presented, depicting their physical characteristics, habits, environment, adaptivity and care of the young.

**Care of Pets**—produced in collaboration with Ernest P. Walker, National Zoological Park, Washington, D. C. This film dramatizes the proper care of various household pets—the canary, tropical fish, cat and dog. In delightful home scenes, pupils may see other children enjoying their little friends and providing for their needs.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, report the release in 16mm. sound of an important and timely film concerned with the rehabilitation of limbless war casualties, called:

**Back to Normal**—a 2-reel subject revealing the part played by modern science in the making and fitting of artificial limbs by means of which disabled persons are able to follow their old occupations or work at new trades which are taught them at Government Training Centres. Participating in the film are former patients of Roehampton, one of Britain's hospitals devoted to the treatment of limbless war casualties, as they are today, working, and enjoying their recreation and sports like other people.

A woman who lost a leg during the blitz tells about herself and is seen actively taking care of her home and family. Next comes a young couple dancing. The man lost both legs while serving in the Navy; the girl lost a leg in an air raid.

A postman seen hurrying along a country lane lost a leg in the last war and has been delivering letters for twenty years. A leather craftsman with two amputations below the knee, operates a heavy treadle machine all day. A child, who is seen at games with other children, lost a leg in the blitz when only eleven. Other cases are an electrician with a thigh amputation and a man who lost a leg who now drives a truck.

The film shows how disabled persons are taught to use these new limbs, and

how the joint on a modern artificial leg can be locked and set at various tensions, permitting its wearer to sit down and stand quite naturally.

It is a revealing film—detailed and explicit in the treatment of the subject; and lastly, it urges that, although the State accepts responsibility for these men and women, the final responsibility rests with the community to accept and to judge them, not by their disabilities, but by their abilities.

■ **CASTLE FILMS INC.** 30 Rockefeller Plaza, New York 20, announce that sixteen supervision training films produced by the U. S. Office of Education, may now be purchased from them, the contractual distributor of all USOE visual aids.

**Problems of Supervision**—title of this new series of 16mm. sound films—has been designed to aid in the training of foremen and other supervisors. Each picture takes up a problem of supervision, raises questions commonly faced by supervisors, and suggests practical ways of meeting the problem. The films do not give "final answers" but do suggest practical ways of meeting such problems and provoke thought and discussion.

Titles of the sixteen films are: "A New Supervisor Takes a Look at His Job," "Planning and Laying Out Work," "Maintaining Good Working Conditions," "Working with Other Supervisors," "Introducing the New Worker to His Job," "Instructing the Worker on the Job," "Placing the Right Man on the Job," "Supervising Workers on the Job," "Supervising Women Workers," "Maintaining Workers' Interest," "Every Minute Counts," "Improving the Job," "Main-



Taken from "Problems of Supervision"

taining Quality Standards," "Using Visual Aids in Teaching," "The Supervisor as a Leader" (2 parts).

There are no accompanying filmstrips in this series, but instructor's manuals may be obtained from the Division of Visual Aids, U. S. Office of Education, Washington 25, D. C.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago 13, have obtained the following short subjects for their Filmosound library:

**Living Flowers**—1 reel—a new nature-study sound film showing the life cycle of several types of butterflies.

**Masters of Sacred Music**—1 reel—presents some of the major contributions made to sacred music by Beethoven and Bruckner, and the scenes enriched by their lives. Selections include Beethoven's Fifth Symphony, Symphony Pastorale, Missa Solemnis, Symphony Eroica and Bruckner's Fourth Symphony.

■ **YOUNG AMERICA Magazine**, 32 E. 57th Street, New York 22, N. Y. through its new subsidiary unit, the Film Division, is engaged in the production of 16mm sound motion pictures for social studies classes. It is announced that the films are planned, written and produced solely for classroom use. The first two subjects in the series are now ready—

**Plastics**—the story of this important new industrial development.

**Food**—the history of its preservation. The films, about 15 minutes running time, and graded for 6th through 12th grades, are available for rental only, and are accompanied by a complete lesson outline, which is sent out one week before the showing date. This includes a film summary and discussion program.

■ **THE COORDINATOR OF INTER-AMERICAN AFFAIRS**, Motion Picture Division, 444 Madison Ave., New York 22, continues to furnish its depositories with prints of new films on South America. Among the most recent are four Julien Bryan productions, two from the U. S. Office of Strategic Services, and one Walt Disney travelog. They are, respectively:

**Atacama Desert**—showing life and industry, particularly mining, in the hot desert of northern Chile.

**High Plain**—story of the descendants of the Aymara tribe living on the Bolivia plain.

**La Paz**—a film journey through Bolivia's capital city.

**Lima Family**—a day in the lives of the members of an upper-class family.

**Belo Horizonte**—story of Brazil's "planned city with a plan," one of most modern cities in the world.

**Sao Paulo**—a study of progress in Brazil's second largest city.

**The Amazon Awakens**—a color film which tells the fascinating story of the Amazon River Basin, its history, industrial progress and possibilities for its future. Many of the sequences are done in true Disney animated form.





## "COURAGEOUS MR. PENN"

This new 16mm sound motion picture based on C. E. Vulliamy's biography of William Penn, is a stirring portrayal of the character and achievements of the great Founder.

William Penn and his times are brought to life with dramatic vividness as the film shows the fearless Quaker leader fighting for religious freedom and civil liberty in England during the reign of Charles II; the King's grant to him of land in America; Penn's first memorable crossing on the famous ship, "Welcome"; steps in organizing the new colony; his peaceful relations with the Indians; establishment of the

Commonwealth of Pennsylvania under Penn's governorship.

"COURAGEOUS MR. PENN" (9 reels) with Clifford Evans as Penn and Deborah Kerr as his loyal wife, highlights the life of a great man in American history. William Penn fought religious intolerance and devoted himself to the betterment of human society and to the establishment of those principles of Government which were later to become the foundation of our American democracy. The film is especially timely and valuable for that reason.

*Write to our nearest office for rental rates and booking dates.*

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Scenes from "As You Like It"

■ THE U. S. COAST GUARD is distributing a dramatic two-reel motion picture, entitled:

**Serving the Merchant Marine**—summarizing the Coast Guard's many services to the nation's gigantic merchant fleet at sea and ashore. Filmed by Coast Guard combat photographers, the picture opens with scenes of a fleet of merchant ships laden with supplies, off the Normandy coast on D-Day and goes on to show how the Coast Guard protects these vessels. Spectacular high lights are scenes of cutters convoying ships, blasting enemy U-boats, and rescuing survivors of ill-fated freighters from the seas. How the Coast Guard establishes and maintains its 33,000 aids to navigation on U. S. rivers and lakes and off the seacoasts is another infor-

IN making AS YOU LIKE IT available in 16mm Commonwealth Pictures Corporation has made a notable contribution to motion pictures for school use. Shakespeare's gay, romantic comedy of make-believe in the Forest of Arden has been transferred to the screen with great skill and artistry. Direction, settings and acting are all of the finest. Two of the world's great artists appear in the leading roles—Elizabeth Bergner, who has played Rosalind hundreds of times on the stage, interprets the heroine with beguiling and delightful charm, and Laurence Olivier makes the romantic Orlando a modest and engaging hero. There was excellent choice, too in the selection of supporting players, all of whom render magnificently the poetry of Shakespeare's lines. Notable in this respect is Leon Quartermaine as Jacques, Henry Ainley as the banished Duke and Sophie Stewart as the devoted and loyal Celia also contribute splendid performances.

The literary quality and value of the film is such as should make it warmly welcome to the thousands of teachers of English in our schools and colleges. A study guide is available.

In addition to Commonwealth Pic-

orative portion of the film. The methods and contributions to the war effort of Port Security work, is also presented.

Prints of this film are being distributed through Coast Guard Public Relations Offices in each of the Naval Districts of the United States, Alaska, Honolulu and Puerto Rico.

**Normandy Invasion**—another Coast Guard 2-reel 16mm film—was released for use in conjunction with the Sixth War Loan Drive. It is an unforgettable record of the tremendous preparations and effort made by the invasion forces on D-Day. Gripping scenes of U. S. troops wading through a hail of machine gun fire from boats which have worked their way through mine fields and under water obstacles highlight the picture.

tures Corporation, 729 Seventh Avenue, New York 19, N. Y., the film is available for rental also through Ideal Pictures Corporation, 28 E. Eighth Street, Chicago and its several branch offices.

■ WALTER O. GUTLOHN, INC., 25 W. 45th St., New York 19, include three outstanding major productions among their recent theatrical releases, namely:

**The Falcon in Danger** (RKO) with Tom Conway and Jean Brooks. Thrills and mystery ensue when an airliner crashes and two passengers are kidnapped.

**Hit the Ice**—8 reels—in which Abbott and Costello are silewalk snapshot artists who become enmeshed accidentally in a bank robbery.

**The Lady Vanishes**—Alfred Hitchcock's famed thriller that takes place on a continental express train traveling through the Balkans.

### New Catalogs

Mr. H. A. Kapit, president of Walter O. Gutlohn, Inc., announces the release of a special catalog of their 16mm, motion pictures to be used as a teachers' guide in the selection of visual material for instructional purposes. This is the first catalog of its kind ever to be released by a commercial source. It marks a step forward in the facilities available to those interested in the selection of proper films for teaching purposes.

"This film catalog is comprised of three sections; the first contains films selected and evaluated by different curricular panels composed of education specialists in their particular fields under the supervision of the Advisory Committee on the Use of Motion Pictures in Education.

"The second section lists those films approved by one or more of the following: W. H. Wilson Educational Film Libraries, Association of School Film Libraries, Dr. Hollinger of Pittsburgh Schools and other representative groups and individual teachers, Teacher Committees of Indiana University.

"The third section contains recently released subjects together with other carefully selected films which have not as yet been previewed by any educational film evaluation committee, but which, in our opinion, will find a prominent place in the field of teaching."

The lists have been compiled by George J. Zehrung of the Gutlohn organization. Mr. Zehrung taught in New York City Schools, later becoming director of the Motion Picture Bureau of the YMCA.

Copies of this catalog may be obtained directly from Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y. or any of its branch offices.

▲ ▲

United Nations Information Office, 610 Fifth Ave., New York 20, has compiled the second yearly issue of the United Nations Film Catalogue, listing 16mm.

(Concluded on page 43)

# "Why Didn't You Tell Me, In One-Syllable Words?"

wrote a teacher recently. She complained that our brief announcements and advertisements did not fully describe the value and usefulness of "1000 and One" to busy people. She also complained that they did not give her any idea about how easy it was to use it.

## So This Year's Edition Has A New

### FOREWORD

#### HOW TO USE 1000 AND ONE

**A** few minutes' careful study of the organization of this Directory will acquaint the user with the many kinds of information about the films which are described in its compact pages and reward him by aiding in the ease and speed with which this information is located.

The volume is arranged in five major divisions:

#### THE CLASSIFIED SUBJECT INDEX (pages 3-4)

should be consulted first in cases where the user is interested in finding reference to groups of films on a certain subject, but does not have specific film titles.

#### THE ALPHABETICAL INDEX TO FILMS (pages 111-134)

should be consulted first in cases where the user has the title of a specific film but wishes to locate further information about the size, length, producer, sources and content of the film. This Alphabetical Index refers to the pages where such data is available, and also indicates the films on which evaluations are available in EDUCATIONAL SCREEN Film Evaluation Service.

#### THE CLASSIFIED FILM LISTINGS (pages 11-110)

which constitute the main body of the book, contain the following information about each film:

**Title** of the film in bold type.

**Number of reels** in parenthesis after the title.

**Description** of the contents of the film.

**Information** about distributors.

Distributor of each film is shown by number or numbers, at right end of line, referring to Reference List of Producers and Distributors (pages 135-143)

Symbols before each distributor-number show form in which distributor supplies film: ● means 16mm sound; ⊕ means 16mm silent; ▲ means 35mm sound; △ means 35mm silent. Each symbol or symbols apply to the one or more distributor-numbers immediately following. Several symbols are often needed, as a Distributor may have a film in both sizes, and both sound and silent.

#### INDEX TO PRODUCERS AND DISTRIBUTORS (pages 135-143)

**Prices.** Inasmuch as "1000 and One" includes many distributors of a given film and as prices vary markedly with distributors, it is impossible to "price" each film in the body of the book. The price question is handled, therefore, at the end of each Distributor Note as well as the matter of negative ownership.

#### INDEX TO ADVERTISERS (on page 144)

The shortest index in the book, but one of the most significant. From these advertisers most of the films and equipment listed in the book may be secured. Without their cooperation in compiling information and their financial participation "1000 and One" could not be supplied for twice the cost of this edition.

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## AMONG THE PRODUCERS

### Bertram Willoughby's Silver Anniversary

An outstanding figure in the field of non-theatrical film distribution is genial, smiling Bertram Willoughby, president of Ideal Pictures Corporation, Chicago, who this month celebrates his 25th year of continuous activity in this field.

Bert was born in Canada. His father and his paternal grandfather were both preachers, and Bert himself was educated for the ministry. After attending Union Christian College in Merom, Indiana, and McMaster University in Toronto, he entered Chicago Theological Seminary in 1909, delivered the Baccalaureate address to his Class at the 1912 Commencement,



Bert Willoughby

and began his first pastorate at the First Congregationalist Church in Wadena, Minnesota.

It was while serving as pastor of the First Congregationalist Church of Osage, Iowa, some six or seven years later, that Bert became interested in the use of motion pictures. His church had a seating capacity of 1200, but Sunday evening attendance was frequently all too slim. Always original in his ideas and thinking, Bert hit upon a correction for this situation by instituting what he called "The People's Pleasant Sunday Evening Service". He presented one or more Lyceum attractions—instrumental or vocal music—and preached a ten or fifteen-minute sermonette. Soon attendance taxed the capacity of the church. When he encountered difficulty in obtaining continuous Lyceum attractions, his thoughts turned to the motion picture as a means of maintaining attendance. A motion picture projector was purchased, and each Sunday night a motion picture of a religious or ethical nature was shown, around which Pastor Willoughby built a sermonette.

When the Monarch Film Company opened a production unit in Osage, Bert gave thought to the desirability of producing short subjects especially for

church use. The result was the completion of four such films within the next few months. They were called "Screen Sermonettes." The idea was to run them solely in his own church, where they proved highly successful—but before long requests for the films came from churches all over the country, and to handle these Bert established a rental library exclusively for church patronage. Sometime later, New Era Films of Chicago, then one of the very few film rental libraries of the country, arranged to handle the distribution of the Bertram Willoughby Screen Sermonettes, and as the result of this "deal", Bert came to Chicago as vice-president of the Company, and head of its Religious Film Department. When, late in 1920, a disastrous fire practically destroyed the concern, Bert organized his own distribution company called Pilgrim Photoplay Exchange, to specialize in religious films and stereopticon slides. Soon schools, clubs, state institutions, etc. were added to the church outlet for film rentals and slide sales, and business increased. In 1928 the company was incorporated under the new name of Ideal Pictures Corporation. It prospered under the increasing demand for service.

Then in 1928-29 came a period of important new developments in motion picture history which were greatly to affect the non-theatrical field. Heretofore all films were 35mm silent. Now sound films appeared in the theatres, and non-theatrical customers, too, began to want sound subjects—despite the fact that few, if any, portable 35mm, sound projectors were then available. It was also during this period that the 16mm. silent film was developed. It was a somewhat chaotic situation for the non-theatrical film distributor, but Ideal continued its circulation of 35mm. silent films, augmenting this library with 16mm. silent subjects.

In the 30's came an even more startling development—sound was put on 16mm. film and 16mm. sound projectors appeared on the market. Bert began to investigate every source of 16mm. sound films. In January 1935, Ideal Pictures Corporation launched into the rental of 16mm. sound films and the sales and rental of 16mm. sound projectors. Since that time the policy of Ideal has been to place in its library every good 16mm. sound subject which can be obtained. The result is well-known in the industry, and is revealed in the firm's Silver Anniversary Catalog recently issued, which shows the great extent and scope of subject matter now carried. Chicago headquarters of Ideal Pictures Corporation has quadrupled in size and there are now 11 branch offices.

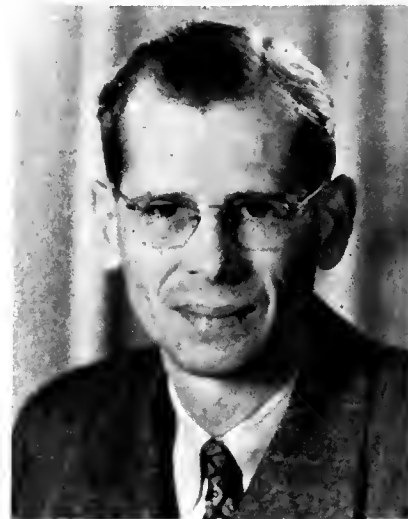
Bert was active in organizing the Allied Non-Theatrical Film Association, was its first president and is now its honorary president. Affectionately called by many "The Dean of the Non-Theat-

rical Motion Picture Industry", Bert prides himself on the fact that "his competitors are his best friends", and he is never happier than when he can sit down with one of the younger men in the business to discuss trends and developments. When asked whether he intends to retire, his answer is a positive NO. Today, after 25 years in business, he is still in complete charge of purchasing and promotion for his entire organization, visits each branch office several times a year, and personally gets out his annual catalog. He is proud of those men and women who have helped build up his organization. Among these are Philip Malickson, Ed Stevens, Howard Smith, Elmer Willoughby, M. M. Rath, S. J. Sperberg, M. E. Harvey, G. Doran, H. A. Spanuth, his branch managers and newer men who have joined the organization more recently.

### John H. Skinner, Jr. On SVE Staff

The Society for Visual Education, Inc., Chicago, announces the appointment of John H. Skinner, Jr., to the post of Editor-in-Chief, in which position he will coordinate the editorial activities involved in the production of educational slide-films and sets of 2"x2" slides, and the manuals used with them.

Mr. Skinner has served for six years with the Agricultural Adjustment Administration and the Agricultural Extension Service as an editor and information specialist. During this period, which started early in 1934, he organized and directed a state-wide visual education program for the Delaware Agricultural



John H. Skinner, Jr.

Extension Service, which was widely used by both school-age and adult groups, and produced material to be used in the program.

Beginning in 1940, Mr. Skinner conducted an extensive survey of visual education work in the various state Agricultural Extension organizations and, at the same time, was a free-lance producer of both 16mm. motion pictures and 2"x2"

slides of an educational-promotional nature.

Entering the armed forces in 1942, he served for eighteen months with the Coast Artillery (Antiaircraft) in the Eastern Defense Command. Most of his service was in the S-3 section (Plans and Training) where he became well acquainted with Army training programs and methods, and in which position he directed for a time all such activities of his battalion. Upon being placed on Inactive Status early in 1944, Mr. Skinner became Visual Aids Coordinator at one of the Army training centers in the Eighth Service Command. He comes to SVE directly from that position.

Mr. Skinner was born and raised at Lafayette, Indiana, and educated at the University of North Carolina and Purdue University.

### Slide Films on Welding and Cutting

A complete and well integrated slide film training program on oxy-acetylene welding and cutting operations is now available to teachers in vocational schools. The Linde Air Products Company, a Unit of Union Carbide and Carbon Corporation, realizing the need for supplying both teacher and student with adequate instructional materials, has recently completed a series of how-to-do-it slide films together with supplementary literature covering the basic welding and cutting techniques that must be mastered. The lessons are arranged in series form and are presented as follows: a "Cutting" series consisting of eight lessons, a "Welding" series in ten lessons, a "Safety" series consisting of one lesson on the care and handling of equipment and a second on fire precautions.

Each lesson consists of a slide film, three instructor's supplements, and 25 student's lesson booklets. The student's booklets contain a written record of the step-by-step procedure shown in the film with additional supplementary information amplifying that contained in the films and a set of review questions so that each student may test his own progress.

The material may be secured at any office of The Linde Air Products Company at a nominal price. Linde representatives will aid in the selection of slide films and the planning and organization of individual training programs.

### Educational Groups Hear C. R. Crakes

Widespread demand for speakers experienced in using visual teaching aids in the classroom has prompted DeVry Corporation, Chicago, to continue its program of furnishing such speakers for the balance of the school year.

This special service was inaugurated late in the summer of 1944 under the direction of Charles R. Crakes, DeVry's educational consultant. Starting at the University of Texas Visual Education

Forum last August, Mr. Crakes has appeared before similar forums in a number of western and southern states. His most recent activities have been in Alabama, where he took part in visual aids conferences in Mobile, Montgomery, Birmingham and Tuscaloosa. Recently in Fargo, N. D., Mr. Crakes spoke before 1,800 state educators, while later he addressed 350 city superintendents and high school principals of South Dakota schools who were meeting at the state convention in Mitchell.

Mr. Crakes' tour will continue right up to the close of the school year in June. Arrangements can be made by addressing Mr. Crakes at DeVry Corporation, 1111 Armitage Ave., Chicago 14. There is neither cost nor obligation involved.

### Current Film News

(Concluded from page 40)

and 35mm. motion picture films on the United Nations with sources from which they can be secured. It presents films on Australia, Belgium, Canada, China, Czechoslovakia, Denmark, France, Great Britain, Greece, India, Latin America, Luxembourg, Netherlands, New Zealand, Norway, Philippines, Poland, Union of South Africa, United States, and U. S. S. R.

As stated in the Foreword the films listed in this catalogue may be of service in two ways. First, they will help to give a clearer picture of each of the United Nations, its countryside and cities, its people and their way of life, and its war effort; as a result, the tasks of the peace will be made easier. Second they stress problems which the nations will have to face collectively and individually at the war's end, and the importance of United Nations cooperation now and above all in the future.

The films will be loaned, in most instances, free of charge, upon application to the film officers listed in the catalogue, which is distributed free on request to the United Nations Information Office.

◆ ◆

The Princeton Film Center, Princeton New Jersey has just issued its 1945 Film catalog, listing a wide variety of educational and special-purpose films. Attractively bound and carefully arranged to permit quick, easy selection of titles, the films listed in the catalog cover virtually every type of subject, including teaching aids, cultural and technical releases and entertainment films.

In the Educational section, films designed especially for classroom use are available for teaching aids in history, geography, chemistry, physics and social studies, as well as health, safety and other general topics. Specially chosen sponsored subjects, selected for their educational value, are included in the catalog. Each subject is fully described on a separate, colored illustrated page, and arranged so these descriptive pages can be used for classroom discussion of the subject.

In the entertainment field Princeton's catalog includes many full-length features, as well as travel, sports, comedies and folk-lore "shorts". Copies of the catalog may be obtained without charge from The Princeton Film Center.

### Government Accepts Optical Training Films

Over a year in the making, a series of six visual aid units on optical craftsmanship produced for the United States Office of Education by the Bell & Howell Company, has just been formally accepted in Washington. Each unit comprises a sound film, a silent filmstrip and a 16-page illustrated instruction manual.

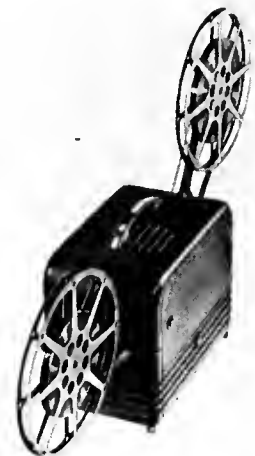
The series was produced in collaboration with the U. S. Navy, which has under way a similar group of eight films dealing with the grinding and polishing of flat surfaces. The Bell & Howell series is confined to spherical surfaces, and was produced at the company's new Lincolnwood optical plant. William F. Kruse, head of the Bell & Howell Films Division, wrote and directed the entire series.

The formal preview was held in the screening room of the Office of War Information, with Navy, State, Agriculture and other government departments represented. British, Russian and Chinese government representatives have expressed interest in getting prints for their own optical industries.

These films form part of the nearly 500 war training films produced by the USOE under the direction of Floyd Brooker. They are used daily in a large scale craftsmanship training program at the Bell & Howell plant. This series, like all the USOE and Army-Navy production films, can be rented and purchased through the Bell & Howell Film-sound Library, with rental charges credited against purchase price of films bought within 30 days of original rental use.

### BEG YOUR PARDON!

THIS is the current model of the Bell & Howell Film-sound. Over a caption identifying it as a current model we inadvertently carried on page 432 of our December issue an illustration of a much earlier Film-sound projector.





# A Trade Directory for the Visual Field

## FILMS

**Akin and Bagshaw, Inc.**  
2023 E. Colfax Ave., Denver, Colo.

**Bailey Film Service**  
P.O. Box 2528, Hollywood 28, Cal.  
404 N. Goodwin St., Urbana, Ill.

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on page 7)

**Bray Studios, Inc.**  
729 Seventh Ave., New York 19

**British Information Services**  
30 Rockefeller Plaza,  
New York 20, N. Y.  
(See advertisement on page 35)

**Castle Films**  
RCA Bldg., New York 20, New York  
(See advertisement on pages 1 and 27)

**College Film Center**  
84 East Randolph St., Chicago 1, Ill.

**Commonwealth Pictures Corp.**  
729 Seventh Ave., New York 19, N. Y.  
(See advertisement on page 10)

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**Creative Educational Society**  
4th Fl., Coughlan Bldg.  
Mankato, Minn.

**DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 4)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N.Y.

**Encyclopaedia Britannica Films, Inc.**  
1841 Broadway, New York 23, N. Y.  
(See advertisement on page 8)

**Films, Inc.**  
330 W. 42nd St., New York 18, N. Y.  
64 East Lake Street, Chicago 1, Ill.  
314 S.W. Ninth Ave., Portland 5, Ore.  
(See advertisement on page 31)

**Fryan Film Service**  
Film Building, Cleveland, Ohio

**Gallagher Film Service**  
123 S. Washington St.,  
Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St. W. Toronto

**Walter O. Gutlohn, Inc.**  
25 W. 45th St., New York 19, N. Y.  
(See advertisement on page 3)

**Hoffberg Productions, Inc.**  
620 Ninth Ave., New York, N. Y.

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 39)

**Institutional Cinema Service**  
1560 Broadway, New York 19, N. Y.

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N.Y.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Official Films, Inc.**  
625 Madison Ave., New York 22, N. Y.

**Paul Hoefler Productions**  
9538 Brighton Way, Beverly Hills, Cal.

**Post Pictures Corp.**  
723 Seventh Ave., New York, N. Y.  
(See advertisement on page 32)

**The Princeton Film Center**  
55 Mountain Ave., Princeton, N. J.

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 34)

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 34)

**Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 26)

**Universal Pictures Co., Inc.**  
Rockefeller Center, New York 20  
(See advertisement on page 37)

**Visual Education Incorporated**  
12th at Lamar, Austin, Texas  
Cotton Exch. Bldg., Dallas 1, Tex.

**Vocational Guidance Films, Inc.**  
2718 Beaver Ave., Des Moines, Ia.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**Y.M.C.A. Motion Picture Bureau**  
347 Madison Ave., New York 17  
19 S. LaSalle St., Chicago 3, Ill.  
351 Turk St., San Francisco 2, Cal.  
1700 Patterson Ave., Dallas 1, Tex.

**Young America Film Division**  
32 E. 57th St., New York 22, N. Y.  
(See advertisement on page 29)

## MOTION PICTURE PROJECTORS and SUPPLIES

**The Ampro Corporation**  
2839 N. Western Ave., Chicago 18  
(See advertisement on page 9)

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13  
(See advertisement on page 7)

**Calhoun Company**  
Visual Education Service  
101 Marietta St., NW, Atlanta 3, Ga.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 4)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N.Y.

**Gallagher Film Service**  
123 S. Washington St.,  
Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St. W. Toronto

**Holmes Projector Co.**  
1813 Orchard St., Chicago 14, Ill.  
(See advertisement on page 32)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 39)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**Radio Corporation of America**  
Educational Dept., Camden, N. J.  
(See advertisement on page 12)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**S. O. S. Cinema Supply Corp.**  
449 W. 42nd St., New York 18, N. Y.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 34)

**Victor Animatograph Corp.**  
Davenport, Iowa.  
(See advertisement on inside front cover)

**Visual Education Incorporated**  
12th at Lamar, Austin, Tex  
Cotton Exch. Bldg., Dallas 1, Tex.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SCREENS

**Da-Lite Screen Co., Inc.**  
2723 N. Crawford Ave., Chicago 39  
(See advertisement on page 11)

**Frvan Film Service**  
Film Building, Cleveland, Ohio

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Radiant Mfg. Company**  
1144 W. Superior St.,  
Chicago 22, Ill.  
(See advertisement on page 33)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 34)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDEFILMS

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Visual Sciences**  
Suffern, New York  
(See advertisement on page 34)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES (KODACHROME 2 x 2)

**Kime Kolor Pictures**  
1823 East Morada Pl., Altadena, Cal.

**Klein & Goodman**  
18 S. 10th St., Philadelphia, Pa.

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 34)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

## SLIDES (Standard 3 1/4 x 4)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 39)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 6)

**Radio-Mat Slide Co., Inc.**  
222 Oakridge Blvd.  
Daytona Beach, Fla.  
(See advertisement on page 34)

## STEREOPTICONS and OPAQUE PROJECTORS

**Bausch and Lomb Optical Co.**  
Rochester, N. Y.  
(See advertisement on inside back cover)

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 4)

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 6)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 34)

**Spencer Lens Co.**  
19 Doat St., Buffalo, N. Y.  
(See advertisement on page 2)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## OTHER MATERIALS

**Scholastic Bookshop**  
Exclusive Distributor  
National Audio-Visual Council  
Visual Learning Guides  
220 East 42nd St., New York 17, N. Y.

# PROGRESS IN COMMUNICATION



TEXT BOOKS



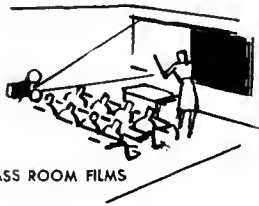
MANUSCRIPTS



STORY TELLER



STONE AGE ART



CLASS ROOM FILMS



SCHOOL MOVIES

## ENTERTAINMENT MOVIES ... Servant of Education

Motion pictures—created as entertainment—are now recognized as a source of important background material related to virtually all courses of study. They possess both primary requisites of modern teaching—interest *plus* informational value.

The best feature and short subject productions of the film world have been carefully selected for school exhibition. Ask your Visual Education Dealer or write for your "SCHOOL LIST" of 16mm sound films today.

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330 W. 42nd St.  
New York (18)

64 E. Lake St.  
Chicago (1)

109 N. Akard St.  
Dallas (1)

101 Marietta St.  
Atlanta (3)

1709 W. 8th St.  
Los Angeles (14)

314 S.W. 9th Ave.  
Portland (5)



Please send your SCHOOL LIST Catalog of 16mm films.  
No obligation, of course.

Name \_\_\_\_\_

School \_\_\_\_\_

Address \_\_\_\_\_

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**YOURS FOR THE ASKING**




# "Let Me Show You the



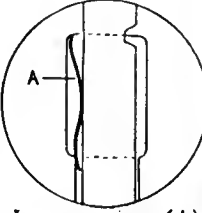
(Reg. U. S. Pat. Off.)

## VERSATOL SCREEN"

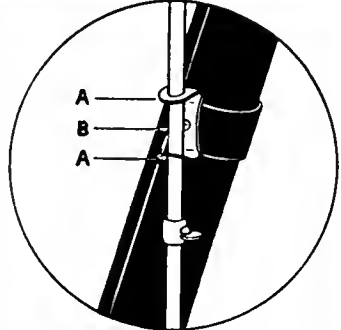


**"NEW LEG CONSTRUCTION!**  
Just spread open—no lock! No thumb-screw! Self adjusting"

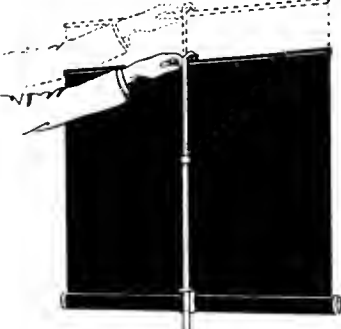
**"SQUARE ELEVATING ROD** with *positive* inner-locking action at correct picture dimension.




Inner spring (A) eliminates external locking devices".



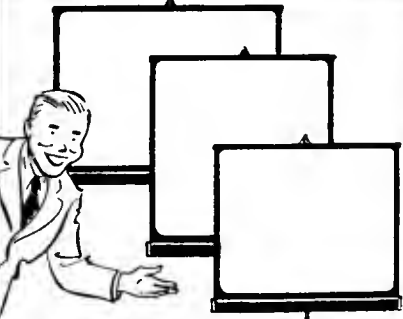
**"CASE BRACKET (A) IS SECURELY CLAMPED IN FIXED POSITION** to tubing (B), assuring true alignment of screen with square elevating rod".



**"SQUARE SIZE (for slides) IS ADJUSTABLE TO RECTANGULAR SIZE (for Movies)".**



**"EASILY ADJUSTED IN HEIGHT.** Loosen thumb-screw and raise or lower entire screen".



**"THREE SIZES: 30" x 40" for \$7.50; 40" x 40" for \$9.00; and 37" x 50" for \$10.00.**

A SCREEN FOR EVERY CLASSROOM! The new Da-Lite Versatol Screen, now made in *one compact, easily carried, quickly set-up unit*, is offered at prices that permit putting a screen in every classroom. The 37" x 50" for only \$10.00 is ideal for such purposes. The Versatol has the same superior glass-beaded surface as the famous Da-Lite Challenger. Available without priorities. Quantity limited. Order now!

**DA-LITE SCREEN COMPANY, INC.**  
2711-23 North Crawford Avenue • Chicago 39, Illinois

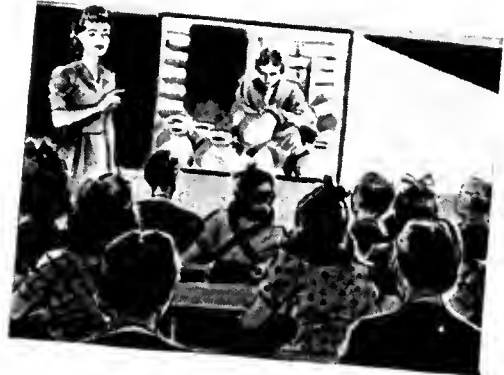
The  
**VERSATOL**  
Is One of  
Many Styles in  
the Da-Lite  
**LINE**  
Famous for Quality  
for 35 Years

# Plan Now to Use RCA Teaching Aids

WITH RCA ELECTRON TUBES

**Victor Records and RCA Victrolas** bring authentic audio instruction into the classroom. Thousands of records are available to help teach music, speech, languages, drama, history and literature. The RCA Victrola combines quality performance and ease of operation.

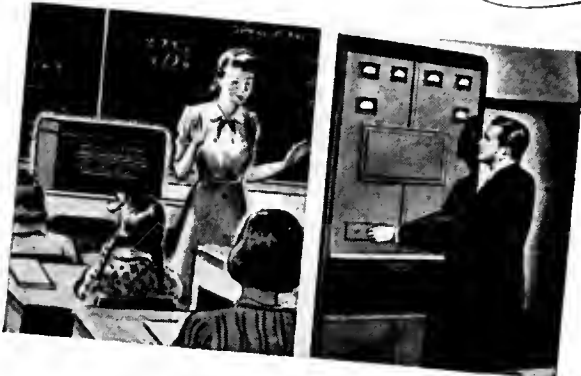
**16 MM Projectors** bring sound movies into the school to familiarize the student with the appearance and sound of persons and places, to illustrate how things work. The RCA Projector for schools is simple to use. It includes many important advances in projector design.



THE FOUNTAIN-HEAD

OF MODERN TUBE DEVELOPMENT

IS RCA



**FM Transmitters and Receivers** by RCA provide the finest in FM equipment for every broadcast need—for better reception and for FM demonstration in the school.

**School Sound Systems** by RCA provide instantaneous links between all administrative and teaching departments for broadcasting instructions, entertainment, signals and announcements.

**Other RCA Teaching Aids** RCA Test and Laboratory Equipment provides a way in which students can understand more quickly and thoroughly the fundamentals of electronics as they are applied in radio, television and other fields.

**FREE BOOKLET:** giving detailed information on this important teaching tool, "School Sound Systems in Elementary, Junior and Senior High Schools."



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Phonographs .. Records .. Electronics

Send for your free copy today . . . The Educational Dept. 43-17F, RCA Victor Division, Radio Corporation of America, Camden, N. J. Please send me a free copy of "School Sound Systems."

NAME .....

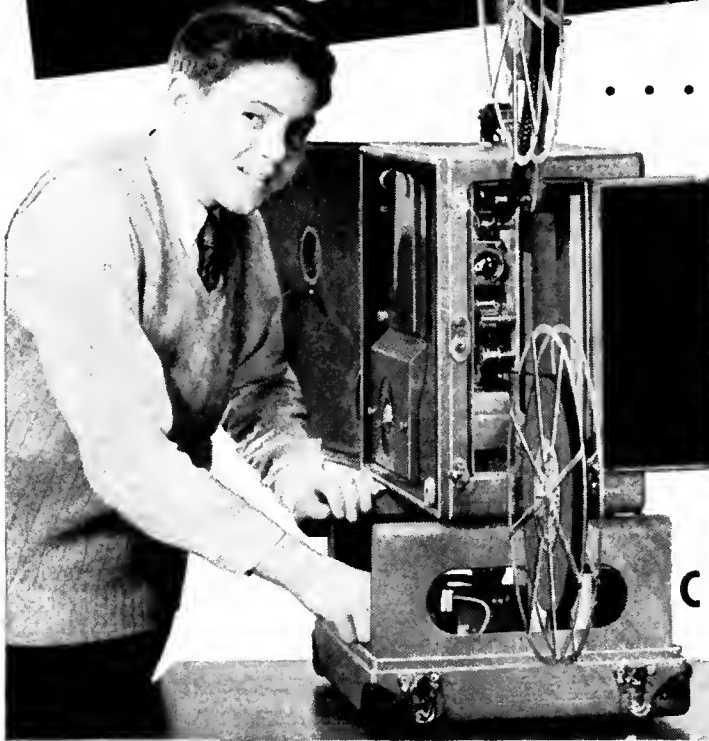
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*Any* **STUDENT**  
*Can Operate*



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IS THE NEW  
**DEVRY**  
IN DESIGN  
AND  
CONSTRUCTION

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ORDER NOW**

with the DeVRY  
dealer nearest you

- ALABAMA:** American Seating Co. 407 N. 23rd St., Birmingham.
- ARIZONA:** O. B. Marston Supply Co., 324 N. Central Ave., Phoenix.
- ARKANSAS:** All State Supply Co. 412 E. Jackson Ave., Jonesboro.
- CALIFORNIA:** American Seating Co. 207 S. Van Ness Ave., San Francisco.
- COLORADO:** American School Supply Co. 1817 California St., Denver 2.
- FLORIDA:** American Seating Co. Rm. 315, Masonic Temple Bldg. Jacksonville.
- GEORGIA:** American Seating Co. 354 Nelson St., Atlanta 3.
- IDAHO:** Industrial Electronics Co. 1200 N. W. Glisan St., Portland.
- ILLINOIS:** DeVry Corporation 1111 Armitage Ave., Chicago 14.
- INDIANA:** Modern School Supply Co. 3810 E. 16th St., Indianapolis.
- IOWA:** Metropolitan Supply Co. 602-616 Third St., S.E. Cedar Rapids.
- KANSAS & MISSOURI:** Superior School Supply Co. 1322 W. 13th St., Kansas City 1.
- KENTUCKY:** Office Equipment Co. 117 S. Fourth St., Louisville 2.
- LOUISIANA:** F. F. Hansell & Bros., Ltd. 131-133 Carondelet St., New Orleans.
- MICHIGAN:** Michigan Products, Inc. 1226 Turner St., Lansing.
- MINNESOTA:** Farnham Runy & School Supply Co. Lumber Exchange Bldg. Minneapolis 1.
- MISSISSIPPI:** Mississippi School Supply Co. 116 E. South St., Jackson.
- MONTANA & WYOMING:** Colborn School Supply Co. Billings, Montana.
- NEBRASKA:** Superior School Supply Co. 1126 "G" St., Lincoln.
- NEW ENGLAND STATES:** DeVry Corporation 52 Vanderbilt Ave., New York City.
- NEW MEXICO:** Woodmansee School & Office Supply Co. 302 E. Central, Albuquerque.
- NORTH DAKOTA:** Colborn School Supply Co. 18½ N. Third St., Grand Forks.
- OHIO & SO. HALF OF WEST VA.:** The Dobson-Evans Co. 305-307 N. Front St., Columbus.
- OKLAHOMA:** Oklahoma Seating Co. 17½ W. Main St., Oklahoma City 2.
- OREGON:** Industrial Electronics Co. 1200 N. W. Glisan St., Portland.
- S. CAROLINA:** American Seating Co. 842 Abelia Rd., Columbia.
- SOUTH DAKOTA:** Brown & Saenger, Inc. 120 W. Eighth St., Sioux Falls.
- TENNESSEE:** Asa Peterson James Robertson Hotel, Nashville.
- TEXAS:** American Seating Co. 1118 Jackson St., Dallas 2.
- VIRGINIA:** J. H. Pence P. O. Box 863, Roanoke.
- WASHINGTON:** Industrial Electronics Co. 1200 N. W. Glisan St., Portland.
- WEST VIRGINIA:** D. E. Lovett Box 1127, Clarksburg.
- WISCONSIN:** J. C. Gallagher, 123 S. Washington St., Green Bay.

—And why *shouldn't* the builders of the *first portable* motion picture projector build the simplest—the easiest to operate—the *finest* mechanism that science and skill might evolve?

Your DEVRY is unique among 16mm. projectors, in that it was *designed and built for sixteen millimeter sound-on-film* projection.

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VOLUME XXIV

FEBRUARY, 1945

NUMBER TWO  
WHOLE NUMBER 229

## Contents

<b>Cover Picture—Dawn over the Pacific</b> (Official U. S. Coast Guard photo) America Moves Against the Philippines	
<b>The Final Battles</b> .....	Editorial 55
<b>Motion Pictures and Adult Education</b> .....	James S. Kinder 56
<b>ABC's for GI Joe</b> .....	Pvt. Robert E. Waggoner 58
<b>A Museum Inaugurates a "Visual Aids Institute"</b> .....Dr. Irene F. Cypher and Dr. Grace F. Ramsey	60
<b>The Film and International Understanding</b> .....	John E. Dugan, Editor 63
<b>Photography Fights: Coast Guard Combat Photographers and Their Thrilling Official Coast Guard Photos</b> .....	65
<b>The Literature in Visual Instruction A Monthly Digest</b> .....	Etta Schneider Ress, Editor 72
<b>Recognition of Trees—In Hand-Made Lantern Slides</b> .....	Ann Gale 75
<b>Teacher Committee Evaluation of New Films</b> .....	L. C. Larson, Editor 76
<b>News and Notes</b> .....	80
<b>Current Film News</b> .....	84
<b>Among the Producers</b> .....	86
<b>A Trade Directory for the Visual Field</b>	88

### SUBSCRIPTION PRICE

Domestic .....	\$2.00
Canada .....	\$2.50
Foreign .....	\$3.00
Single Copies.....	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
 Address communications to The Educational Screen, 64 East Lake St., Chicago, Ill.

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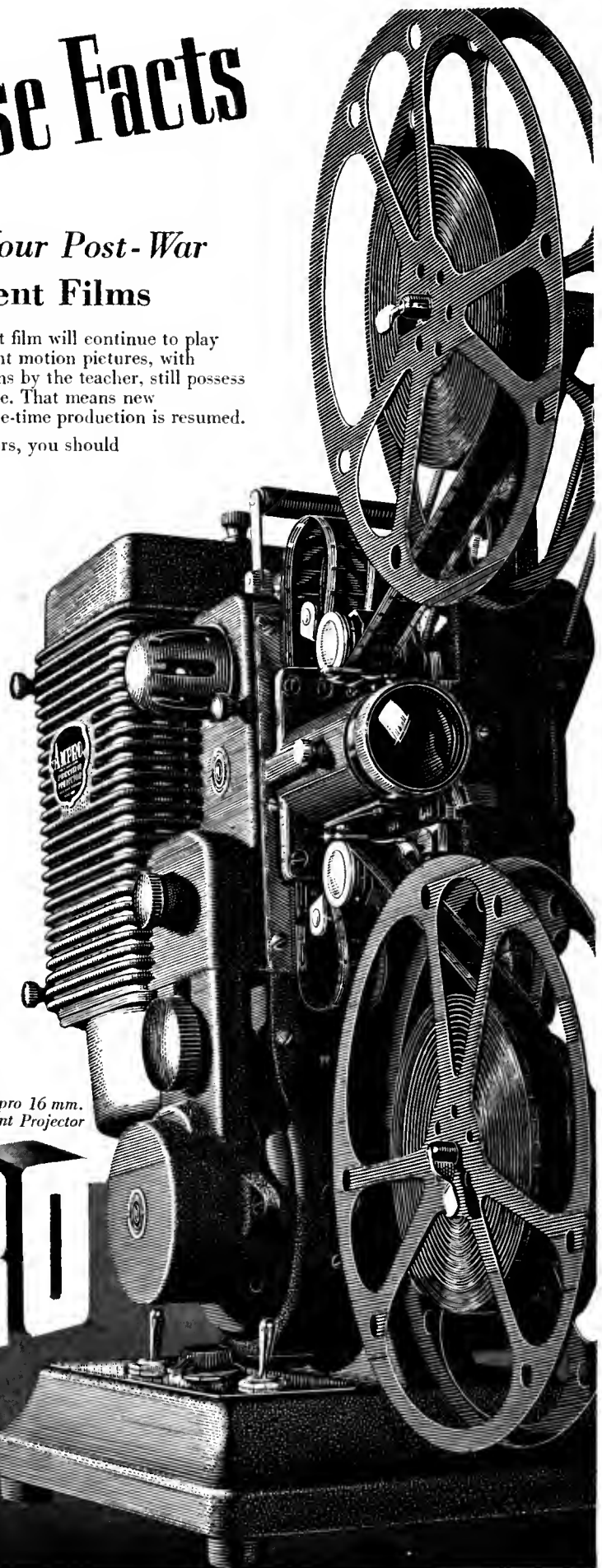
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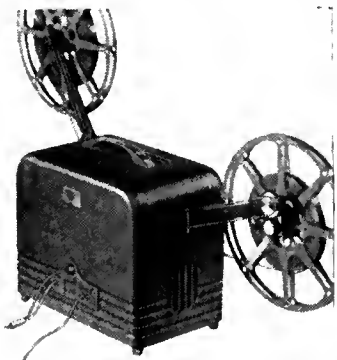
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## *Editorial*

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### *The Final Battles*

THE war is not yet won. Its outcome has been decided—our enemies cannot win—but the final battles are still to be fought. The end of the war will probably be as costly as the beginning, in money, in effort, and in lives.

These sober thoughts should temper any false optimism inspired by the day-to-day headline reports of new Allied gains. At the end of the current fiscal year—June 1945—the war will have cost the United States alone approximately four hundred billion dollars. These enormous expenditures and appropriations will not be terminated by the end of hostilities. When that happy day arrives there will be conquered nations that must be policed, millions of troops overseas which must be maintained and returned, a hungry and desolate world which must be fed and rebuilt. Nor will these be all of the unusual problems growing out of this war. Germany, ostensibly vanquished in the last war, continued to fan the ugly embers of aggression into the present serious threat against the rest of the world. Will the last battle of the present war be won until the fires of ignorance, intolerance, and oppression have been completely extinguished?

This is as good a time as any to face the Treasury Department estimates that even if the war ends in the summer of 1945, it will still be necessary to raise approximately forty billion dollars in 1945 for further war financing. Plans for a Seventh War Loan are already under way. A group of approximately fifty people was invited to Washington by the Treasury Department the last week in January to plan the part that 16mm. films and visual education should play in this new war financing operation. Theodore R. Gamble, the Treasury Department official who had personally directed the stupendous task of raising so many billions of dollars for the war effort, applauded the significant contribution that 16mm. films made to the successful completion of the Sixth War Loan. 86,913 showings of the special 16mm. army and navy films made for the Sixth War Loan to audiences totalling twenty-five and a half million people exceeded even the most optimistic estimates, and the Treasury Department attributes to these showings a share of the credit for the oversubscription of the Sixth War Loan, particularly the significant increase in "E" bond sales. Since most of the surplus funds in the Seventh and successive War Loan Drives are concentrated in the group of purchasers most easily reached by movies—industrial workers in war industries and other organized groups

—it becomes apparent why increased emphasis will be given to 16mm. plans.

Once again those interested in visual education are faced with a real challenge and a real opportunity. The public is now fully aware of the role of visual aids in the enormous task of training the army and navy for combat. It is also vaguely aware of the role which combat photography—such as that in the Coast Guard story on Pages 65 to 68 of this issue—assumes in the successful prosecution of the war. The Seventh War Loan Drive affords another opportunity to make an additional contribution to the successful financing of the war effort. The organization, films, schedule, and specific assignments will be announced later. The importance of the task is emphasized here in order that all may be ready when the call comes. Every projector, every operator, every hall, every volunteer worker will be needed when that time comes.

Fulfilling our responsibility in the Seventh War Loan will be the best means of meriting our share of the serious responsibility in the period that will follow the cessation of hostilities. Is there any reason why the democratic heritage which is so worth fighting for is not also worth living for? Is there any reason why there should not be the same unity of national effort in winning the peace as there has been in winning the war? As visual educators we believe that the answer to both questions is, "No", and that visual aids will play an increasingly important role in public re-education along these lines, in this country and abroad.

While this is not the time nor the place to outline the specific contributions which visual aids will make to the inevitable problems that will follow in the wake of the war, this issue of EDUCATIONAL SCREEN does present sidelights on a number of different aspects of these postwar problems. Attention is called particularly to the following:

"Motion Pictures for Adult Education", page 56

"A B C's for G I Joe", page 58

"The Film and International Understanding", page 63

These articles represent several approaches which visual education is making and can make toward the successful outcome of the battles against intolerance, illiteracy, and ignorance. In fact, from our present point of view these struggles will really be the final great battles of the war.

D. P. B.

# Motion Pictures and Adult Education

*A vigorous discussion of why and how the future of adult education should be greater than its past.*

JAMES S. KINDER, Director, PCW Film Service  
Pennsylvania College for Women, Pittsburgh, Pennsylvania

**E**DUCATION is a process of continuous growth and development, and, for adults, we imply the use of non-formal or popularized methods which may be applied to the vast unorganized group of people, who, usually at least, have had limited opportunities for formal study.

The methods and the content employed in providing for the stimulation and growth of this adult group are those associated with the public library, museum, art gallery, platform, forum, roundtable, radio, and motion picture. The setting for this instruction centers in the school, church, lodge, union, recreation center, community house, or club. Schedules are usually irregular. They are arranged so that they do not interfere with the hours customarily devoted to one's vocation. Compulsions are almost entirely lacking. The will to learn must generate the activation.

How different is the setting for formal education! Society has decreed a matrix of explicit time-place-content-method-compulsion. Furthermore, it seems that society has fashioned a pattern whereby those in formal education and those in adult education must not intermingle nor know the ways of the other.

By and large, our schools seem to be great castles built by society at the edge of town away from the pathways of the adult. These castles are surrounded by high walls and a wide moat. Each morning at nine o'clock from Monday to Friday, from September to June, the gates of the walls are opened, the drawbridge lowered, and the children enter the castles. They stay all day studying great truths which appear to have little or no relation to what is going on outside the ivory towers of the lovely castles. At four o'clock in the afternoon the gates open again, the bridge is lowered, and the children and teachers file out and return to their homes. The castles are closed up tightly until next morning. Saturday, Sunday, and every night find the castles with their classrooms, laboratories, workshops, gymnasiums, swimming pools, and multitudinous equipment locked up solidly. Only on rare occasions, one in particular called "Commencement Evening," do the adults ever set foot in the castles.

In the formal educational program, motion pictures have proved their worth. This point is not open to argument, yet there are many teachers and administrators who simply can't grasp the tremendous educational potential the motion picture has placed in their hands. It must be admitted that in many schools motion pictures are still being misused. Often they serve only as a hors d'oeuvre. All too few use them as true entrees or main courses, and to some they are only garnishes or tasty sauces, or perhaps they are the

sweets of dessert served in the auditorium. There are still schools which limit their motion picture consumption to a reward for the rooms with good conduct records.

By far the larger percentage, in fact nearly all, of the educational experiments involving motion pictures have been made with children. Experiments with adult learning outside the walls of the college or university can be counted on the fingers of the two hands. The need for some worthwhile comprehensive experimentation involving after-school learning is urgent.

Knowledge at hand indicates that the motion picture is an illustrated prospectus of new horizons for those adults whose minds and imaginations have been limited and circumscribed in their development. Favorite topics for continuous learning are travel, literature, history, economics, politics, and social problems. Every one of these topics is a fruitful field for visual presentation, and this method eliminates in large measure the labor and time involved in library study for people who have little time for study, people who are only occasional readers, and who read too slowly and poorly to do more than haphazard reading. George Bernard Shaw hit the nail pretty well on the head when he said, "The number of people who can read is small, the number who can read to any purpose much smaller, and the number of those who are too tired after a hard day's work to read—enormous. But all except the blind and deaf can see and hear." The continuous education of these people is pretty much limited to the radio, motion picture, pictorial magazine, fiction, and an occasional lecture. The possibilities of the film and the radio are tremendous.

Today, everyone is interested in the post-war life. Here is a topic as real as life itself. Adult groups, organized and unorganized, everywhere, are literally crying for information. Good material is scarce and piecemeal, yet splendid motion picture material is available, and more will be produced. This material needs to be synchronized with other educational media into a stimulating mosaic. The need is for implementation and leadership.

Several years ago the Motion Picture Producers and Distributors of America opened up some of their theatrical short subjects for educational exhibition. Panels of educators viewed these short subjects and selected those most useful for educational purposes. The chairmen of the general committee charged with the responsibility of selecting these educational pictures was Dr. Mark A. May. In December, 1937, Dr. May listed these criteria for the evaluation committee to use in judging the "expected educational effects" of

a film. The criteria are listed as five questions:

1.—What noteworthy facts, ideas or conceptions would one expect pupils to get from this film?

2.—What interests and appreciations would one expect this film to develop?

3.—What attitudes and sensitivities would one expect this film to develop?

4.—What skills would one expect this film effectively to promote?

5.—What further educational activity on the part of pupils would one expect this film to stimulate?

In making adult applications we would probably want to re-phrase, modify, and extend these criteria. The writer suggests that adult education films should function in various areas as follows:

1.—Provide facts, data, and skills about one's vocation. Such films as those produced by the U. S. Office of Education and the U. S. Department of Agriculture are good examples of films suitable for adults.

2.—Provide interests and appreciations. All sorts of films—documentary, theatrical, and educational, can, and actually do, serve in this area.

3.—Help adults interpret their own world to themselves. This is a big area and includes health, politics, economics, industry, labor, etc.

4.—Remove the barricades of provinciality of the mind, affecting ideas of geography, race, sex, vocation, social mores, politics, tolerance, and the dignity of useful work. In this area there are numerous fine examples, notably those films now being produced by the National Canadian Film Board, the British Ministry of Information, and especially those of the Office of the Coordinator of Inter-American Affairs. Julian Bryan in an address in Pittsburgh on Pan-American Day, 1944, made the statement that you can't like, at least with enthusiasm, someone you have never known. How can Americans—children or adults—wax enthusiastic about the people of Ecuador, Peru, or Guatemala, if they have never known or even seen one of them? The film more than any other instructional medium scores a bull's eye on this criterion.

5.—Sensitize adults to the insidiousness of propaganda. Again the film is one of the best vehicles for the isolation and study of propaganda. It may serve both as method and content.

6.—Summarize accumulated knowledge and research. So much is known today, but its dissemination is slow. Brief items appear in the press concerning inventions, discoveries, surveys, and studies, but it is years before the public learns anything more about them. Every adult is interested in these things and wants to know more about them, yet he is limited to a few verbalizations over the radio or in his newspaper. Knowledge is growing fast about sulfa drugs, penicillin, plastic surgery, plastics, trade unions, vitamins, etc. Five or six years ago the Brookings Institute spent thousands of dollars on a study of labor and industry. The best scholars in all the United States assisted. The results were printed in a half dozen big thick tomes. Who reads them? Why couldn't the studies be summarized through motion pictures and made available for serious adult study? They could be made palatable, yet tell

the story of the findings and conclusions of this mass of scientific research.

The above six areas are not necessarily definitive, rather they are illustrative of the needs of Mr. Average Man. The solid artifacts of learning can be presented in all these areas, and in terms which can be understood. Even now you can think of particular films which are splendid examples of each area. Do you blame the visual educationalist for condemning the use of motion pictures for club meetings as a tasty morsel to get out a crowd, when highly informative film material might be channeled into the very heart of the program?

Someone has said that recreational motion pictures are so banal that the movie-goer must check his intelligence at the door. Although this is still true of many pictures, there are others which carry an intellectual and cultural challenge. Hollywood is now making pictures of such current best-selling novels as *Valley of Decision*, *A Tree Grows in Brooklyn*, *The Song of Bernadette*, *Burma Surgeon*, *A Bell for Adano*, and *The Robe*. The content of these novels is challenging and the motion pictures will be equally so. They will be seen by more people than the thousands who read the books. The attitude of a great many people is pretty well summarized by the cartoon of two girls—one asks, "Have you read this book, *Hamlet*?" The other replies, "No, if its any good, it will soon be in the movies. I'll wait." At the N. E. A. Convention in 1931, ex-Governor Carl Milliken stated, "For every man or woman who reads a good book a week, a hundred go to the motion picture theater. For everyone who goes to a concert or an opera, ten thousand go to the movies. For everyone who has access to good paintings and good sculpture, probably 100,000 go to the movies." More recently Mortimer J. Adler stated the case in this way. "The arts, enriching the imagination and providing vicarious experience which can be directly appreciated, are almost indispensable in social education, both for children in schools and for the adult population. Of the arts, those of fiction serve best because of what they represent; their proper object of imitation is all of human life. Of the arts of fiction, the movies are at once the most popular and the most vivid representation of contemporary society. Their vividness makes them exceptionally useful as an educational instrument."

Adult education, as far as numbers enrolled are concerned, fluctuates widely from year to year. According to figures released recently by three major cities, the number of adults enrolled in evening classes offered by the public schools shows a considerable dropping off. Reasons for this decrease are legion. No figures exist to show how many motion pictures were used in these adult courses. Probably not many. From 1941 to 1944, the Federal Government sponsored the Engineering, Science, Management, War Training courses all over the country. Hundreds of thousands of adults, chiefly men and women who were gainfully employed, enrolled in these courses. Some centers made exten-

(Concluded on page 62)

# ABC's for GI Joe

PVT. ROBERT E. WAGGONER

Waco Army Air Field, Waco, Texas

IT was not difficult for Kelly to explain why he could neither read nor write. "When I was seven years old," said Kelly, "Pa said I had to start school. The first morning I milked the cows and did the chores and got ready to go. Then I found it was too late. School had started for the morning. After that Pa just forgot about me going and so did I."

The beginnings of lifelong illiteracy are often as elementary as that. But illiteracy as a national problem is not so simple. For years we have congratulated ourselves on our American educational system. We are justly proud of our modern high school and its conveniences, dramatic facilities, spacious gymnasiums, cafeterias and the like. Yet we've overlooked one weakness. We have lost sight of the many potential students our schools never reach. Kelly, of the Louisiana strawberry farm, was one boy the school never saw, and there are many like him. In fact the World Almanac of 1944 estimates that in 1930 there were eight and a half million people over ten years old who were illiterate. For a country considered to be an educational leader, that is a startling record. Eight and a half million illiterate men and women are a formidable indictment of our vaunted school system.

This problem, moreover, aggravates itself. The number of illiterate people may multiply unchecked, because so few of the literate majority are aware that the problem exists. Most American parents, who were well educated themselves and whose children receive the benefits of our modern system, are complacently unaware that thousands of their fellow-countrymen, of all ages, have never seen the inside of any "little red school house". On the other hand, the parents whose children are unschooled are generally indifferent toward the problem for, in most cases, they themselves received too little formal education to know its worth. Certainly the American people as a whole would not, for a moment, encourage or condone illiteracy. Have we not dotted our country with schools, to make education free and accessible to all, even to dwellers in the remote nooks and corners of the land? The schools are there but there are eight and a half million people who stay away! The great challenge of illiteracy, therefore, is to acquaint America with the existence of the problem. We must convince America of the need of educating this unnoticed minority.

Almost inadvertently we have already started that program along two lines. The first awareness of the problem arose with the National Selective Service Act that provided a mass physical and mental classification of millions of American men. Draft board members were amazed to find that there were men in their own communities who could not complete their

*A close-up of the Army's cure for illiteracy and its implications for adult education after the war.*

first questionnaires because they could neither read the questions nor write their names. These boards at least were made cognizant of the fact that this condition existed in their own town, among their own people.

A second and more vital consciousness of the problem arose within the Army itself. Draft boards throughout the country were required to furnish a certain number of men to be inducted into the Army. Quotas often were hard to fill. Consequently, there was a natural tendency to draft those men, who, although they could neither read nor write, were physically qualified. One of the first jobs for all inductees is to take the Army General Classification Test, designed to estimate a man's intelligence. It's not difficult to explain, therefore, the Army officials' surprise at the number of men at all reception centers who could not even start this Classification Test because they could not comprehend the written instructions nor even write their name on the front page of the test booklet.

The Army, thus made sharply aware of the illiteracy problem in the country and knowing that in general such men were useless to them, though many met the most rigid physical standards, still recognized that there are some Army jobs that require only the most elementary educational qualification. With such jobs in mind, the Army high officials decided that instead of sending these men back home, they would give them the fundamentals of an education. They believed that with a few concentrated weeks of "G. I. Schooling", these men would be trained and made capable of handling simple Army jobs. In so doing, they fired the first shot in the educational war against illiteracy.

After selecting Army personnel with adequate educational and teaching experience, they established schools at basic training centers called Special Training Units. Since my work was in the S. T. U. at Shepard Field, Wichita, Texas, all comments here will be related to that unit, although there were several of them in operation.

The fundamental objective of these Army schools was not the maximum of education which could be given these men. The training was concentrated into nine or twelve weeks, was aimed at a fourth grade level, and, naturally enough, the curriculum was colored by the Army's purpose. The men learned many words applicable solely to Army life: barracks, "dogtags", Army serial number, pay roll, etc. But the paramount result of the program was this: these men, many of them over thirty years old, began to feel a certain pride in the fact that they themselves were learning. Men who for thirty-five years had been completely indifferent toward any and all forms of education now beamed like children when they could write their first letter home. I vividly recall one of my students



who tolerantly listened to my first day's explanation of the worth of education. Then, when I had concluded, he declared, "My old man never went to school. I never did. My kid won't either. It hain't worth it." Several weeks later this man worked for three nights writing his first letter to his Mississippi home. When he showed it to me, I was pleased to find it was written to his fourteen year old son, warning him that he had better start school immediately, or the consequences would follow in the wood-shed. In the post war battle against illiteracy, these men, taught for a few weeks by the Army, will be missionaries of education. They've learned the worth of learning, the difficult way.

Solving the problem of illiteracy in the United States should become a priority position on our list of post war jobs. A growing number of people are now aware of the condition that exists. The federal government has recognized the situation, that thousands of illiterate men are themselves experiencing a new longing for education. If this is so, then the important question the readers of EDUCATIONAL SCREEN will ask is this: What part will visual aids play in answering the challenge to our modern school system?

One of the most important educational developments during the last twenty years has been the use of visual aids in teaching. The educational motion picture has been developed almost completely within that time; the use of slides, maps, charts, and still-pictures has been long since organized and correlated with the curriculum for its greater effectiveness in schools. Yet, the contribution that visual aids may make in teaching illiterate people can prove as important as any service it has rendered in the past.

The potency of visual material for this purpose arises from the peculiar problem that these illiterate men present. It is no easy job to convince a man who has raised children and supported a family for fifteen years that he should learn his alphabet. Obviously, the same technique that is successful with six year old children will not apply to a man that farms 160 acres. Yet the same material must be given to both students. It is here that the inherent, attention-holding qualities of visual material can be invaluable. These minds, undisciplined, untrained for 30 or 35 years, need something graphic, something particularly arresting, on which to focus their attention. I know of no substitute for the proper visual material.

By far the greatest problem in teaching these men is the problem of motivation. Obviously, the men have never been convinced of the need of education or they would have secured it for themselves. It is just as obvious that these men must be made to realize that need before any learning can be accomplished. The most difficult job of S. T. U. teaching was the task of motivating the original interest in learning. It was a most laborious job, yet most fundamental.

The task of achieving the motivation rests upon the individual teacher. The success of every class is directly proportionate to the ability of the teacher to interest the men in learning. I have worked with a number of men who were competent instructors when the class was cooperative, but who had trouble in convincing the men at the start that education was neces-

sary. Such classes could have been successful but they were usually failures, because the students had no desire to learn.

#### A Special Educational Film Is Needed

Educational motion picture leaders of the country might well consider that initial obstacle. Certainly an expertly produced film, vividly portraying the advantages and necessities of such an education, would not be difficult to make. Such a motion picture could help infinitely in motivating these men to begin trying to learn. An illiterate man can be taught these fundamentals, providing he has a compelling desire to learn. A competent motion picture possesses the inherent power to accomplish that end as no other medium can. In the field of illiterate education, such a film would immediately prove its worth. It would supply the essential initial impulse toward bettering life for thousands of men.

The ordinary technique used in teaching primary students five or six years old entails no association factors. Generally speaking, children learn the alphabet, learn simple sentences and words quite unquestioningly. The job is not so simple with thirty or forty-year-old men. The instructors of the Special Training Unit at Sheppard Field found that one excellent method of teaching primary material to mature men was to relate the things they were actually learning to the things they wanted to learn. No man who has supported a family for twenty years is eager to learn that E follows D. He wants to read the newspaper, to write letters home. For that reason, a large part of the curriculum was devoted to the study of current events, and to the simple vocabulary of daily life. During the class hour the men learned where the United States was on the map, saw the position of Stalingrad and Moscow, discovered the significance of towns and countries that previously had been hazy, jumbled words they heard over their radios. Within two weeks, these men could spell Russia and China because they had seen them on our map. One of my students learned to spell Pantelleria before I did.

Obviously, visual aids were essential in this exercise. Current events move too rapidly for effective motion pictures to be developed. There are no substitutes for slides, maps, charts and graphic pictures. The Army prints a weekly news summary including a large map demonstrating the changes of the past week, called the Army News Map. We made great use of that weekly map. I understand other Special Training Units mimeographed the weekly maps they used for demonstrations. The origin of these helps makes little difference. The important fact is that learning through association of mental images is greatly facilitated by the planned use of appropriate visual material.

There is one more phenomenon to be mentioned that I am not certain I can explain. Perhaps it is because all Americans, regardless of educational achievements, manage to acquire a deep love of their country. Whatever the explanation, this fact was consistently noticed. The men were greatly interested in history. I have seen men listen in almost child-like

(Concluded on page 62)

# A Museum Inaugurates a "Visual Aids Institute"

ON January 5th and 6th, 1945, the Department of Education of the American Museum of Natural History held a Visual Aids Institute. For many years this museum has been a pioneer in the field of visual instruction, both through the exhibits in the museum halls and by means of exhibits, films and slides lent to the schools for classroom use. It was felt that the time had arrived to pioneer in still another direction, and so the Visual Aids Institute was planned.

The purpose of the Institute was to provide an opportunity for teachers of both elementary and secondary levels to examine available materials for present and post-war utilization, and to discuss with those who have used them possibilities for further enrichment of curricula.

At so many meetings devoted to visual instruction the motion picture has been practically the only type of visual aid presented. At the Museum Institute the program was planned and arranged expressly to bring out the place and value of all types of visual aids and their interrelationships in teaching situations. With this aim always in mind the Institute was divided into three broad sections: (1) A demonstration-exhibit of available visual materials; (2) Showings of new films; (3) Panel programs featuring noted speakers in the various fields of visual instruction.

The first feature, the demonstration-exhibit, was open to teachers for two hours on Friday and seven hours on Saturday. In the large exhibit hall at the museum, representative exhibits were displayed by forty-nine exhibitors. These included materials from the museums of the New York metropolitan area including Newark and Trenton, New Jersey, and from the commercial agencies of the same area. It was the first time that exhibits from all of these sources had been brought together in one place for teachers to examine and study.

The second section, showing of new films, afforded preview of four new teaching films, *Care of Pets* (Erpi-Encyclopaedia Britannica), *India* (March of Time Forum edition), *Charm and Costume* (Harmon Foundation) and *Balkans, Powder-Keg* (World in Action). That Friday evening the Museum was most fortunate in being able to present a preview of the new Walt Disney feature film *The Three Caballeros*. This of course was of special interest and attracted a large audience of teachers, supervisors, principals and workers in the visual field. *The Three Caballeros* combines live-action characters and animated cartoon characters, and everyone attending was intensely interested in seeing this new technique and the astounding color effects achieved by Disney.

The third section, on Saturday, comprised two panel programs, an informal buffet luncheon at 1 p. m., and a general session. At the panel programs, speakers gave short presentations on the fruitage of their ex-

DR. IRENE F. CYPHER, Supervisor of Guest Services,  
DR. GRACE F. RAMSEY, Curator of School Relations,  
The American Museum of Natural History

periences in using the various forms of visual aids. In one panel the discussions were devoted to the use of visual aids in the science subjects, in the other to the same materials for the cultural subjects. In each panel the visual materials discussed were the same, namely, motion pictures, slides, flat pictures, dioramas, realia and exhibits. Student reactions to the use of visual aids constituted an additional feature of special interest.

The informal buffet luncheon period gave everyone an opportunity of meeting and talking together about old times and mutual problems of the present. The speakers at the afternoon session presented topics which were of general interest to all, such as the newest methods for photographing heat and air, presented by Norman F. Barnes.

One of the most appreciated outcomes of this Institute was the bringing together of educators who are working in all subject fields at both elementary and secondary levels. It was the consensus of opinion that visual aids to be most effective must be used at the appropriate times in a classroom project; that they must be carefully selected, with a wise integration of all forms, if the subject under consideration is to become a part of the pupils' experience in life. No one visual aid, used alone, will accomplish this purpose, but a combination of several forms will be most likely to achieve the desired ends.

The interest evinced in this institute by those in attendance and the many requests received for a repetition would seem to indicate the value of holding an annual institute of this type. The Museum will announce definite plans in a later issue of this magazine.

## DIGEST OF PANEL PROGRAMS

### Motion Pictures

Miss Rita Hochheimer stressed the fact that in the last analysis the selection of classroom films must be done by the classroom teacher. It is the classroom teacher who knows what will best meet the problems arising in the presentation of teaching units. A good film, properly used, will not only result in the acquisition of knowledge, but also in a change of attitude. The hope is that some day we will have films that will really help promote international understanding and brotherhood. . . . Dr. Grant W. Leman brought out the importance of the motion picture in teaching techniques and ways of doing things, such as playing a musical instrument. He emphasized the value of using other media, such as kodachrome slides, with the motion picture, in order that detailed study might be made of subjects such as art appreciation. . . . Mr. David Schneider showed three short schoolmade films,

*They All Go to Evander, Chick Embryology and Behavior of Birds and Insects.* He pointed out that interest in visual instruction is greatest and appreciation of the problems keenest among those who attempt to make their own films. . . . Dr. Paul Brandwein showed several films of microscopic forms which he has made. These included action of white corpuscles and fertilization of chromosomes. His method is to show about twenty-five to fifty feet of silent film, without titles, over and over until the pupils can describe the action shown on the screen. In this way the films become accessory microscopes and he is more certain of what pupils are seeing than when they actually use the microscope.

### Lantern Slides

Dr. Ward C. Bowen stated that one of the best ways to utilize slides was to make them a part of the group discussion or class talk, and not the occasion for a monologue by the teacher. He particularly stressed the importance of flexibility of presentation, and the importance of arranging slides to fit the needs of the moment. More slides can and should be used to develop understanding and appreciation. . . . Mr. Thane Bierwert emphasized the value of using slides which showed a true likeness of the subject under discussion. Subjects should be well grouped and carefully photographed, for visual memories can be accurate only when children can see things as they really are. . . . Mr. Solomon Y. Stillman demonstrated his methods of using slides in the classroom so that the pupil would do 90% of the work and the teacher 10%. These included slides for tests and for homework; slides projected upon the blackboard where changes in graphs could easily be drawn and comparisons made; and slides made by his pupils of drawings of machine parts. . . . Mr. Rutherford B. Platt, whose beautiful kodachromes of plants and other forms in nature appear frequently in "Life" magazine, compared the clarity of a printed description of a plant by Britton and Brown with that attained when each statement is illustrated by a kodachrome slide showing an enlargement of the part mentioned, e. g., a close-up of flower stalks growing in the axils of the leaves. Mr. Platt also showed kodachromes of art forms in nature and designs for costume jewelry from close-ups of flowers and buds.

### Dioramas

Dr. Irene F. Cypher stressed the value of a true diorama in creating an illusion of reality. This miniature group is particularly valuable when used as the core around which to build a lesson. The question of scale in using these miniature groups is not a barrier to their effectiveness. Pupils can and should be encouraged to make dioramas for classroom use. . . . Mr. Sam K. Smith stated that the diorama is valuable as a visual aid because it combines sculpture, painting and craftwork, all of which are visual arts. He too stressed the value of the diorama in creating an illusion of reality. . . . Dr. James L. Clark described the principle of the new illusion exhibit, the mirror-scope, in which two mirrors placed at the proper

angle, and a horizon line properly adjusted in a cardboard diorama, give the illusion of reality.

### Flat Pictures

Miss Louise Condit spoke of the value of flat pictures in presenting a full story. Original objects may be too large or too small and fragile to handle. Pictorial material enables you to show unlimited details and phases of the subject you are teaching. . . . Mr. Ralph Graetor, formerly of the staff of "Life," showed several series of accurate drawings which are made when "Life" magazine shows scientific studies, e. g., the life of a tree or an appendectomy. He showed how such drawings are preferable to photographs because they emphasize the important factors and minimize or eliminate others for the sake of clarity.

### Realia and Exhibits

Miss Hanna T. Rose described the work of the Brooklyn Museum in planning its exhibits exactly to meet the needs of teachers. Museums are no longer the ivory towers they used to be, but try to prepare material that will help enrich classroom work by providing actual specimens and objects which could not otherwise be obtained by teachers. . . . Mrs. Kathryn Greywacz described the value of well labeled, carefully prepared and integrated exhibits combining charts, models and artifacts. The New Jersey State Museum plans to work out many new groups for teacher use in the near future. . . . Miss Genevieve Secord stated that children are interested in the real objects, and it is important that such material be made available for classroom use. Art is a description of life, and the art teacher can therefore be of assistance in helping pupils to make objects needed for the various other subjects. . . . Miss Katharine Beneker described the steps in establishing small school museums. She emphasized the importance of pupil participation in this work to be secured by having pupils serve as museum directors, curators and custodians, the latter to be responsible for cleaning of the exhibits and keeping them in proper places after use by classes. . . . Mr. Robert Snedigar spoke on the care of classroom pets. He demonstrated this with his pet raccoon, Rusty, showing the intelligence and keen sense of smell of this animal. . . . Dr. Alfred Beck showed that realia for science classes may often consist of "junk"; a coca cola bottle, a broken vacuum flask, a piece of glass from the mirrors of the largest telescope ever made, a plunger, etc. But each of these objects can be used in simple demonstrations by the clever teacher to stimulate interest on the part of pupils. . . . Miss Ellen Eddy Shaw demonstrated how to make a cactus garden for the classroom.

### Student Reaction to the Use of Visual Aids

Miss Mary S. M. Gibson told of the enthusiastic reaction of visitors to special exhibitions arranged from time to time. She was followed by three students from Weequahic High School, Newark, New Jersey, who gave their reactions to visual aids in the classroom. They felt that more preparation and research should be done in the making of films used on the high school level to bring out specific subject matter. Slides made

by students, they felt, were of value because the students gained a knowledge of the subject while making the slides. They were quite desirous of having more students participate in making dioramas because of the knowledge to be gained while doing research for the groups and for the skill in crafts that would be acquired. Whatever type of visual aid was used they felt that it was of paramount importance that it depict reality.

Students from the Bronx High School of Science and Forest Hills High School, New York, also gave their reactions to visual aids. The student from Forest Hills High School gave the findings from a questionnaire that had been prepared and circulated among three hundred of his fellow students. Their opinion was that most of the sound films shown are only silent films with spoken text. They felt that if the picture were a silent one and their own teacher became the narrator the film would be more valuable to them. They also stated that the films were usually too long, with too little opportunity allowed for questions and answers. Both students stated that teachers were accustomed to give too much material at a time because the machine might not be available when needed, and too much time was lost in preparing the classroom for projection.

#### Participants in the Program

##### Cultural Subjects Panel Speakers

- Dr. Paul A. Kennedy, Assistant Superintendent, New York City Schools  
 Miss Rita Hochheimer, Assistant Director, Bureau of Visual Aids, New York City Board of Education  
 Dr. Grant W. Leman, Supervising Principal, Oradell, New Jersey  
 Dr. Ward C. Bowen, Chief, Bureau of Radio and Visual Aids, Department of Education, University of the State of New York  
 Mr. Thane Bierwert, Acting Chief, Division of Photography, The American Museum of Natural History  
 Miss Louise Condit, In Charge of Junior Museum, The Metropolitan Museum of Art  
 Dr. Irene F. Cypher, Supervisor of Guest Services, The American Museum of Natural History  
 Mr. Sam K. Smith, Vice-President, Diorama Corporation of America  
 Miss Hanna T. Rose, Educational Staff, The Brooklyn Museum  
 Mrs. Kathryn B. Greywacz, Curator, New Jersey State Museum, Trenton, N. J.  
 Miss Ruth Hessler, In charge of Lending Collections, Newark Museum, Newark, N. J.  
 Miss Genevieve Secord, Director of Art, Maplewood School System, Maplewood, N. J.  
 Miss Mary S. M. Gibson, Curator, Peter Cooper Museum, New York  
 Dr. Daniel C. Knowlton, Chairman of Social Studies, Cazenovia Junior College, N. Y. and Professor Emeritus of Social Studies, New York University  
 Dr. E. Winifred Crawford, Supervisor of Visual Instruction, Board of Education, Montclair, New Jersey  
 Dr. F. Dean McClusky, Headmaster of Scarborough School, Scarborough-on-Hudson, N. Y.  
 Mr. John J. Jenkins, Director of Audio Visual Instruction, Bronxville Public Schools, Bronxville, N. Y.  
 Student Participants from Weequahic High School, Newark, N. J.

##### Science Subjects Panel Speakers

- Dr. Frank M. Wheat, Chairman Biology, George Washington High School, New York City  
 Mr. David Schneider, Dept. of Biology, Evander Childs High School, New York City  
 Dr. Paul Brandwein, Head of Biology, Forest Hills High School, N. Y.  
 Mr. Solomon Y. Stillman, Dept. of Biology, School of Industrial Art, New York City  
 Mr. Rutherford Platt, Rutherford Platt, Inc.  
 Mr. Ralph Graeter, Art Editor, World Book and Encyclopedia (formerly of Life Magazine)  
 Dr. James L. Clark, Director of Preparation and Installation, The American Museum of Natural History  
 Mr. Alfred D. Beck, Chairman Junior High School Standing Committee in Science, New York City Schools  
 Miss Katharine Bencker, Supervisor of Temporary Exhibits, The American Museum of Natural History  
 Mr. Robert Snedigar, Instructor, Department of Education, The American Museum of Natural History  
 Miss Ellen Eddy Shaw, Curator of Elementary Education, The Brooklyn Botanic Garden  
 Dr. Morris Meister, Principal, The Bronx High School of Science

Dr. Mervic E. Oakes, Department of Sciences, Queens College, Flushing, N. Y.

Mr. Thomas J. Dowling, Department of Science, Albert J. Leonard High School, New Rochelle, New York  
 Student participants from: The Bronx High School of Science, New York City, and Forest Hills High School, New York City

##### General Session Speakers

Mr. Norman F. Barnes, Member of Staff of General Electric Engineering Laboratory, Schenectady, New York

Lieutenant Irwin J. Reif, U. S. Army Signal Corps, Film Division  
 Miss Evelyn Lambart, Technician, National Film Board of Canada, Inter-American Club, James Monroe High School, New York, N. Y.

##### Sponsors

Dr. John H. Bosshart, Commissioner of Education, State of N. J.  
 Dr. Alexander M. Dushku, Executive Director, Jewish Education Committee of N. Y. C.

Mr. Wayne M. Faunce, Vice Director, The American Museum of Natural History

Mrs. Margaret Gillette, President, Guild of Independent Schools of New York

Dr. Alonzo G. Grace, Commissioner of Education, State of Conn.  
 Mr. Albert E. Parr, Director, American Museum of Natural History

Dr. Charles Russell, Chairman, Department of Education, The American Museum of Natural History

Dr. George D. Stoddard, Commissioner of Education, State of N. Y.  
 Dr. John E. Wade, Superintendent of Schools, New York City

Reverend Edward J. Waterson, Superintendent of Schools, Catholic School Board, Archdiocese of New York

## ABC's for GI Joe

(Concluded from page 59)

fascination to simple stories of the Puritans, or America's earlier wars. When the men were finally able to write and were given a theme assignment, they almost invariably chose to write stories of the United States' early history. What better opportunity could visual education leaders ask than the chance to teach through history an appreciation of our country and its ideals? When this war is won and our freedom is again secured, we must inaugurate an educational program that will teach the underlying meaning of history and the values of liberty. Illiterate men can and will learn these ideals through visual aids.

The problem of illiteracy is especially vital to America, because we live in a democracy that is based on the right and ability of all men to participate in their government. If our country is to continue to grow and develop and expand, to realize its ultimate best, then all must be capable of accepting the responsibilities that democracy places upon them. The first weapon used by a demagogue is often an ignorant minority. The best weapon against demagogues and their oppression is an intelligent, informed people that possesses the power to elect competent leaders. Our form of government gives us that power; we must make all our citizens capable of wielding it.

I had worked with Alvin for three months. He was a very slow learner, but he worked so hard it was impossible to lose patience with him. The day before he was to take his final test, he came to me. There was a new air of confidence about him. Bashfully, yet with a look of determined pride, he handed me a smudged paper—the first letter he had ever written. It was addressed to his wife. The English was bad and the spelling faulty, but it contained a sincere tribute. "See I can rite now. Wen I come home, I make you good man."

Visual education leaders have in trust a great tool. The intelligent and farsighted application of this educational weapon can bring them that same satisfaction—the thrill of making for a woman and a country, "a good man".

# The Film and International Understanding

## The Audio-Visual Program of the East and West Association

DR. JOHN E. DUGAN, Editor  
Hadden Heights, New Jersey

KATHRYN LINDEN, Director of  
Audio-Visual Program, East and West Association

FROM the beginning East and West has sup-  
planted its lecture courses with a strong visual  
program. With us films and other visual media are  
not a teaching project; neither do we wish to enter-  
tain. It is our aim rather to present information by  
visual means as a serious approach to adult under-  
standing, and as an integral phase of a well synchro-  
nized program.

There has been too much discussion of social and  
economic problems as though people were just figure-  
heads. People are intensely human. Circumstances  
of geography and climate have created different cul-  
tures, different ways of life; it is important for us  
to understand these, and at the same time to recog-  
nize the basic humanity common to all mankind. If  
we are to arrive at an intelligent public opinion, we  
must know the peoples with whom we have to deal.  
Our greatest barriers to such knowledge have been  
time and distance. Surely no more direct means of  
bridging these barriers can be found than in a good  
documentary film—unless it be seeing and meeting  
the peoples themselves. East and West tries both these  
approaches.

It may be of interest here to indicate the purpose  
and scope of the East and West Association. East  
and West was first announced on a Lincoln's Birth-  
day three years ago, by its president Pearl Buck.  
Founded to create better understanding among peoples,  
East and West has established popular lecture courses  
in New York, Boston, Philadelphia, Detroit and Chi-

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**EDITOR'S NOTE:** This article tells how films and other  
audio-visual materials are built into a large national pro-  
gram for international understanding. This program does  
not permit any one medium of expression to predominate  
exclusively.

This is an important consideration for those who are  
interested in the use of the film in this field. Programs do  
not have to be "all-film or nothing." Frequently the most  
important task for the film enthusiast is to determine  
where his film will fit in best and perform the greatest  
service. Experiences related in this article may be helpful  
in this connection.

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cago with an average attendance ranging from 800 to  
over 1000; in-service credit is granted by local boards  
of education. The Booking Service of East and West  
sends out national speakers and artists on individual  
appearances at colleges, clubs and civic organizations  
throughout the country. Chapters afford an opportu-  
nity to smaller communities to set up their own East  
and West programs, based on patterns made avail-  
able through the headquarters in New York and with  
as much assistance in planning programs as may be  
desired. Publications as well as photographic and ob-  
ject collections are available on the various peoples of  
the Far East, Russia and the Pacific.

An inherent principle in program planning has been  
the impartial and full presentation of every topic.  
American and European experts as well as nationals  
from other countries state the problem or plead the



Pearl Buck  
President, East and West Association

Scene from M-G-M film, "Dragon Seed," based on Pearl Buck's novel.





cause. In forums such as the Peoples Congress held this fall at New York's Town Hall, nationals of neighboring or other interested peoples are likewise represented on the panels—Americans, British, Dutch, Chinese when discussing Japan, Indians when discussing China. Films have been found through



India Official Photo

Young factory worker, India

questionnaires to be a favorite background or preliminary for such discussions. Whenever possible, artists of various countries participate—singers and musicians who appear in costume and whose very presence serves as a visual impact of the culture they represent. Exhibitions of the arts and crafts of the various peoples are presented, photographic stills of types and significant national scenes are displayed, workshops in pictures and publications are conducted.

Methods of presentation vary in accordance with physical conditions as well as with materials available. At Town Hall, where there are no facilities for object exhibitions, our audio-visual program comprises films, the appearance of national artists (in addition to the national speakers invited by the Lecture Department), Lobby displays include photo-enlargements and book tables for the literature of related organizations.

At the Dalton School, where a specialized course of fifteen lectures on China was held last spring, we found a lobby with five built-in wall cases. With the consent of the School and with the collaboration of leading museums and private contributors, East and West was able to arrange a series of five object exhibitions planned to visualize the subjects presented by the lecturers of the series: Daily Life in China, Arts of China, Musical Instruments, The Theater, Chinese Industrial Cooperative work. The exhibitions were left in place three weeks at a time; films or musicales were given on alternate dates. The School as well as East and West incorporated the exhibitions in their program; several classes devoted projects to the study of China, and we were asked to schedule our final exhibition on the date of school graduation. At another series at Carnegie Music Hall, where no facilities whatever were available, we had recourse to projection rental services for films, and turned the stage itself periodically into a workshop, inviting the audience to come up and browse among tables of books, maps and pictures in the half hour preceding the regular lecture period. Similar visual programs are presented

also in connection with the East and West courses given in other cities, notably in Detroit where members of museum staffs themselves arranged exhibitions for the East West series at Rackham Hall.

Films have been our most important visual medium, and as already stated, questionnaires have established them as a favorite introduction—despite difficulties in projection. Time and again we have found lecturers building up their statements on films just shown, or referring to film sequences by way of proof. We should like to pay tribute here to some of the splendid documentary films which are available, films that carry our audiences into the very atmosphere of the countries whose problems we seek to portray. Films bear witness to the spoken word, and beyond this, show many things the lecturer can merely suggest, or overlooks.

The very importance of films in the international field, however, lays a tremendous responsibility upon the producer. In a program such as ours, where the topics are limited to certain nations, it is particularly difficult to find documentary films that are not just travelogues, propaganda or an explorer's phantasy. Splendid work has been done by commercial and press producers. We hope urgently that with time amateurs will yield to professionals, and that expeditions, which are so important and so professionally organized in other fields, will take with them both anthropological and film experts to make their picture records. Too often excellent materials are lost through poor editing or poor technique. Adult audiences demand good standards of workmanship.

On the other hand, films can be adapted and misstatements answered by the lecturer. Propaganda, for example, is apt to defeat itself. We showed an excellent film on Japan recently; made under wartime pressure and for wartime purposes, the propaganda was at times excessive to the point of becoming unconvincing, but the picture in the meantime revealed the actual life and development on these islands of our enemies. A film on India showed a water fountain with a sign on one side reading "For Hindus" and on the other, "For Moslems"—a visual misstatement to suggest the much rumored schism in India. An American ambulance driver just returned from India pointed out on the platform that he had seen a group of Hindu and Moslem soldiers making fun of that very sign; that the narrator had failed to mention that the sign, put up at a railway station, was European made.

Entirely different from the lecture program use of films, of course, is the presentation of documentaries *per se*, such as at the Museum of Modern Art, the Philadelphia Museum and the Metropolitan Museum. It happens that I had the opportunity of arranging the film program at the Metropolitan for one season. It became an exciting project. Most documentary shorts, however excellent, are by their very nature confined to one phase of a subject; by linking a number of shorts in a theme sequence we could offer a rounded presentation. Again, unlimited by subject scope, we could alternate programs of shorts with features, documentaries with historic films, art programs with nature studies, sociological, national or war film sequences.

(Concluded on page 70)

# PHOTOGRAPHY FIGHTS

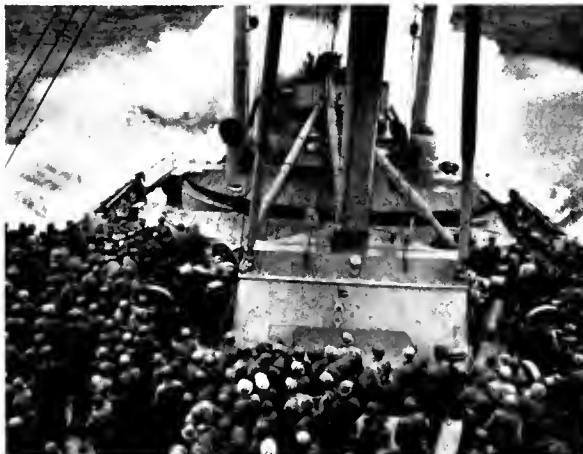
## Coast Guard Combat Photographers

and their Official Coast Guard Photos  
from all combat areas



The Man Who Came Back

General MacArthur surveys the beachhead on Leyte Island after the landing of American forces in the Philippines.



Crossing the North Atlantic aboard a troop transport, American soldiers watch the sea in its ugliest mood.

Jack January,  
Warrant Photog-  
rapher, St.  
Louis, Mo.



George G. Twambly, Staten Island, N. Y.,  
Warrant Photographer, shooting  
movies of beach invasion in the Marshalls.



Coast Guardsmen battle for  
their lives on the swamped  
decks of a loaded tanker  
in storm off coast of Cuba.

Robert Magine,  
Photographer's  
Mate 1st Class,  
Chicago, Ill.



John Folk,  
Warrant Photog-  
rapher, At-  
lanta, Ga.



Giving life-saving blood  
plasma to a comrade on the  
beach of Eniwetok Atoll.

In enclosure set up by Amer-  
icans for Japanese civilians  
a Marine desperately tries  
to pacify a Jap youngster.



Carl Criglow,  
Photographer's  
Mate, 3rd Class,  
Little Rock, Ark.





Shelby Smith,  
Chief Photog-  
rapher's Mate,  
Mt. Rainer, Md.



James Burke, Jr.,  
Chief Photog-  
rapher's Mate,  
Buffalo, N. Y.



John E. Young,  
Photographer's  
Mate 1st Class,  
Bowlegs, Okla.



James C. Lunde,  
Photographer's  
Mate 1st Class,  
Park Ridge, Ill.



Geo. Durenberg-  
er, Photograp-  
her's Mate 1st  
Class, Bronx,  
New York.



Two Coast Guard cutters keep  
a rendezvous off Greenland.  
Moonlight striking against the  
icicles on a third ship give  
effect of natural neon lights.



Coast Guardsmen aboard combat  
cutter let go a depth charge.

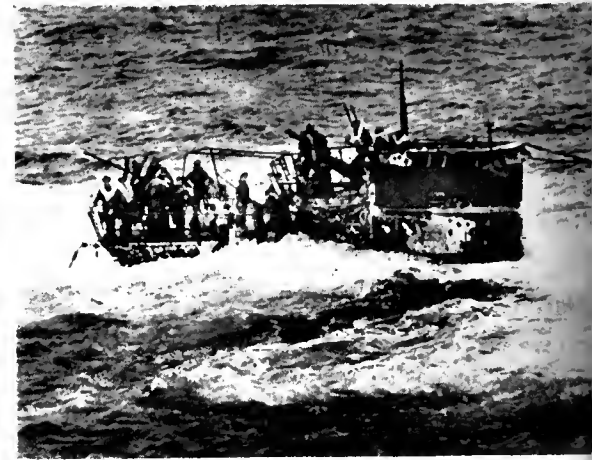


Direct hit explodes Allied freighter  
in night Nazi bomber attack on a  
convoy off the coast of North Africa.

# Battle of The Atlantic



Strategic sinking of 23 freighters  
created breakwater behind which  
the Allies unloaded troops and supplies  
in storm that ripped Normandy beach.



Nazi seamen abandon submarine blasted  
to surface by depth charges planted by  
Coast Guard and Navy Destroyer Escorts.

For some men the invasion was  
quickly over, and they are  
brought back wounded to troop  
transports by their comrades.





# D-Day in Normandy

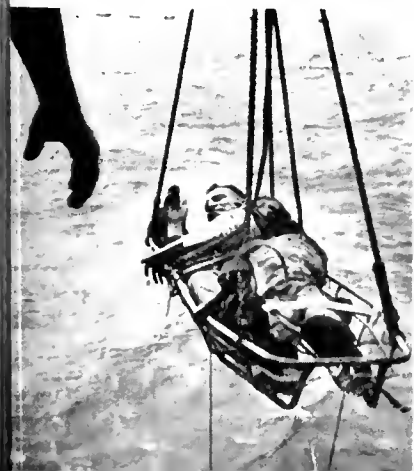


Yankee soldiers crouch, tightly packed, behind the bulwarks of a Coast Guard landing barge in historic sweep across the English Channel to Normandy shores.



Down the ramp of the landing barge our troops storm toward the deadly machine-gun fire of Nazi defenders of the Coast.

As a wounded soldier is hoisted to a transport, a Coast Guardsman reaches out from the rail to swing litter in over the side.



Panorama of the French invasion beach showing channel waters black with shipping and balloon barrages overhead to protect the ships from enemy strafers.



Allied guns weave a tapestry of flame as Luftwaffe attacks invasion ships off Cherbourg.



A depth charge from a Coast Guard cutter explodes in the Atlantic.

James Lucente, Photographer's Mate 3rd Class, Chicago.



Edwin Latham, Photographer's Mate 1st Class, Haddonfield, New Jersey



Eldon Ashcroft, Chief Photographer's Mate, Auburn, Neb.



Rene J. Prevost, Photographer's Mate 1st Class, New York City



(Left) James Watson, Chief Photographer's Mate, Brooklyn, N. Y.

(Right) Daniel Collins, Photographer's Mate 1st Class, Buffalo, N. Y.



# South Pacific Landings



Arthur Green,  
Photographer's  
Mate 1st Class,  
Bronx, New  
York City



Old Glory waves again  
over the Philippines



(Left)  
Frank Cuenca,  
Yeoman Second  
Class, and

(Right) Oliver  
Goldsmith,  
Photographer's  
Mate 1st Class,  
both of San  
Francisco, Cal.



U. S. Task Force sends up  
flak to protect invasion  
ships from Japanese planes.



Coast Guard-manned LST in  
armada, packed with fight-  
ing equipment, bearing down  
on objective in the Pacific.



LST, with Marine troops,  
nears Japanese-held shore.



Charles Cook,  
Photographer's  
Mate 1st Class,  
Ferguson, Mo.

Surf and Americans roll in on Pacific  
beach with equipment to be unloaded.

Coast Guardsmen and Marines build a  
temporary causeway for unloading.

Back to an assault transport co  
a Marine from two days of ba

The grim story of war shows in  
begrimed faces of weary Mari



Ted Needham,  
photographer's  
Mate 1st Class,  
San Francisco,  
with a Philip-  
pino native.



(Left) Seymour  
Hofstetter,  
Chief Photog-  
rapher's Mate,  
Cleveland, Ohio

and (Right)  
William Haffert,  
Jr., Chief Spe-  
cialist, Sea Isle  
City, N. J. are  
cited for heroism.





# The Curriculum Clinic

## Films? - - What Kind Of Films?

WALTER A. WITTICH, Editor  
Bureau of Visual Instruction  
The University of Wisconsin

AT a recent meeting given to consideration of classroom programs of visual instruction, a panel of consulting experts reached complete disagreement over the answer to the question, "How shall we use films in our classrooms?" One proposed a single-showing technique; another insisted that two or three showings were often not enough; and a third rose to the defense of teachers with the generalization that no one needs worry too much about it, that good teachers will figure it out for themselves—and, of course, some will. Such situations merely emphasize again the necessity of classifying films by use and purpose. For the sake of completeness it may be well to describe, define, and classify films that are available for them in the classrooms. Thereafter we can discuss specific problems relative to their use.

The whole problem of selection of films for use in the classroom today is very closely akin to the problem of selecting the type of book for use in the schools of seventy-five years ago. Then, as today, the materials were available in quantities. Philosophies were put forth from every quarter and were expressed through materials which resulted in confused purpose as well as benefit, insofar as their classroom use was concerned. Just as at the turn of the century instructional books had been evolved which dealt ethically and in a planned way with every known subject of interest to youth of that time, so today the textfilm is gradually proving itself as an effective classroom tool and distinguishing itself from the welter and confusion of "anything on celluloid" which is being produced in virtually unknown quantities currently.

The thousands of alleged classroom films available at this moment to school administrators fall naturally into the familiar four basic categories: the *entertainment film*, the *advertising film*, the *documentary film*, and the *textfilm*. So that we may refer clearly to them later, let's describe them.

The *entertainment film* aims at emotional rather than intellectual appeal, and may or may not contribute to broad cultural backgrounds. Since it is not concerned with age of audience, subject-matter or academic criteria, any contribution that the entertainment film makes to the classroom is usually incidental or supplemental.

The *advertising film* is made for the primary purpose of promoting sales of the services or goods of the advertiser who is the sponsor or producer of the film.

The *documentary film* is one which deals with a social situation. It attempts, in a realistic, undisguised and authentic manner, to interpret the events, the cultures, or the problems of the day for the purpose of assisting man to understand his place in society and

to stimulate constructive thinking and planning for the future.

The *textfilm* is one which is made to become an integral part of a socially desirable course of study by furnishing desirable experiences which otherwise would be inaccessible to the students.

We may now consider the place of each of these four in classroom practice. Most teachers agree that the pure entertainment film holds little of value to the classroom. There are, of course, entertainment films which do make a course-of-study contribution. Many able teachers and administrators who have witnessed such films as *The Adventures of Tom Sawyer*, *The Adventures of Mark Twain*, *The Life of Louis Pasteur*, and *Little Men*, agree that these films are of such quality that they make a contribution to the study of language, literature, or our country's cultural backgrounds. It is obvious, however, that the usual entertainment films do not reach such standards. When using even the best entertainment film, seeing it once would probably suffice in creating the experiences we want to use in connection with any subject area.

Whether or not we wish to set up the schools as ready-made advertising audiences is questionable. Some advertising films in recent years, however, do supply information in subject areas not yet covered by the makers of textfilms. Frequently there comes along a film produced by an advertiser which disregards almost entirely the opportunity of selling a product in favor of the presentation of information which has a high degree of utilizability in a course of study. When this is the case, let's use it. Too many advertising films are made with one objective in mind—selling. To use the selling film in the classroom is to open our public schools as a ready-made consumer audience. This certainly is not an objective of education in a democracy.

The documentary film is just coming into its own insofar as cognizance of its contribution to the classroom is concerned. Many documentary films become excellent teaching materials in the fields of economics, civics, problems of democracy, and the general social studies. To derive full values from these films, it is often necessary to study them intensively as we do any traditional work-type lesson. This must be done if we wish students to be fully aware of the vividly presented social experiencing which can result from viewing such splendid documentaries as *The Bridge*, *Peoples of the Potlatch*, *Portage*, *Life in Eighteenth Century Williamsburg*, *Virginia*, and others, the same as for textfilms. Many documentary films are definite additions to classroom learning experiences. Let's not treat them as a strange new device. Rather let us use them just as we use other tried and tested classroom learning sources.

The textfilm, which is of great value because of its ability to present even theoretical subjects with vividness, clarity and understandability through visual imagery, has won its place in every one of the nineteen subject areas pursued in our public schools. We must recognize, however, the great necessity for careful planning, use, and evaluatory techniques when using this most effective medium in modern classroom instruction. Research has definitely confirmed the desirability of using the textfilm intensively rather than extensively. Classroom teachers are increasingly accepting responsibility for applying to film use the same established techniques of motivation, advance vocabulary study, evaluation through discussion or objective measurement, and review (follow-up showings and reshowings) that they have for years applied to other learning sources.

Briefly we have attempted to lend some orderly classification to the welter of films which are being produced at the present time. Henceforth, when discussing the use of films in the classroom, let us ask some questions: What kind of film are we discussing? At what level are we using films? What purposes are we attempting to achieve? I am sure that, if we do this, we can eliminate many of the generalities, many of the misunderstandings, which befog many of the well attended meetings devoted to current practices and trends in visual instruction today.

## Motion Pictures and Adult Education

*(Concluded from page 57)*

tive use of motion pictures in these courses. Whether or not the schools can "teach the G. I. way," why, at the very least, cannot the adult educators copy some of the G. I. vitality? The army, navy, air force, and industry have accelerated their programs by providing quick, hard-hitting, intensive study. Movies, radio, and recordings are high priority tools in this learning. To a large extent the 3 R's of old are being supplemented by three modern R's—Reels, Radio and Recordings.

There are now more than 6,000 Better Film Councils in the United States. Some of these do excellent work, but most of them waste their untrained and undirected efforts in mere moralizing about "good, clean pictures." An educational job done by educators is needed, and probably it should fall into the lap of the Adult Education Association, or other similar agency.

Finally, it should be emphasized that pictures of all kinds, industrial, educational, documentary, and theatrical furnish pertinent adult study materials. Furthermore, we may expect producers to rise up here and there, who will be willing to "go the extra mile" and make a film now and then for particular adult education purposes. A plethora of material already exists. To convert the casual impressions gained from this inchoate mass of movies into functioning, disciplined use along the lines of the six areas outlined earlier is no mean task.

## The Film and International Understanding

*(Concluded from page 64)*

One factor we have been greatly impressed with. A good film can be nearly spoiled by poor projection. At certain locations there may be physical difficulties which it is possible to mitigate, but which cannot be completely mastered. In any case it is essential to know the terms of film projection, how to change the focus or to control pitch and volume; and it is essential to watch these factors on each new film. There are some difficulties in projection we found we could overcome. Stronger bulbs, special lenses increase clarity. In places where there is no projection booth, heavy drapes cut the noise of the machine. In places where only the wall or a poor quality screen is available, it may be advisable to make use of the portable screens rented by projection services.

In line with the national program of East and West, the Audio-Visual Department as such also has developed its own independent program of gallery exhibitions and circulating shows. A series of twenty-two photographic and object collections have been prepared during the fall, and are enjoying a wide circulation. China, India, Australia, Hawaii, the Indies, the Philippines, the Soviet and Africa are among the subjects. Recordings of important speeches made during the lecture series on India and China are available on 16 inch records. They have been successfully used in school and club forums, and for broadcasting from local radio stations. Lists of documentary films found of special value are likewise available.

Other departments of East and West have very definite audio-visual interests. The publications of East and West include a series of picture portfolios on family life in other lands, East and West has gone into the comics: "In Comic Cavalcade", "Johnny Everyman" and "The Twain Shall Meet" bring to the children of America a colorful adventure in good will. A radio program, "Music East and West," is being presented by the Booking Service, with its roster of national artists. The first in the series, a Philippine program, was launched over WNYC from the platform of Town Hall, Pearl Buck and Brigadier General Romulo giving their personal messages. Recordings of the radio series will be distributed by the OWI.

There is a compelling force in the audio-visual approach, a tremendous challenge both to those who produce the materials and those who use them. People are hungry for knowledge of the world about them. The success of the army-navy program attests the value of films alone in accelerating the acquisition of such knowledge. Photographic exhibitions prove facts and provide self-evident testimony of a way of life or the humanity of a people. Crafts reveal skills, intelligence, taste, custom. Films carry us into the very haunts of "foreigners" and make us feel as though we were their neighbors. Only by mutual understanding and respect can we hope to build the peace of the future—and to us, at least, it seems that audio-visual materials meet a basic need in providing a means for such understanding.

# 16MM SOUND FILMS of MERIT

*Recommended by the Motion Picture Committee of the Department of Secondary Education of the National Education Association and accompanied by discussion guides.*



## ADVENTURES OF TOM SAWYER

Produced by David O. Selznick, Mark Twain's greatly loved story of boy life in the mid-eighties has been brought to the screen with all the color and rich flavour of the great book. It is excellent as entertainment, and also valuable educationally for its depiction of the American scene in a by-gone period.

## APRIL ROMANCE

A biographical feature, based on the life of the great composer, Franz Schubert. The charming love story, fine acting, music, costumes and settings of gay 19th Century Vienna make for delightful entertainment, as well as genuine educational values in the study of Musical History and for Music Appreciation courses.



## KING OF THE SIERRAS

A fascinating story of wild horses. The great round-up of 2,000 mustangs by the U. S. Government in Arizona affords a factual background for an appealing drama of the rivalry of two stallions, and provides good character values in drawing a parallel between human and horse difficulties and the good consequences of right living to both.

## KILLERS OF THE SEA

An authentic, thrilling natural drama of man's skill and courage in the hazardous undertaking of ridding the Gulf of Mexico of killer fish which prey upon game fish. Captain Wallace Casewell battles successfully such monsters of the deep as the bottle-nose whale, hammerhead shark, sawfish and octopus. Many laughs, too, amid the thrills.



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Denver 7, Colo.

# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor

### THEORY

- **Tools for Learning: Images**—Ward C. Bowen, Chief, Bureau of Radio and Visual Aids, N. Y. State Dept. of Education—*New York State Education*, 32:137 November, 1944.

The child's world is an extremely concrete world. He has not yet learned to deal in abstractions nor to use any but the most elementary symbols. As his education progresses, the child needs images for two immediate purposes: for reference in identifying and classifying new objects which he encounters, and for translating or interpreting the spoken or written word. He may derive those images from real objects, or he may derive them from other images presented to him, such as illustrations in textbooks and magazines, screen images from slides or motion pictures, posters and other materials.

Whatever these source materials, the teacher must apply certain basic principles in selecting them: 1) Start with very simple images; 2) Assist the child to obtain authentic images; 3) Begin with the 'homely' and near-at-hand, only slowly moving toward the 'foreign' and the far-away.

The first and best source from which the pupil may derive correct images is his own environment. To illustrate the point, a study of soil conservation would be effective if it dealt with conditions in or near the school grounds and included first-hand observations from experiments, leading to books and pictures where the concrete ideas have been extended and applied to other areas.

Actual objects are always preferable to a picture, if available. Pictures are only substitutes for the real object or experience. They should be selected and used with full realization of their limitations, and constant effort should be made to assist the pupils to a correct 'reading' and interpretation of the pictures.

### ADMINISTRATION

- **Post-war Plans: San Diego County**—J. D. Knight, Director, Audio-Visual Education—*Film News* Vol. 5, No. 9, November, 1944.

This Audio-Visual Education Department was begun in 1935 and has since acquired teaching aids costing in excess of \$160,000. The department is housed in a large, 2-story building which includes conference rooms, a 200-person capacity projection room, a dining room and kitchen. The building is used to integrate all county school activities. There is a truck delivery system to the 110 schools, which makes deliveries every two weeks in a county that is larger than the state of Delaware.

With the cooperation of a far-sighted county superintendent, the San Diego Department has some definite postwar plans for improving its services. They include the use of new textbooks that are coupled with audio-visual aids; an educational program on the unit of experience idea; FM broadcasting; television; a comprehensive teacher-training program, as well as a new building.

### MUSEUM MATERIALS

- **The Mountain Goes to Mahomet**—Bernice Elliott, Children's Museum, Jamaica Plain, Mass.—*Nation's Schools* 34: 51. December, 1944.

The Children's Museum has prepared some 200 separate exhibits in natural history, social science and charts that are circulated throughout Massachusetts and other states. All material can be handled without risk of damage. The cases, except for bird cases, are made of heavy cardboard.

Public libraries have changing displays of these museum materials for the general public.

The Museum has a card catalog system for loaning out the materials and for keeping records on use, and teachers are encouraged to make proper use of the teaching aids.

### THE LIBRARY AND FILMS

- **Newark Experiments with Films**—Bernard Schein, Newark, N. J.—*Wilson Library Bulletin*, 19:276 December, 1944.

In an attempt to attract the community to the library and furnish information of a significant type, the Springfield branch library planned a series of four monthly programs. The first three were of the film forum type and the fourth was a straight film program.

A brief introduction was given and after the program the book displays were featured. The library noted a fairly good attendance and a good book circulation following the program. Many new people were attracted to the meetings and there was a gain in membership.

One of the outcomes of the film series was the request from a neighborhood group to present programs at the library on the problems growing out of parent-child relationships. Thus the way was paved through the film programs for other adult activities in the library.

In and of themselves motion pictures can be of considerable educative value, apart from their functions to stimulate discussion and reading. They help to disseminate facts and ideas to persons who might not otherwise receive them, especially the non-reading public.

### UTILIZATION

- **Films Valuable in Training Program**—Lyne S. Metcalfe—*Modern Machine Shop Magazine*, 17:178 January, 1945.

The article describes the methods employed by the Scintilla Magneto Division of Bendix for training mechanics. The pattern established in this course is adaptable to any form of machine shop training, and the Division has arranged to make this teaching material available to any aircraft plant, school or manufacturer. The program is based on a series of 17 discussion-type slide films produced by Jam Handy.

New students are grouped in classes of approximately 20. First they are given an understanding of basic electricity principles and theory, because the magneto is a special form of alternating current generator, and the slidefilm has been especially valuable in teaching the theory. Then comes instruction in magneto operation, the differences in various types of magnetos and proper maintenance. Next the class is shown what is inside the magneto. This is done with the aid of slidefilms as preparation for actual use of the instrument at the workbench. After the students have had a chance to use the magneto and the various tools, procedures are shown in another series of films. There is a test to determine what errors or misunderstandings may still exist.

### RADIO

- **The Radio University in Peace and War**—Eric Underwood—*American Scholar*. Winter, 1944-5 p. 86.

The story of WRUL in Boston is told by an English visitor who is astounded that the United States has the first radio station devoted exclusively to educational programs and supported exclusively by voluntary contributions.

The station was begun to provide culture and education over short-wave to a worldwide audience. Its service has been somewhat redirected in wartime especially through the information and inspiration sent to the people inside occupied countries. In 24 languages, members of Harvard University's staff in modern languages send broadcasts daily. The station is now the official outlet for the U. S. government. Some time is still given to regular WRUL features,

(Concluded on page 74)



*Photo courtesy U. S. Merchant Marine Cadet Basic School, San Mateo, California, shows Spencer Model VA Delineascope for lantern slide and opaque projection.*

## To Man the Convoys

Merchant ships—of critical importance in the logistics of war—must be competently manned to supply the far-flung war fronts of the United Nations with adequate tonnages of food, guns, tanks, planes and fuel. More than 1200 major ships and 50,000 men of the U. S. Merchant Marine are carrying on a task which has contributed mightily to the successes we are now achieving.

Each week, each month, sees more ships sliding down the ways. More

men—thousands of them—must be recruited and trained . . . *quickly*.

The visual methods pioneered in the schools and colleges of the country are playing an important part in expediting this training.

★ ★ ★

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such as "Beyond Victory" in collaboration with the Carnegie Endowment for International Peace.

- **Make Youth Discussion Conscious!**—*Junior Town Meeting League*, Columbus, Ohio, 24 pages, free—is a new handbook for school forums and class discussions which gives detailed suggestions for adapting radio forum techniques—based on four nationally-broadcast programs—to discussions by youth.

Discussion is one of the most effective tools of a working democracy. The art of talking things over is an important outcome of a high school education. This pamphlet is a noteworthy contribution to this objective. It is worthy of careful study by every high school faculty.

Social studies teachers will find in the handbook a new approach to discussion—with added appeal to students—in the adaptation of popular radio formats to the classroom and the assembly meeting, with the chief emphasis for the latter on the Junior Town Meeting. The booklet outlines preliminary steps in class, group and assembly discussions, discusses good leadership, training of speakers, how to ask questions, and includes two helpful evaluation charts, one a check list for speakers, the other intended to measure reflective thinking in discussion.

Allen Y. King, directing supervisor of social studies in the Cleveland schools, and I. Keith Tyler, director of radio education at the Ohio State University, editors of the booklet, are president and member of the board of trustees, respectively, of the Junior Town Meeting League formed last year as an international organization "to foster discussion of current affairs among youth." In addition to the handbook, it provides for its members a weekly publication, *Civic Training*, which outlines the topic of the week. Details on the League's service to schools and non-school youth groups are found in the handbook. (Reviewed by Edgar Dale)

#### PERIODICALS

- **Lend Lease**—*Building America*, vol. 10 no. 1

A thorough-going discussion of lend lease as an economic practice that will affect the economic outlook of the young people now at school. Through carefully integrated pictures and text, lend lease is explained and documented; how we have helped Britain, the forces in Africa and the Middle East, the Soviet Union, Australia and the smaller nations; how lend lease has helped our soldiers abroad when it operates in reverse. The pamphlet ends on the query: "Will it be all for one and one for all in peacetime, too?"

- **Congress**—*Building America*, vol. 10 no. 2

Beginning with a two-page cover photo of President Roosevelt addressing a joint session of Congress, this issue of *Building America* brings into sharp focus the story of Congress as it operates today and indicates some of the ways in which changes could be made. Good charts and candid camera shots of individual congressmen in action illustrate the story. The facts on how a bill becomes a law are made clear by a clever cartoon-chart. Another chart shows how pressure groups operate in getting new legislation passed. The brochure should be widely used and when

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properly introduced in high school or adult classes, it will do much to promote interest in the work of one's own congressional representatives.

- **Audio-Visual Aids to Learning**—*Educational Leadership*. Vol. 2. November, 1944 issue. Dept. of Supervision and Curriculum Development, N.E.A., 1201 16th St., N.W., Washington, D. C. 50c single copy.

This special issue contains a fine collection of articles by specialists in the field. Readers are referred to the magazine for further information regarding each of the articles.

"Film Behind the Fight", by Major Dennis R. Williams describes army techniques and experiences in using motion pictures. "A Community Tunes in on Education" by H. B. McCarty, director of the Radio Education Division of the University of Wisconsin, relates how community education is being attempted through local broadcasts. "Audio Visual Education in Action", by Dorothy Blackwell of the St. Louis, Missouri Department of Audio-Visual Aids to Instruction describes the excellent administrative organization of that department. "Training Aids Step Up Navy Instruction", by Lt. Comdr. Francis W. Noel, is another application of wartime use of films. "Let's Learn How", by Lt. Amo de Bernardis, is concerned with the organization of an audio-visual program inside a school. Other articles are: "We Make Them Ourselves", by Ella Callista Clark; "School on the Air", by John W. Gunstream, Texas School of the Air; "Are You Both Practical and Visionary?" by Lt. Orville Goldner.

- **Sight and Sound**—British Film Institute, 4 Great Russell Street, London W.C. 1. vol. 13 October, 1944.

The article, "AC 2 at the Teachies" by B. E. Gillett on page 61 tells an interesting story of wartime use of motion pictures. An isolated group of R.A.F. men, early in the war, found themselves with little diversion. The author started with a silent motion picture projector and whatever films could be secured free. These were advertising films, government films and those from nearby school libraries. The program would start with a short, informal chat on the subject of each picture and the projectionist usually acted as commentator. Sometimes the film proved to be on a subject familiar to someone in the audience, and that person would be called upon to supplement it. During the change of reels someone would usually ask questions and soon a discussion was under way.

Recently a change of personnel took place at this RAF post, and now most of the people there are members of the WAAF. The film programs have been continued, and improved with the aid of a sound projector. Now there are modern, feature-length subjects with a few educationals to round out the program. From these entertainment films an interest in film appreciation has arisen. Talks are given on good motion picture technique, photography, cutting, editing and the like and the current film programs illustrate these aspects of appreciation. The meetings have been well attended, the voluntary.

On pages 66-67 will be found a British version of the desirable features for educational sound projectors.

# Recognition of Trees --- In Hand-Made Lantern Slides

By ANN GALE

Roosevelt High School, Chicago

**F**AVORABLE conditions for learning save reteaching. A very large object, and the direction of everyone's attention to it by light is achieved with slides. The following six slides are designed to acquaint students in the intermediate grades with six of our most common and useful trees.

1.) The White Oak grows from 50 to 70 feet high. It is found in the eastern half of our country and in southwestern Quebec and Ontario. The wood is used for shipbuilding and other construction, while the bark is used for tanning.

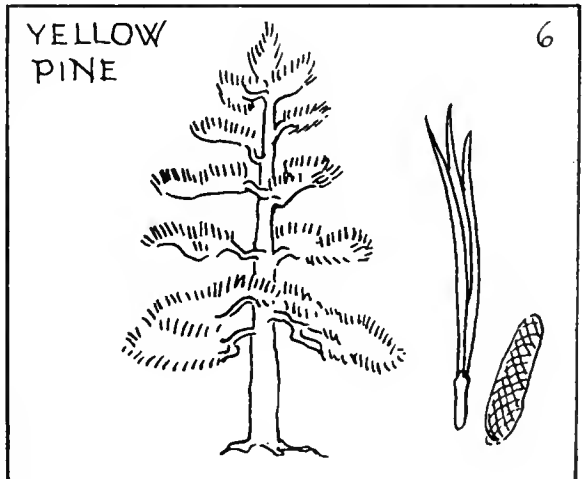
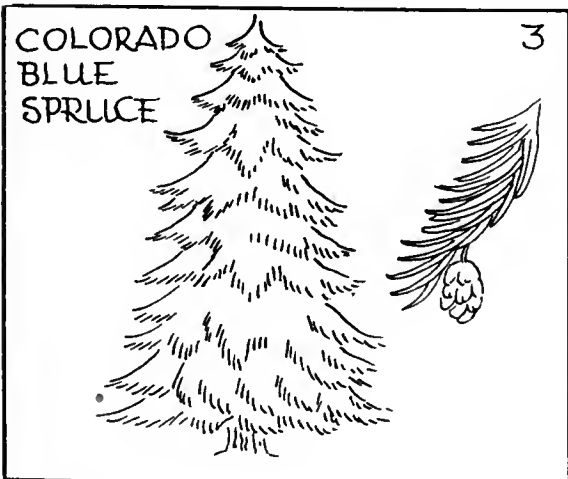
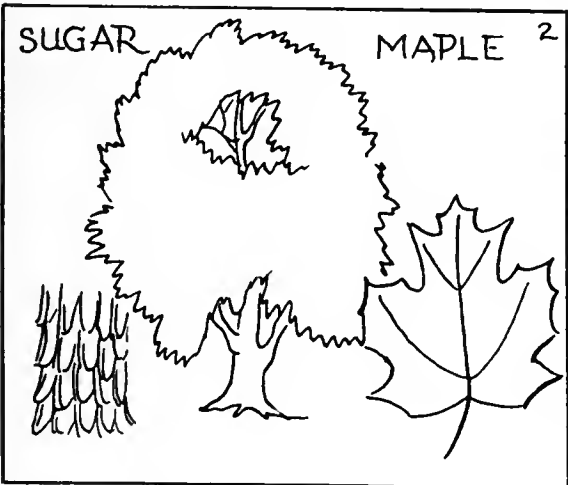
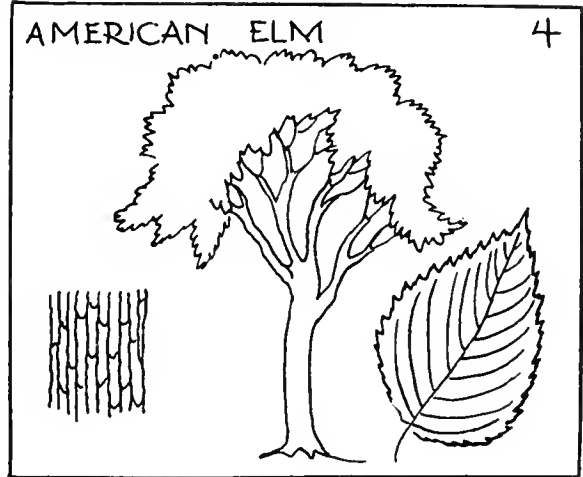
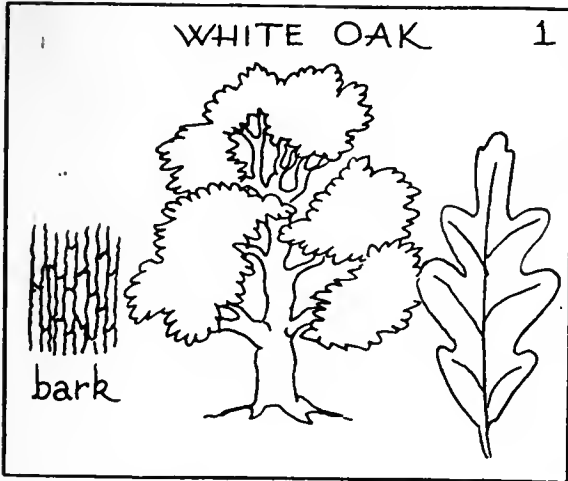
2.) The Sugar Maple also grows in the eastern half of our country. The wood is used for cabinet work, interior finish and floors. The sap is used in the manufacture of maple sugar.

3.) The Colorado Blue Spruce has a distinctive blue foliage. It grows in the Rocky Mountain region of Colorado north to Wyoming. This evergreen is used frequently in landscaping.

4.) The American Elm is found in the eastern half of the United States, and north to Newfoundland. The wood is used for shipbuilding and other construction.

5.) The Black Willow, often a shrub, may grow 20 to 90 feet high. It grows along streams in the eastern half of our country and in Arizona and California.

6.) The Yellow Pine grows in the south from Virginia to Texas. It furnishes the hulk of our resin and turpentine, and the bark is also used for building purposes.



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.

# Teacher Committee Evaluation of New Films

L. C. LARSON, Editor

Ass't Prof., School of Education  
Consultant in Audio-Visual Aids  
Indiana University, Bloomington

Assisted by CAROLYN GUSS  
and ELIZABETH MEANS  
Extension Division  
Indiana University, Bloomington

## Care of Pets

(Encyclopedia Britannica Films, Inc., 1841 Broadway, New York City) 11 minutes 16 mm. sound. Sale price \$50 less educational discount. Study guide available.

This is a four-sequence film depicting the proper care of the common pets—a canary, cat, puppy and two types of fish.

The picture first shows Louise caring for her canary, Tony. She changes the paper covering the bottom of the cage, replenishes the seed supply, and fills the water cup during which time Tony is taking a bath. The commentator states that once in two weeks is often enough for a bird to bathe. Following the grooming done with his beak, Tony breaks into song as he is hung in a sunny window in the living room.

Next is shown Jack caring for his two types of fish, the tropical barbs and fantail goldfish. He gives a very small amount of food to the former, and then removes the excess to prevent pollution of water. A snail helps in keeping the water clean, and submerged growing plants provide the oxygen. An electric water heater is regulated to keep the water at the proper temperature of 75°. When Jack finds his goldfish gasping, he realizes that they need oxygen. He carefully removes most of the deoxygenated water with a syphon, adds fresh, and then aquatic plants so that he will have a balanced aquarium.

Helen demonstrates how to take proper care of a cat. She feeds Tippy chopped toast and raw liver, giving her fresh water, provides her with a scratching block and a catnip mouse. Since Helen knows that a cat's method of keeping clean often causes balls of fur to collect in the stomach, she combs and brushes her pet to prevent this from happening. Lastly she prepares the proper bed and places it in a warm room and out of drafts.

The last sequence shows Perry training and caring for his three-months old puppy. Rex is given warm milk over dog food in a bowl selected because that shape will keep his big floppy ears out of the food. In true puppy fashion he begins to chew the rug. Perry reprimands him in a firm tone and then substitutes a bone. The film closes with Rex being inoculated against distemper.

**Committee Appraisal:** Primary teachers dealing with a unit on pets should find this film useful in developing an interest in pets and in demonstrating to children the correct techniques and procedures in caring for certain pets. The committee felt that the film would form an excellent basis for spontaneous discussion on pets, but raised the question as to whether it would have been better for primary grades to have had a film on each pet rather than introduce four pets in an eleven-minute film.

## Synthetic Rubber

(Bureau of Mines, Washington, D. C.) 22 minutes 16mm. sound. Produced by the Bureau of Mines in cooperation with the United States Rubber Company. Apply to distributor for a list of depositories and terms governing purchase.

This two-reel film gives a brief overview of the history and production of natural rubber, a more detailed study of synthetic rubber, and a comparison of the latter with the natural product.

The film opens with a chemist working in his laboratory who, as narrator, emphasizes the immensity of the task of developing synthetic rubber while scenes show many scientists who have made contributions. Following scenes show long rows of rubber trees, the tapping by a half-naked native, the collecting of the latex, and glimpses of the manufacturing process.

When the war cut off the supply of America's natural rubber from tropical rubber trees, civilian and war needs showed the inadequacy of the supply of rubber from other plants and the need for a synthetic product.

A brief history of both natural and synthetic rubber in terms of leading inventors and scientists is depicted. Shown are Charles Goodyear and his accidental vulcanization of rubber, Michael Faraday who ferreted out chemical composition of rubber, Rowland who first distilled rubber, and Sir Wm. Tilden who produced the first synthetic rubber.

The next sequence deals with rubber processes following World War I. The source of raw materials is pictured—oil fields for butane, formerly a wasted by-product, and waving fields of grain for the alcohol. Formulas for the basic materials are pictured. Animated drawings show the formation of giant carbon chains which make synthetic rubber. Pictures of the immense tanks, measuring, mixing of the constituents—butadiene, styrene, soapsuds, and a catalytic agent and water—the straining out of the rubber, its shredding and washing, and formation into large bales are accompanied by supplementing remarks, which include the quantity needed yearly by our country, the chief uses of synthetic rubber, and some of the advantages of it over the natural rubber.

The advantages of the combination of natural and synthetic rubber are demonstrated in tests on puncture-proof gasoline tanks. Here the natural rubber which lines the metal tank is inner-lined by synthetic rubber which is oil resistant. A bullet hole is sealed by the natural rubber which expands when it comes into contact with gasoline.

**Committee Appraisal:** Should be useful in developing an appreciation for the contributions of individual scientists which resulted in the gradual perfection of a process and in developing an understanding of the processes involved in the manufacture of synthetic rubber and its chief uses. Recommended for use by groups studying general science and chemistry classes on secondary and college level and by adult audiences interested in industrial processes.

## Using Audio-Visual Aids in Training

(Castle Films Inc., 30 Rockefeller Plaza, New York City 20) 14 minutes, 16mm. sound. Sale price \$21.49. Produced by U. S. Office of Education. Apply to distributor for rental sources.

This film demonstrates and explains how audio-visual aids can effectively be used in a training program for industrial employees. The scenes shift back and forth between the training supervisor's actually using audio-visual aids in a carefully planned teaching situation involving a group of trainees learning to use the micrometer and his conference with a potential user of films.

After the commentator has explained that the need for better and speedier training has increased the use of visual aids, the training supervisor is shown with his class. He asks various members to measure a given object with the steel rule, the inadequacy of which is demonstrated by the different answers.

Murphy then explains that the micrometer is the measuring device needed to give accurate measurements in this instance. His class is entirely unacquainted with the manipulation of the micrometer, so he permits them to experiment with it. During this part of the class period he tells the class that they will see a film demonstrating the use of the micrometer and he prepares them for it. After seeing the film, the class has many questions. Murphy tells them that the most of their questions are answered in the filmstrip which accompanies the film. The class is then shown giving micrometer

(Continued on page 78)

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### PAUL L. HOEFLER, F.R.G.S. Motion Picture Producer

Paul L. Hoefler, who is in charge of all productions . . . has been interested in the possibilities of educational and industrial films for many years. He has produced all types of films covering a wide variety of subjects.

### Produced World-Famous Feature Film: "Africa Speaks"

This epic-saga of the Black Continent proved so popular and such a comprehensive revelation of this little known area that it was produced and released in sixteen languages. It was the first sound film showing wild life in its natural habitat. It is still considered the top ranking picture of its type.

### Author and Lecturer

He has lectured at many universities and colleges, and has appeared on the lecture platform before other large audiences throughout the United States. He is the author of the book "Africa Speaks" and has written numerous articles for magazines, such as "Asia", also "New York Times" and for newspaper syndicates in the United States, Europe and South-Africa.

Mr. Hoefler is a Fellow of the Royal Geographical Society of London, a member of the Circumnavigators' Club of New York and an active member of the Explorers' Club of New York.

### Pioneer in Commercial Pictures

He made some of the first 16mm Kodachrome and sound films. Many of his scenes supplied the first reproductions ever made from original Kodachrome.

He was commissioned by the "Kenya and Uganda Railways and Harbors" to produce a color film for use in promoting tourist travel to East Africa. This picture was shown throughout Europe with great success.

### Contributing to "Victory"

Since the war, he has produced films dealing with army activities . . . two of which were produced in North and East Africa with the cooperation of the U. S. Army Air Forces. Another has just been completed telling the story of the wonderful work being accomplished in the Army Hospitals throughout the United States in the rehabilitation and reconditioning of returned wounded veterans.

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## NEW 1945 I.C.S. FILM CATALOG READY!

With emphasis on entertainment, the Institutional Cinema Service has just released a new listing of their feature pictures only. This catalog not only recapitulates all of the popular features listed in the "I.C.S. 1944-45 Victory Catalog" but also includes about sixty additional pictures among which are the famous Hal Roach special productions as follows:

*Broadway Limited, A Chump At Oxford, Captain Caution, Captain Fury, The Housekeeper's Daughter, One Million B. C., Of Mice And Men, Road Show, Saps At Sea, Topper Returns, Turnabout, There Goes My Heart, Topper Takes A Trip, Zenobia.*

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NEW YORK 19, N. Y.

reading called for on various frames of the filmstrip, after which they actually use the micrometer for measuring thicknesses and for testing their accuracy.

At the conclusion of each step in the instructional activities, Murphy is shown in conference with Richard who is to be in charge of one phase of the plan's training program. During these conferences, Murphy points out that the instructor must prepare the class, that the instructor must preview the materials before using them, he must determine his objectives, there must be follow-up activities, and that there is no one set way but that the instructor must work out a procedure for each situation.

As Murphy concludes the conference, he provides Richard with a list of the films in the library, also some of the manuals and invites him to use the conference room for previewing purposes.

**Committee Appraisal:** This is a film primarily designed to demonstrate to instructors of industrial training desirable practices in the use of audio-visual aids. Since the practices suggested in this film would apply in other teaching areas, it would also be a good film to show to teachers in all subject matter areas on the secondary, college, and adult levels.

### For Years to Come

(U. S. Department of Agriculture, Washington, D. C.) 22 minutes, 16 mm, sound, color. Sale price \$89.20 from Castle Films. Apply to producer for rental sources.

This is the story of the activities on Spring Run Farm from harvest to harvest during that year in which the owner decided to change from straight row farming to contour farming.

The film beginning with autumnal scenes of the farm early introduces Father, Mother, the four boys, and the twin girls, all of whom have responsibilities and share in the work of the farm. The large brick house, nearly a century old, is shown. Chris and his sons are shown harvesting crops from their straight-row fields.

During the winter Chris thought much of adopting contour farming methods. He is shown talking it over with friends and neighbors in town, and then one night calling on the Supervisor of York Soil Conservation to whom Chris announces his decision to change to contour farming. The office agrees to provide a soil conservation map for his land and a technician to help him.

Following scenes show that all winter, as Chris chopped out trees, he was planning for the spring. Such scenes as little pigs playing in the sun, peach trees laden with blossoms, and the entire family cutting seed potatoes herald the arrival of spring. The soil conservation technician, Chris, and his son, are shown plotting the fields according to the map. The process of marking with a homemade level and stakes is demonstrated.

Scenes of the garden flourishing, fruits ripening, and crops maturing mark the advent of summer. The final shots depict the harvesting of crops from rows following the contour of the ground as the narrator explains that both the corn and potato yield was greater than the preceding year despite the drought. The film concludes with a picture of Father and Mother happily surveying the fields with the realization that the land is being conserved for generations to come.

**Committee Appraisal:** While teachers of agriculture previewing the film felt that it failed to provide adequate information on contour farming, teachers in other areas were unanimously of the opinion that "For Years to Come" was an outstanding film for emphasizing the need for soil conservation. In addition to the emphasis on soil conservation, they felt that the film could be used from the upper elementary to the college level and with general adult groups to depict farm life under optimal conditions and the cooperative relationship among members of a farm family. Also the committee felt that the cameramen should be complimented for the beautiful color and pleasing composition apparent throughout the film.



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(Produced and distributed by Universal Pictures Company, Inc., Rockefeller Center, New York, N. Y.)

**T**HIS two-reel featurette is a swift and stimulating overview, in motion and sound, of the history of human flight, from its absolute beginnings with Hero of Alexandria's hot air bag to the streamlined air monsters and speedsters of today. It pictures the early achievements of Montgolfier and his successors down to Santos-Dumont, in lighter-than-air aeronautics. The balloon so captivated the popular imagination that it furnished globular motifs for countless plates, porcelains and tapestries that are now museum pieces. Napoleon made elaborate plans for invading England by balloons. Then came parachutes. Soon came Langley, Lilienthal, and the Wrights, Farman, Bleriot, Curtis, and many more, presenting perhaps the swiftest cavalcade in the history of man's invention.

One interesting and little known sequence, no less pathetic than authentic, concerns the ingenuity and tireless struggle of the strange Gilmore brothers in California in the 1890's. They designed and built an airplane, huge for its time, on lines definitely anticipating later models in practically all the fundamental features. With the machine nearly completed, the brothers thought it wise to protect their work by application for patent papers several years before the Wrights came on the scene. Washington rejected the application because it was "absurd to think that anything heavier than air could fly", blandly ignoring birds! It was the end of the road for the Gilmores, their resources gone and no more obtainable without the patent. The "first airplane" never left its birth barn, and still stands there today, in tatters.

Then the supreme role of the planes in winning this war—parachute troopers jumping, rocket fighting, bomb bays opening, "bombs away", and dizzying glimpses of the doomed target

below, many shots of planes landing on carriers, not always successfully.

The two reels are dotted with fascinating drawings, photographs, old prints, down to our day of perfect photography. It is a kaleidoscope of planes, of their making and their makers, planes of all models, on the ground and in the air, of steadily increasing beauty and efficiency. And finally, animated world maps, where arrow lines move from one point to another, with the incredible "flying time" between them when peace comes again—leaving us still but on the threshold of greater wonders to come.

N. L. G.

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# News and

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<b>GEOLOGY</b>	<b>PSYCHOLOGY</b>	Spanish

You can also depend upon our Library always to supply you with the latest, important 16mm releases of the Canadian Film Board, the British Ministry of Information, and the U. S. Government.

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### AASA Cancels Meetings

The American Association of School Administrators cancelled its four regional conferences in compliance with the request of War Mobilization Director, James F. Byrnes, that gatherings be restricted to 50 persons to afford travel and hotel facilities for service personnel. The conferences were planned for Birmingham, Alabama, February 12-14; Chicago, February 19-21; Denver, February 27-March 1, and New York City, March 5-7.

In cancelling the four meetings, N. L. Engelhardt, president of the AASA, and associate superintendent of schools, New York City, said, "Our regional conferences had been reduced in size in accordance with previous plans to restrict large gatherings, and our curtailed program was devoted in large measure to the education of returning veterans and other projects connected with the conduct of the war and its aftermath. However, we recognize the extreme emergency of the present request of the war agencies, and will fulfill to the best of our ability the objectives of these conferences through other media."

In 1942, at San Francisco, the AASA registered 12,174 delegates. A year later the Association cancelled its national meeting at the request of the Office of Defense Transportation, and last year five regional conferences were substituted for the national meeting.

### CIAA Spanish Language Films

The Office of the Coordinator of Inter-American Affairs, Motion Picture Division, has deposited Spanish language versions of several of their films with thirteen film libraries located at strategic points, where it is felt they will receive the most use. Films deposited with all of these libraries are: *Busy Little Bears*, *Housing in Chile*, *High over the Border*, *Airacobra*, *Advanced Baseball Technique*, *Willie and the Mouse*, *Of Pups and Puzzles*. Ten other subjects are available from some of the depositories. The films should have two major uses: (1) for Spanish-speaking persons mostly in the Southwest, and (2) for Spanish classes in high school and college.

Depositories for the Spanish sound-track films are:

Department of Latin American Cultures, University of Arizona, Tucson; Extension Division, Department of Visual Instruction, University of California, Berkeley; Rocky Mountain Council on Inter-American Affairs, University of Denver, Denver, Colo.; Division of Audio-Visual Instruction, University of Florida, Gainesville; McHenry Educational Films, 64 East Jackson Boulevard, Chicago 4, Ill.; Extension Service, Bureau of Visual Education, University of Michigan, Ann Arbor; Kansas City Sound Service Company, 926 McGee Street, Kansas City, Mo.; Department of Public Instruction, Visual Education Division, State of Montana, Helena; School of Inter-American Affairs, University of New Mexico, Albuquerque; Pan American Council of Buffalo and Western New York, 610 Delaware Avenue, Buffalo 2, N. Y.; Oregon State System of Higher Education, General Extension Division, Department of Visual Instruction, Corvallis; Extension Division, Audio-Visual Aids Bureau, University of South Carolina, Columbia; Division of Radio and Visual Education, State Department of Education, Austin, Tex.

# Notes

## Boston University Radio Courses

Realizing the growing importance of radio broadcasting in business and in the social life of the community, Boston University, Boston, Massachusetts, is offering professional courses to prepare men and women for careers in radio. That training must serve not only the business man but the professional studios of broadcasting stations. The proper technical facilities and the most practical teaching are essential.

To meet these qualifications Boston University has planned a program which has the active cooperation of local stations. All instructors of radio courses are full-time staff members of Boston broadcasting stations. To make the training program as efficient as possible, the University is organizing an Advisory Council which will include prominent executives from every station in Boston.

The following courses are given this semester: Principles of Broadcasting, Radio Today, Radio Announcing, Radio Speech, Radio News Reporting, Radio Script Writing, Radio Production, Radio Workshop, Radio in Education. Others will be given as the need arises on Radio Arts, Accounting for Radio, Radio Salesmanship, and Television.

Boston University has its own radio studios with the most modern professional equipment.

## Spring Courses in Visual Aids

The College of Education of the University of Minnesota offers a regular spring quarter course, "Visual Aids in Teaching." This class will meet two hours every Saturday morning of the quarter, March 20 to June 16. The course will be given by Mr. Paul Wendt, director of Visual Education, and will cover the equipment, materials and utilization of all types of visual aids.

Mr. Floyd E. Brooker, director of the Division of Visual Aids for War Training of the U. S. Office of Education, will conduct two courses on the motion picture at the American University in Washington through Pictures: Techniques and Problems of Use," and another on "Production Problems."

## New Navy Combat Films Available

*Target Japan* and *Pacific Firepower*, two new Navy films, have been made available for showing to war workers in plants and to labor unions by the Navy's Industrial Incentive Division.

*Target Japan*, a 12-minute action-filled motion picture, vividly portrays developments in the Pacific from the dark days of Pearl Harbor up through the step-by-step cracking of Japan's outer fortress. The film dramatically emphasizes the role of the new tactical development in Naval warfare—the task force built around the aircraft carrier—and highlights such new battle features as the rocket projectile and jet propulsion take-offs for planes. It shows amphibious operations against the well defended island of Sai-

**3 NEW**  
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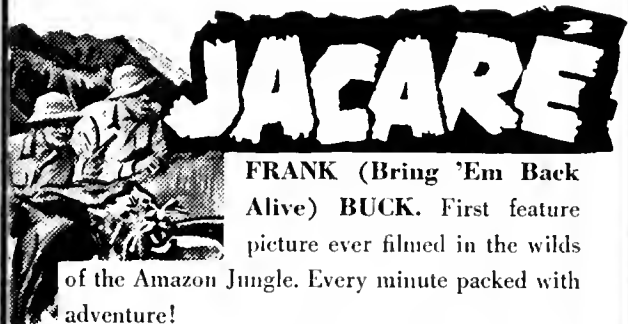


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**FILM PREVIEW**

1504 Hennepin Ave. Minneapolis 3, Minn.

pan, the "softening-up" job by big naval guns and airborne power, as well as Coast Guard and Marine participation, which ended in capture of the island. The picture was produced by the Navy in cooperation with the March of Time and is available in both 16mm. and 35mm. size.

*Pacific Firepower* (11 minutes, available only in 16mm.)—features the part played by aircraft in the conquest of the Marianas, portrays the engineering feat involved in the construction of the Saipan airstrip which brought Tokyo within easy bombing range, and describes the Navy's famous carrier-based Hell-divers. Woven into the film are scenes from Japanese activities on the enemy's home front, indicating the fanatical determination with which they are executing the war as American victories bring our forces ever closer to Tokyo.

War plants and labor groups desiring to exhibit the new battle films may obtain them through their nearest depository of Navy incentive film. The name of their nearest Navy Department film distributor can be obtained by writing: Chief of the Industrial Incentive Division, 2118 Massachusetts Avenue, N. W., Washington 25, D. C. A nominal rental charge is made for the film.

**Raw Film Stock Allocations Cut**

To meet increased military demands for X-ray, aero and 16mm film, the War Production Board has announced that consumption of 35mm film for entertainment purposes by the motion picture industry in the first quarter of 1945 will have to be cut. The indicated figure is somewhere in the vicinity of 300,000,000 linear feet, which is approximately 25,000,000 feet less than the last quarter of 1944. Civilian consumption of X-ray film will be cut to 75 per cent of average quarterly usage. Other civilian use of 16mm film has already been cut to a minimum, from 65,000,000 feet per quarter in peacetime to 1,000,000 linear feet.

Not only the industry, but domestic Government agencies, as well as several neutral countries whose allocations are passed upon by the State Department, will have to take reduced allotments. Although there has been a slight increase in the raw stock allocated to overseas film division of the OWI, actually its first quarter quota of 15,000,000 feet represents a cut, as from this the OWI will have to supply footage for Ministry of Information war films and other United Nations films shown in the U. S. In addition, this allocation will have to cover the OWI's Far Eastern program of psychological warfare films.

Requirements of the Army and Navy for 16mm. film in the first quarter total 142,000,000 linear feet, which is 8,500,000 feet in excess of the industry's present production capacity, 170,000,000 linear feet of 35mm. and 24,000,000 square feet of aero film.

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Screens	Splicers	Slide Projectors
Oil	Thumb Tacks	Projector Stands
Tripods	Microphones	Film Cement
Lenses	Exciter Lamps	Amplifier Tubes
Fuses	Film Cases	Projector Lamps

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In order to meet military and essential civilian needs, the film producing industry has already increased its output by about 45 per cent as compared with 1941.

It is expected that the raw stock shortage will be eased by April.

### Recordings and Transcriptions

The Bureau of Audio-Visual Aids, Indiana University, has announced the classification and analysis of 120 fifteen-minute radio transcriptions recently deposited with the Bureau by the Institute of Democratic Education. These programs are grade-placed for the most part at junior and senior high school levels with some suitable for college students and adult groups. They are available for one-week periods at the service charge of 25c for the first two programs and 10c for each additional double-faced record. All these transcriptions require playback equipment operating at 33 $\frac{1}{3}$  r.p.m.

The newly-acquired material comprises seven out of the nine series of "Lest We Forget" broadcasts and deals mainly with American history and government. A utilization chart, suggesting groupings of the programs, has been prepared by the Bureau to assist users in the selection and utilization of the material. According to the Bureau, research in the utilization of transcriptions indicates that their contribution lies in the development of attitudes, but continued experimentation points to their usefulness also as sources of information.

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The Treasury Department has prepared a series of transcriptions to aid in the sale of war bonds. These are dramatic presentations with top-ranking stars, averaging 15 minutes each, entitled "Military Objective", "Children, Tomorrow Is Yours," "The Murder of Lidice," and "Miss Liberty Goes to Town." They may be loaned from the U. S. Office of Education, Washington.

A pamphlet on "Setting Up a Recordings Library," by Alice Manchester, describing the way in which The Ohio State University Teaching Aids Laboratory has catalogued recordings which can be used as teaching aids, may be obtained free of charge from FREC, United States Office of Education, Washington, D. C.

### Ten Best Films of the Year

Critics and reviewers for press and radio participating in the 23rd annual "Ten Best Pictures" poll, conducted by *Film Daily*, voted the Paramount picture, *Going My Way*, starring Bing Crosby, the best feature picture of 1944. Of the total 479 votes taken, it received 428, a 103-vote lead over 20th Century-Fox's production of *The Song of Bernadette*. In third place was *Since You Went Away* (UA-Selznick). Next were five Metro-Goldwyn-Mayer pictures; *Madam Curie*, *Dragon Seed*, *The White Cliffs of Dover*, *Gaslight*, and *A Guy Named Joe*. Completing the list were, in order: *The Story of Dr. Wassell* (Paramount) and *Lifeboat* (20th Century-Fox).



# Current Film News

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York 20, announce a new sound motion picture in color which discloses, for the first time, one of the Army's many secret weapons, called—

**The Weasel**—visualizing its evolution as a variety of tests are shown. Officials of the Army call on one of the largest automotive plants to design a vehicle capable of negotiating deep snow in the far North and then casually demand that it also be just as efficient as a carrier of troops and equipment in South Pacific jungles. It is christened "The Weasel" when final alterations in its design also permit it to plunge into a river, swim across and climb ashore through mud, deep sand, or any other terrain.

Audiences report that the film stimulates discussion on the more basic engineering problems that had to be overcome in its development as well as on this new vehicle's potentialities in postwar transportation. Castle has available a new four-page illustrated folder describing "The Weasel" which is offered free to all who wish to consider showing the picture, and is also supplying a complete catalog of free motion pictures to all who write for it to their offices at 30 Rockefeller Plaza, New York City; Field Building, Chicago, Illinois; and Russ Building, San Francisco, California.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, are now distributing 16mm prints of the Ministry of Information short subject on Hitler's secret weapon:

**V-1**—showing the robot bomb attacks on England during June and July of last year. This photographic report includes a number of spectacular shots of robot bombs destroyed in mid-air by anti-aircraft fire and by fighter planes. An amazing impression is given of the accuracy of ack-ack shooting against these fast moving targets, while in the case of those shot down by fighter planes, the dangerous short range attack is emphasized by the rocking camera as the buzz-bomb explodes close by. Nevertheless, in spite of increasing accuracy in all types of defensive weapons, by September 30, 1944, over 26,000 people were killed or injured and more than a million houses destroyed or damaged.

"V-1" has been called a "nine-minute capsule of buzz-bomb terror . . . which will educate and arouse its audiences to a vivid realization that robot bombs are not a peculiarly British problem but one which faces a whole world at war".

The narration is written and spoken by the Canadian author, Fletcher Markle.

■ **UNITED STATES DEPARTMENT**, Motion Picture Service, Washington, D. C., has released the following subject in one reel, 16mm prints of which may be purchased from Castle Films without authorization from this Department:

**Wetlands**—showing where our 120 million acres of wetlands are located. The film points out that seventy-eight millions of these acres will serve us best if left in their natural state for the production of timber and preservation of wildlife. Thirty-one million acres are shown to be suited to farming if properly drained. A section of the reel illustrates briefly the principal types of water control and methods of land drainage.

■ **DAIRY COUNCIL OF ST. LOUIS**, 4030 Chouteau Ave., St. Louis, Mo., has been engaged in the production of educational films on nutrition. The films will be loaned without cost to health and educational organizations in the area served by the Council. Prints are available for purchase. The completed subjects are:

**Home of the Free**—1 reel kodachrome sound—designed to teach the importance of good family nutrition in our wartime effort. The story is illustrated by scenes taken at a public nursery school, at Scott Field, and in the home.

**Making Ends Meet**—1 reel kodachrome sound—aims to teach adequate nutrition in accordance with the recommendations of the National Nutrition Program.

**Milk As You Like It**—another kodachrome reel presenting highlights in the processing and manufacture of dairy products.

**Two Little Rats and How They Grew**—movie record of a rat feeding demonstration conducted as a nutrition education experience. The project was developed by fifth grade boys and girls.

■ **BELL & HOWELL CO.**, 1801 Larchmont Ave., Chicago, have added several new Universal features in 16mm to their rental library, including:

**Corvette K-225**—10 reels—starring Randolph Scott and Ella Raines. When a corvette is sunk in enemy action, the crew get a new ship and have some



exciting encounters with Nazi subs and planes on its maiden convoy.

**Fired Wife**—a 7-reel comedy with business and romantic complications. Diana Barrymore, Louise Albritton and Robert Paige head the cast.

**Frontier Bad Men**—an 8-reel super-western with a cast that lifts the tale of cattle-town conflict above its type. Featured are Diana Barrymore, Leo Carrillo, Andy Devine, and Robert Paige.

■ **COMMONWEALTH PICTURES CORPORATION**, 729 Seventh Avenue, New York 19, reports their exclusive 16mm release of the United Artists feature:

**King of the Turf**—9 reels—with Adolphe Menjou, Dolores Costello, and the new juvenile actor, Roger Daniel. The story has a stirring, human interest theme of father-and-son comradeship and loyalty, told against the exciting, colorful background of horse-racing, and teeming with action and suspense in its combination of drama, comedy and pathos. It is available for rental also from Ideal Pictures Corporation, 28 E. Eighth Street and its several branch offices.

## Lincoln Film Popular

It is reported by Nu-Art Films, Inc., 145 West 45th Street, New York 19, N. Y., that the feature film, *Abraham Lincoln*, starring Walter Huston, has topped all records of circulation, both in number of prints and bookings. This ten-reel feature is widely recognized as the crowning achievement of the noted producer-director, D. W. Griffith, and is considered one of the most complete and historically accurate films ever made. Huston's portrayal of Lincoln has been acclaimed an outstanding achievement in characterization. A study guide for the picture, prepared by Frederick Houk Law, Ph.D., chairman of the Department of English, Stuyvesant High School, New York City, is used extensively. Although twenty 16mm prints are available from Nu-Art Films alone, they are rarely idle.

■ **U. S. Government War Information Films—1945 Edition**—a complete listing of all 16mm films released by the Bureau of Motion Pictures, Office of War Information, Washington 25, D. C. It is available on request.

This booklet includes descriptions of the contents of the 94 films distributed by OWI and the addresses of the 281 distributors in the 48 states from whom these films may be obtained. All of the subjects are 16mm sound. These films show why the entire world is at war today, where the fighting is taking place, and our part in this war.

Most local 16mm film libraries are distributors of government war films and will be glad to furnish complete information on these subjects.

<b>SLIDES</b>	General Science.....	11 rolls
<b>35 mm.</b>	Principles of Physics.....	7 rolls
	Principles of Chemistry.....	8 rolls
<b>FILM</b>	Fundamentals of Biology.....	8 rolls
Write for Folder and Free Sample Strip		
<b>VISUAL SCIENCES,</b>	Box 264E Suffern, New York	

### Department of Visual Instruction

THERE are reports of unusual membership activity in the Department of Visual Instruction of the NEA these days. Teachers interested in visual aids who are not already members of DVI should communicate with their respective zone officers.

#### Zone Officers

- Zone I** (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont)  
*President:* Mr. Joseph L. Senechal, Director, Department of Audio-Visual Education, Windham High School, Willimantic, Connecticut.  
*Secretary:* Miss Dorothy A. Allard, 8 Wells Road, Reading, Massachusetts.
- Zone II** (Delaware, Maryland, New Jersey, New York, Pennsylvania, Virginia)  
*President:* Dr. James S. Kinder, Pennsylvania College for Women, Pittsburgh, Pennsylvania.  
*Secretary:* Miss Mary Louise Molyneaux, Board of Education Building, Pittsburgh, Pennsylvania.
- Zone III** (Indiana, Kentucky, Michigan, Ohio, West Virginia)  
*President:* Mr. H. B. Allen, West Virginia University, Morgantown, West Virginia.  
*Secretary:* Mr. William G. Hart, William Ford School, Dearborn, Michigan.
- Zone IV** (Illinois, Iowa, Missouri, Wisconsin)  
*President:* Mr. Alvin B. Roberts, Haw Creek Township High School, Gilson, Illinois.  
*Secretary:* Mr. H. L. Kooser, Iowa State College, Ames, Iowa.
- Zone V** (Minnesota, North Dakota, South Dakota)  
*Secretary:* Mr. O. S. Anderson, Horace Mann School, Fargo, North Dakota.
- Zone VI** (Idaho, Montana, Oregon, Washington)  
*President:* Mr. Glenn Jones, State College of Washington, Pullman, Washington.  
*Secretary:* Miss K. S. Klise, Yakima High School, Yakima, Washington.
- Zone VII** (Arizona, California, Nevada, New Mexico)  
*President:* Mr. Boyd B. Rakestraw, Extension Division, University of California, Berkeley, California.  
*Secretary:* Mr. George M. Jamieson, Jr., 405 Hilgard Ave., Los Angeles 24, California.
- Zone VIII** (Colorado, Kansas, Nebraska, Utah, Wyoming)  
*President:* Dr. J. R. MacNeel, University of Wyoming, Laramie, Wyoming.  
*Secretary:* Mr. C. C. Lemmon, Granite School District, Salt Lake City, Utah.
- Zone IX** (Arkansas, Louisiana, Oklahoma, Texas)  
*President:* Dr. B. F. Holland, University of Texas, Austin, Texas.  
*Secretary:* Mr. D. W. McCavick, Bureau of Visual Instruction, University of Texas, Austin, Texas.
- Zone X** (Alabama, Florida, Georgia, Mississippi, North Carolina, South Carolina, Tennessee)  
*President:* Dr. W. H. Ward, Extension Division, University of South Carolina, Columbia, South Carolina.  
*Secretary:* Mrs. H. L. Harris, University System of Georgia, 223 Walton St., N.W., Atlanta, Georgia.

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# AMONG THE PRODUCERS

## Changes in Britannica Films Personnel

E. H. Powell, president of the Encyclopaedia Britannica, has been elected president of Encyclopaedia Britannica Films, Inc., and Dr. Miller McClintock, formerly president of the Mutual Broadcasting System and industrial consultant, and Dr. V. C. Arnsperger, have been elected to the board of directors of the company, it was announced recently by William B. Benton, chairman of the board. Dr. Arnsperger is vice-president of the film company. Dr. McClintock also has been retained as special consultant to the film company. Three other new officers of the company have been elected. They are S. R. Fuller, treasurer; J. A. Brill, assistant secretary; and C. F. Hansen, who was elected to the newly created office of controller. W. G. Tams, formerly assistant secretary, was made secretary of the company.

Jack C. Coffey has joined the sales executive staff of Encyclopaedia Britannica Films Inc. in Chicago. President Powell has announced. As Director of School Relations, Mr. Coffey will be responsible for the company's promotional activities which include advertising, sales promotion, sales training and public relations. His experience in



J. C. Coffey

the production and use of visual aids in business organizations as well as schools covers a period of fifteen years, nine of which were with the Jam Handy Organization of Detroit, where he was on the executive staff and board of directors, and headed up the educational films sales department from its inception.

Robert H. Redfield, formerly Vice President and Eastern Division Sales Manager of A. J. Nystrom & Co., and recently of the Redfield Visual Agency, has also become affiliated with Encyclopaedia Britannica Films as Field Manager. His duties will consist of field

sales supervision, market analysis, curriculum correlation and educational counseling. His eighteen years of experience in the school selling field qualify him for this work. He is first assistant to Mr. H. R. Lissack, general sales manager, and will work out of the home office in Chicago.



Robert H. Redfield

Harold L. Hall has been appointed office manager of the sales department. Mr. Hall until recently was serving in the Ordnance Department of the Army Service Forces and retains his commission on an inactive basis. Prior to his enlistment in the Army, he was for six years manager of the factory order department, Zenith Radio Corporation, Chicago.

## Gutlohn Purchased by ITTC

Indication of the rapid development and expansion of International Theatrical and Television Corporation as a major factor in the 16mm field, was evidenced last month by the joint announcement of George Hirliman, President, Harry J. Rothman, Executive Vice-President and Joseph Auerbach of the Board of Directors, that the company had purchased the Walter O. Gutlohn Corporation.

Continuance of the Gutlohn Corporation as a definite entity was additionally insured by Mr. Hirliman when he further stated that plans to expand the currently operating branches from seventeen to thirty in the United States, were already under way; arrangements were completed whereby Harry A. Kapit would continue in his executive capacity as heretofore and will develop a new television department for said company; and the entire Gutlohn organizational personnel in New York and its branches retained. Augmenting this personnel will be Hirliman's former associates, including Alfred Crown as Vice-president, David

E. Weshner, Director of Public Relations, Ann Exelberth, Betty Carol, and Carol Weill as Director of Publicity.

The Gutlohn Corporation, organized in 1933 by the late Walter O. Gutlohn and Harry A. Kapit, developed in thirteen years of existence into a national factor in the 16mm field. Its acquisition by ITTC gives the parent company not only one of the largest 16mm educational film production organizations, but it also acquires a most extensive film library including over three thousand subjects.

In addition to the acquisition of the Gutlohn Corporation, ITTC which also controls Circle Film Labs, Inc. its printing outlet, and the Film Of The Month Club, has also acquired Certified Film Distributors, which will function as the sales organization, concentrating on outright sale of prints to sub-agencies, including department stores, photographic dealers, general industry and governmental agencies.

Emphasis on the corporation's plan, for the development of a strong visual education program was also in evidence with the appointment by Mr. Kapit of Victor Roudin and George Zehrung, Former Head of the Motion Picture Bureau of the Y.M.C.A. to head the Educational Division of the Corporation.

Headquarters of ITTC are being maintained at the Gutlohn offices, 25 West 45th Street, New York City.

## Hoefler Productions Expand

Announcement comes from Paul Hoefler Productions that the success of their policy in seeking the cooperation of leading audio-visual educators in the production of motion pictures serving the growing needs of the field, has increased their production schedule to the point where removal from Los Angeles to larger quarters was necessary. The new address at 9538 Brighton Way, Beverly Hills, California, has a second advantage—that of bringing them into closer contact with their laboratories and studios. Louis C. Simmel, Sales Manager of the firm, has just returned from an extended trip throughout the East and reports great interest in their recent release, *African Fauna*, a film depicting wild animals of the African veldt, forest and rivers. Paul Hoefler, production chief, has under way a number of new films, which have been scheduled as a result of demand by the Audio-Visual leadership of the country.

In line with their progressive program to keep the educational world advised of their progress in new productions, and of their policy of cooperating with educational leaders concerned with improving and extending audio-visual teaching practice, the organization has engaged the services of a long-established advertising agency, H. Charles Sieck, Inc., of Los Angeles, which will handle all advertising and promotion.

## New Slidefilms on Air Transportation

"Air Transportation . . . Jobs and You," second in a series of slidefilms presented by United Air Lines, explains the various jobs in the field of air transportation, and is designed primarily for use in junior and senior high schools and junior colleges. It will answer any of the questions asked today concerning the employment possibilities in the new and rapidly developing field of air transportation. The slidefilm and its new type of fully illustrated teacher's manual present an accurate picture of the wide diversification of jobs in commercial aviation, and indicate clearly the requirements for employment and the numerous advantages to those who have qualified as employes. The film and manual provide excellent assistance to those who are confronted with the problem of presenting the complete story of aviation as an industry.

The manual which accompanies the slidefilm is unique in presenting frame by frame exactly the illustrations used in the slidefilm. This enables the instructor to prepare for presentation without actually projecting the various pictures in the slidefilm.

A third slidefilm in the United Air Lines series, called "Seeing the Airport," has been developed to supplement its predecessors, "Behind the Scenes of a Coast to Coast Flight" and "Air Transportation—Jobs and You." In this strip a personalized tour of the Chicago Municipal Airport is conducted and pupils are given the "feel" of a flight from Chicago to Cleveland. The slidefilm is accompanied by a fully illustrated manual and is designed for use in grades two to five. It may be used to develop interest for classroom study or for review purposes.

These slidefilms have been produced by the Department of School and College Service of United Air Lines and are distributed by the Society for Visual Education. All are available without charge to any school or training organization which has appropriate projection equipment, or to any others who can make good use of this material.

## New S.V.E. Picturol Catalog

A new Picturol Catalog, which lists many new slidefilms, has been announced by the Society for Visual Education. The catalog includes among other slidefilms, an entirely new series of Picturoles on the National Parks of the United States. Another new slidefilm of timely interest is "Romance of the Alaskan Highway," a picture story of the building of the Alcan Highway to supply the troops in Alaska and the Aleutians. In contrast are two new slidefilms on the life and scenic attractions in the Virgin Islands.

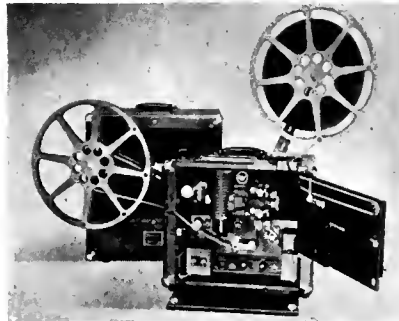
Other educational slidefilm additions include "Elementary Meteorology" (three slidefilms); "Origin and Basic Definitions of Algebra" (two slide-

films); "Mathematical Instruments" (4 slidefilms presenting different types of instruments and their use); "Theory of Flight" (4 slidefilms).

Copies of the S.V.E. Picturol Catalog are furnished free upon request to the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11.

## Bell & Howell Announces 25-Cycle 16mm Sound Projector

Designed especially for 25-cycle operation, the Filmosound Model 156-VB is identical in other respects with the Model 156-V, and is listed at \$453.67, according to word from the Bell & Howell Co., 7100 McCormick Rd., Chicago.



Filmosound 156-VB

While as yet the entire output of this model is allocated to military and high-priority civilian use, the 25-cycle feature is expected to fill a real demand in rural localities after the war.

## RCA Manual on School Sound Systems

The important place which school sound systems hold in the field of audio-visual education is comprehensively described in a 28-page manual just published by the Educational Department of the RCA Victor Division, Radio Corporation of America. The new publication, titled "School Sound Systems" reveals how sound systems are being utilized in elementary, junior, and senior high schools, as presented in articles by experienced educators in these fields.

The use of sound systems in elementary school units in Chicago suburban areas is cogently presented by Emmet Morris, Principal of the Irving School, of Maywood, Illinois, in a paper which stresses the saving of administrative and student time through the use of two-way communication facilities provided by the sound system. Other points covered include the educational value of effective radio listening in classrooms, and the entertainment appeal of school broadcasting.

Twenty-four practical ways in which the sound system has been used in the Haldane Central High School, Cold Spring, N. Y., during the past five years are described by William J. Hagerty, Supervising Principal.

A list of Audio-Visual Aids which RCA Victor will make available to the educational field in the postwar period is included in the new booklet. These cover sound products, broadcast equipment including FM, AM, and television transmitters, FM and AM radio receivers, phonographs, television receivers, laboratory equipment such as the RCA Electron Microscope, and electron tubes. Also included are Victor records, which are now available, for use in music, speech and drama, social studies, and foreign languages.

Upon resumption of civilian production, RCA, pioneer in the development of sound systems for schools, will again make these systems available for schools ranging in size from 10 to 150 rooms, the booklet points out. Research conducted during the war, it is stated, will result in new advances in sound systems to produce even greater faithfulness of tone in the auditorium and classroom.

The new booklet can be secured by writing to the Educational Department, RCA Victor Division, Radio Corporation of America, Camden, N. J.



Max N. Heidenreich

Max N. Heidenreich has been appointed Sales Manager for RCA 16mm equipment in fifteen Southern States and will make his headquarters at RCA Victor's Atlanta office.

## New Ampro Booklet

Republication in booklet form of Stanley Young's noteworthy article "What will happen in the movies the day War is over . . ." is announced by the Ampro Corporation of Chicago. This survey of the postwar possibilities of 16mm sound motion pictures first appeared in a recent issue of *Cosmopolitan Magazine*. It revealed many new facts about the increasingly important role of 16mm films in a wartime America and aroused widespread interest. Free copies of this booklet are available on request from the Ampro Corporation, 2851 North Western Avenue, Chicago 18.

# A Trade Directory for the Visual Field

## FILMS

**Akin and Bagshaw, Inc.**  
2023 E. Colfax Ave., Denver, Colo.

**Allied 16mm Distributors Corp.**  
1560 Broadway, New York 19, N. Y.  
(See advertisement on page 82)

**Bailey Film Service**  
P.O. Box 2528, Hollywood 28, Cal.  
404 N. Goodwin St., Urbana, Ill.

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on page 53)

**Brandon Films, Inc.**  
1600 Broadway, New York, N. Y.  
(See advertisement on page 74)

**Bray Studios, Inc.**  
729 Seventh Ave., New York 19

**Castle Films**  
RCA Bldg., New York 20, New York

**College Film Center**  
84 East Randolph St., Chicago 1, Ill.  
(See advertisement on page 80)

**Commonwealth Pictures Corp.**  
729 Seventh Ave., New York 19, N. Y.  
(See advertisement on page 81)

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**Creative Educational Society**  
4th Fl., Coughlan Bldg.  
Mankato, Minn.

**DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 48)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N.Y.

**Films, Inc.**  
330 W. 42nd St., New York 18, N. Y.  
64 East Lake Street, Chicago 1, Ill.  
314 S.W. Ninth Ave., Portland 5, Ore.  
(See advertisement on page 45)

**Fryan Film Service**  
Film Building, Cleveland, Ohio

**Gallagher Film Service**  
123 S. Washington St.,  
Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Walter O. Gutlohn, Inc.**  
25 W. 45th St., New York 19, N. Y.  
(See advertisement on page 54)

**Hoffberg Productions, Inc.**  
620 Ninth Ave., New York, N. Y.

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 71)

**Institutional Cinema Service**  
1560 Broadway, New York 19, N. Y.  
(See advertisement on page 78)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N.Y.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Official Films, Inc.**  
625 Madison Ave., New York 22, N. Y.

**Paul Hoefler Productions**  
9538 Brighton Way, Beverly Hills, Cal.  
(See advertisement on page 77)

**Post Pictures Corp.**  
723 Seventh Ave., New York, N. Y.

**The Princeton Film Center**  
55 Mountain Ave., Princeton, N. J.

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 79)

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 82)

**Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 80)

**Universal Pictures Co., Inc.**  
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(See advertisement on page 85)

**Visual Education Incorporated**  
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(See advertisement on page 50)

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(See advertisement on page 53)

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**Holmes Projector Co.**  
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(See advertisement on page 78)

**Ideal Pictures Corp.**  
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(See advertisement on page 71)

**Kunz Motion Picture Service**  
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432 N. Calvert St., Baltimore 2, Md.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**Radio Corporation of America**  
Educational Dept., Camden, N. J.  
(See advertisement on page 47)

**Ralke Company**  
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**S. O. S. Cinema Supply Corp.**  
449 W. 42nd St., New York 18, N. Y.

**Southern Visual Equipment Co.**  
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(See advertisement on page 82)

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## SCREENS

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(See advertisement on page 46)

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Chicago 22, Ill.  
(See advertisement on page 79)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 82)

**Williams, Brown and Earle, Inc.**  
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## SLIDEFILMS

**Society for Visual Education, Inc.**  
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(See advertisement on outside back cover)

**Visual Sciences**  
Suffern, New York  
(See advertisement on page 85)

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918 Chestnut St., Philadelphia, Pa.

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**Kime Kolor Pictures**  
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(See advertisement on page 82)

**Klein & Goodman**  
18 S. 10th St., Philadelphia, Pa.

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 79)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

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28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 71)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 51)

**Radio-Mat Slide Co., Inc.**  
222 Oakridge Blvd.  
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(See advertisement on page 82)

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**DeVry Corporation**  
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(See advertisement on page 48)

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 51)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 82)

**Spencer Lens Co.**  
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The projector is ideal for tachistoscopic work when combined with the Flashmeter.

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*Rembrandt*  
 A scene from *Rembrandt*, special school edition of a United Artists feature, starring Charles Laughton and recreating the life of the great painter.

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other subject, too, Filmsound Library offers a wealth of school-tested sound and silent films.

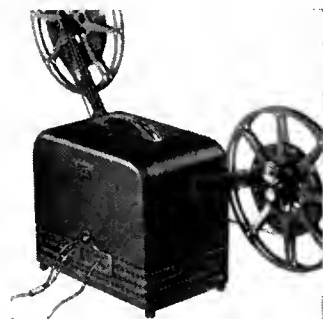
A Filmsound will reproduce these films at their best. Long widely preferred by schools, Filmsounds are even better than before. They now embody combat-tested results of our war-accelerated research in optics, electronics, and mechanics.

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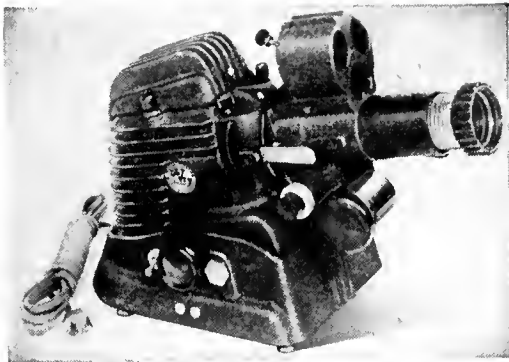
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DeVRY Triple-Purpose Slide-film Projector (Left) for (1) 2" x 2" paper and glass slides; (2) for single-frame slide-film; (3) for double-frame slidefilm—with motor driven forced-air cooling.

DeVRY High-Impedance Microphones (Right)—either dynamic or crystal—deliver high-quality reproduction. Fit any standard stand.

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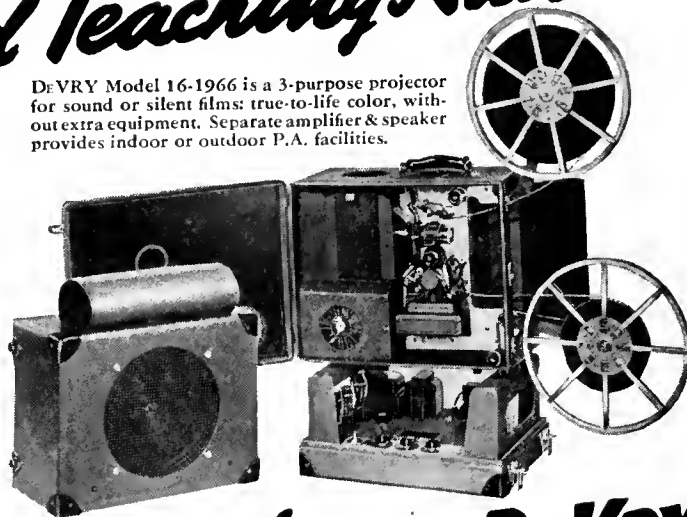
# These Projected Teaching Aids

DeVRY Model 16-1966 is a 3-purpose projector for sound or silent films; true-to-life color, without extra equipment. Separate amplifier & speaker provides indoor or outdoor P.A. facilities.

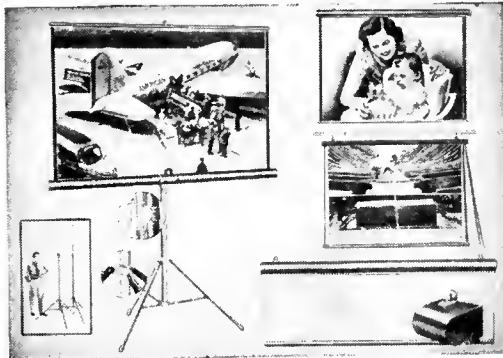


DeVRY stereopticon with lamp capacity up to 1000-watts for 3 1/2" x 4" slides.

DeVRY slide projector with 300-watt lamp for 2" x 2" paper or glass slides.

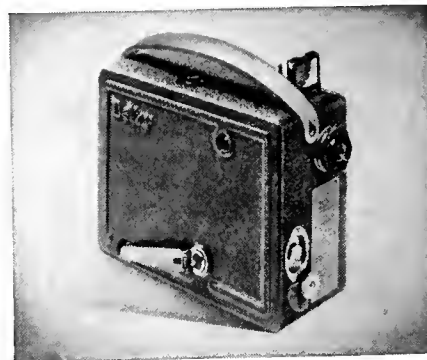


# Now Available from DeVRY



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VOLUME XXIV

MARCH, 1945

NUMBER THREE  
 WHOLE NUMBER 230

## Contents

Cover Picture—Flower Technical High School, Chicago, Illinois —(See page 100)	
Education Unlimited .....	Editorial 99
We Put Movies to Work.....	Sylvia M. Moyano 100
The Use of Audio-Visual Aids in an International Relations Class.....	Frances Norene Ahl 102
Visual Education Demonstrations for Omaha Teachers.....	Ruth A. Hamilton 105
The Curriculum Clinic .....	Walter A. Wittich, Editor 106
The Film and International Understanding.....	John E. Dugan, Editor 108
Television in Education .....	Esther L. Berg 112
The Literature in Visual Instruction A Monthly Digest.....	Etta Schneider Ress, Editor 114
School-Made Motion Pictures .....	Hardy R. Finch, Editor 116
Teacher Committee Evaluation of New Films	L. C. Larson, Editor 118
News and Notes .....	120
Current Film News .....	124
Among the Producers .....	126
A Trade Directory for the Visual Field.....	128

### SUBSCRIPTION PRICE

Domestic .....	\$2.00
Canada .....	\$2.50
Foreign .....	\$3.00
Single Copies.....	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
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It is important that you consider carefully the role that sound motion pictures will play in your program of teaching. Although proper projection equipment may not be available to you until our war efforts are completed, now is the time to lay the groundwork for a successful program of visual instruction by analyzing the requirements of your local situation and carefully planning the program you desire. Success is dependent upon this careful planning. Prepare now so that you might make the most comprehensive use of this proven aid to teaching.

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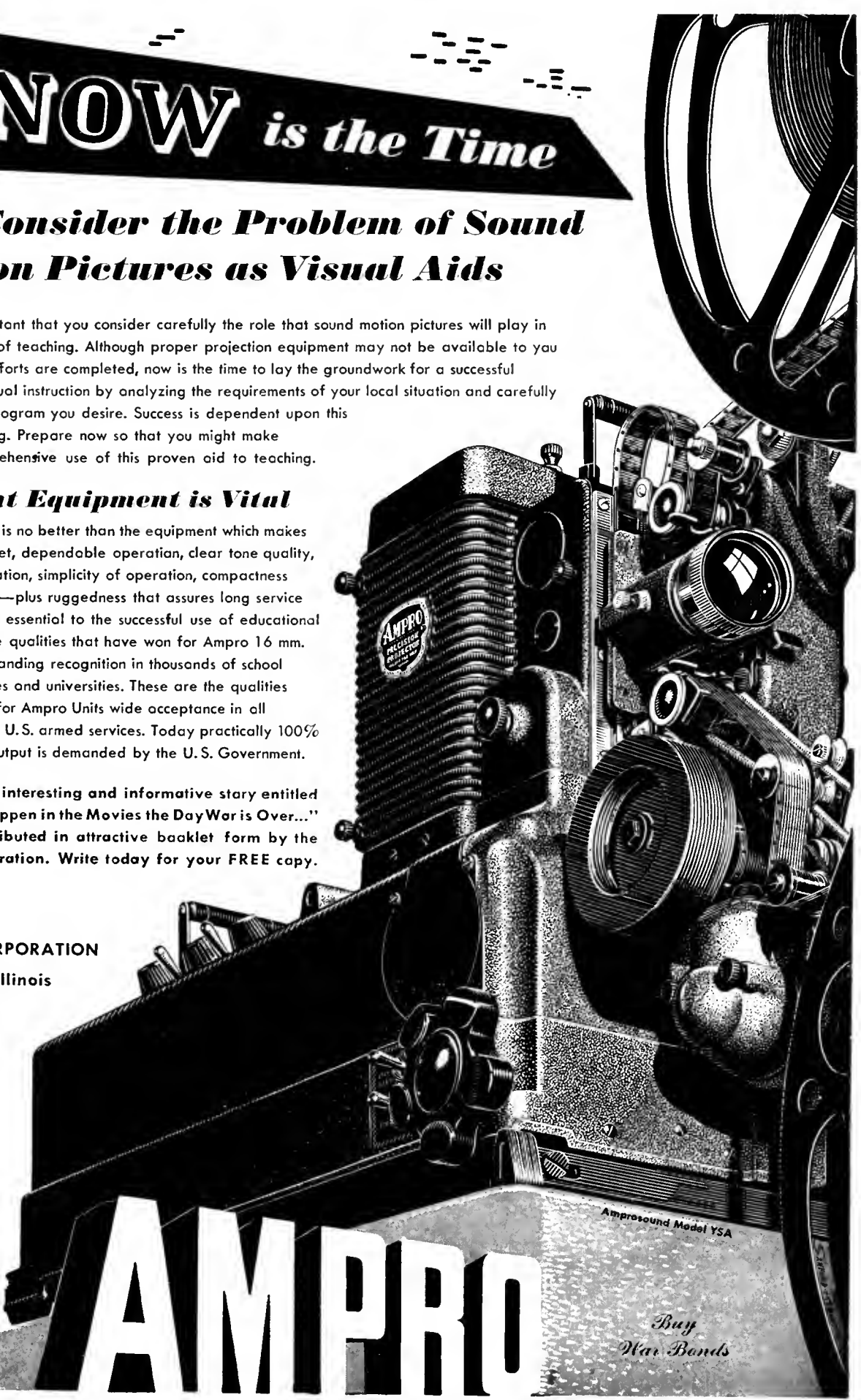
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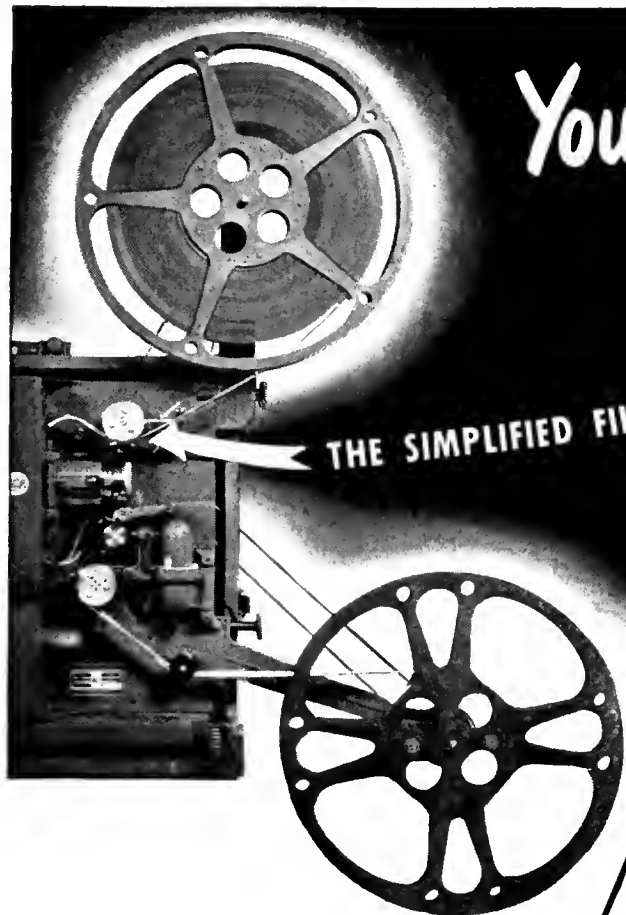


**Spencer** LENS COMPANY  
BUFFALO, NEW YORK  
SCIENTIFIC INSTRUMENT DIVISION OF  
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# You can even thread it in the dark!

THE SIMPLIFIED FILM PATH IS SO EASY TO FOLLOW

Rapid, accurate threading is possible with the RCA film path. Note the four easy steps.



**RCA 16MM Projectors** are simple for teachers and students to operate...threaded in a moment, the film is ready to screen.

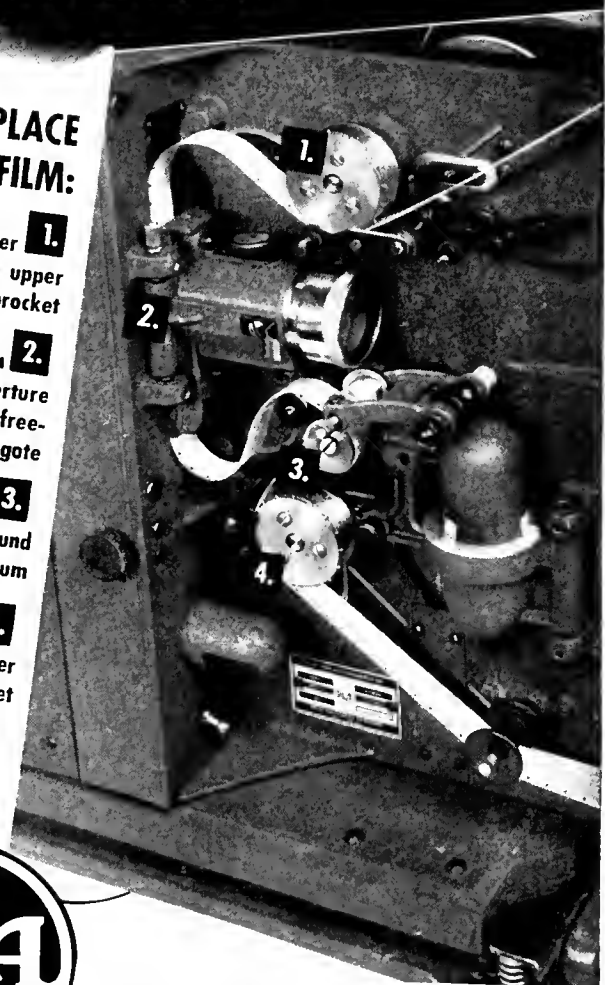
**You get longer film life:** The large, slow-speed sprockets are gentle on your film; the free-swinging gate makes it easy to adjust film in the aperture; an embossed threading-line provides a guide for exact length of upper and lower loops; the recessed sprockets and rollers prevent picture or sound-track area from touching metal; the sweeping curve of the film path has no sharp bends to kink your film.

**Other features:** The new RCA 16MM projector will include other important advances in projector design, such as even-tension take-up; coated lenses; completely removable gate; amplifier with inverse feedback for true sound; rewind without changing reels; standard tubes and lamps; sound stabilizer to keep sound on pitch; aero-dynamic cooling to prevent hot-spots; lower film-loop adjustable while in operation; theatrical framing.

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**PLACE FILM:**

- under **1.** large upper sprocket
- in **2.** aperture behind free-swinging gate
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- and under **4.** the large lower sprocket



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## Editorial

# Education Unlimited

“OF making many books there is no end” applies equally to the making of definitions and redefinitions in endless sequence. The range of variation is limited only by the vocabulary reach of the definition-maker. But the value of a new version depends on the contribution made to the clarification of thought, not on mere change of verbiage. A “new” definition that merely verbalizes details already inherent and fully formulated in the original concept is worthless, save as linguistic exercise for its maker and his reader. For example, when a “party” is defined as “a social gathering we attend to have a good time,” it suffices to recall a clear, complete and very personal concept already established in all normal minds. When a scholar comes forth with “a party is a social function where participants are exposed to social, intellectual and aesthetic experiences which yield more or less pleasurable satisfactions to each participant, but in varying degree according to his susceptibility to and capacity for such experiences,” he achieves nothing but cumbersome and futile circumlocution for “having a good time.” Even the great Dr. Johnson, master elaborator of the obvious, contributed far more to the gaiety of nations than to clarity of thought by such ponderous pronouncements as “a network is anything reticulated or decussated at equal intervals and having interstices between the intersections.” On the other hand, when a previous definition is illuminated by change, enriched by expansion or intensified by compression, it spells progress. John Stuart Mill could do it.

Few words have suffered more, at the hands of the definers, than “education”, and its sufferings are not over. It has been broadened to include animals and insects, and even to the point where it is scientifically correct to speak of “the education of bacteria” with no brain involved. It has been narrowed to a mere synonym for “school.” Dictionaries confirm this by calling education a “general term for learning, especially as gained in an institution of learning.” Popular convention is still more rigid: “His education ended with the Sixth Grade.” Parents want their children to “get their education first,” as if a diploma assured full mental resources for the balance of their lives. This narrow connotation is often defended by the argument that there must be “directive influence” for the process to constitute true education. There is no question that proper direction greatly enhances educational results. But it matters little whether the “directive” guidance and stimulus come from intelligent parents in the home, from teachers in classrooms, from captains of industry, from fellow humans in daily life, or from the individual’s own studies and explorations in literature and the living world around him. Otherwise we are forced into the manifest absurdity of ranking countless great men of history—Homer and Thales, Lincoln and Edison—as uneducated. We like the middle-ground position of John Stuart Mill who included in education

“everything that helps to shape a human being.” This able definition limits education to man and excludes microbes, but expands the scholastic period to the lifetime span.

Education, then, is the continuous process whereby the functioning of the human mind is indefinitely improved, and this is but the total result of reaction by the human brain to sensory experience. It is a lifelong process. A small part of it takes place in school. For during school years scarcely 25% of the student’s waking hours are spent in classroom, or about 6% of his average lifetime. But education goes on whether school keeps or not. The day’s education begins when the eyes open in the morning and the mind begins functioning; it ends when the eyes close at night and the mind stops functioning. The lifetime’s education begins in the cradle and ends with the grave. It comprises three periods, obviously—pre-school, in-school, post-school—of increasing length and proportionate importance. The pre-school period, from the *tabula rasa* of infancy to the alert little mentality that enters Kindergarten, already marks great progress. The in-school period should mean vastly greater progress, in acquisition of basic knowledge, in thinking power, in social attitudes, in directional aims, and above all, as soundest possible preparation for the long post-school period, richest of all, adulthood. Adult education is but a new term for a very old phenomenon. Most of our education occurs after school years. Compare the cerebral equipment of the young alumnus with his mentality and power at the peak of his business or professional career a generation later. Emphatically, however, the more expert and effective the schooling, the greater the educational progress in the post-school years.

And the audio-visual role in this Education Unlimited? It too, is unlimited. Since all learning derives from sensory experience which is predominantly audio-visual, our so-called audio-visual education is the fundamental basis of all educational progress. Strangely enough, up to the present century, the audio-visual senses have served education best in the pre-school and post-school periods. Schoolrooms were used to shut out the world, eclipse the vision, and bury young minds in books and words. Only with the twentieth century have schools begun to correct this disparity and enrich their procedures through a wider use of the senses. The schools are now busily on their way to greater things. Adult education should join the procession. Systematic development of adult education on a wide scale has hardly more than begun, yet the most perfect of all tools for its purpose is ready now—the sound motion picture. It is the ideal medium for mature minds. It opens unlimited possibilities for post-school learning progress. There is a further interesting implication. Ultimately, the sound motion picture may even come to realize its greatest possibilities in the field of adult education.

N. L. G.

# We Put Movies to Work

*How one High School handles its wide visual program through committees from its all-girl student body.*

SYLVIA M. MOYANO  
Flower Technical High School, Chicago

THE sound motion picture machine is a teaching tool which links the now with the future. Its use as an aid to more effective teaching is spreading to more classrooms constantly. It is being applied in new fields and gaining fresh advocates each year. Service units, Army, Navy, WAC and the rest are finding a valuable short cut to accelerated large-group instruction in the moving picture. Industrial firms, public health corps, and civic organizations are recognizing its power as a help in safety, sanitation and community campaigns. The movie is no longer just an entertainment feature or a toy, and in the near future we shall see the sound film taking an ever more prominent place in the classroom. The movie has come to school to stay.

We, at Flower Technical High School, an all girls unit in Chicago, are particularly fortunate in our visual equipment and we have worked out a very interesting program. We have two sound projectors and three silent, five stereopticons, and one slide roll projector. One classroom is fitted with proper opaque shades and made available throughout the day for picture showing. The visual apparatus is housed in this room and can be set in use in a few minutes. The Screenlites, a club of some forty trained girls, is in charge of these machines and of executing the details of our schedule. Five of these girls are fully qualified sound machine operators. Many more can show films on the silent projectors and a large corps is just in the apprentice stage. While learning, the girls look after such details as turning off lights, closing shades and ushering. Many of the club members carry a large responsibility

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Flower Technical High School is the only school of its type in Chicago. Operated by the Board of Education it is a technical school exclusive for girls and is fully accredited by the North Central Association of Colleges. It offers a full four years academic curriculum with special emphasis on the home making art. In addition to this there is a trade dressmaking course with a definite vocational objective. A course on child care trains the girls in both the theory and the practice of handling young children. There are suites of rooms used in connection with the home arts training which give the students rich experience in gracious living.

Visitors from many parts of the world have agreed that the school ranks very high in its scholastic standards and is one of the unique institutions in the Chicago Public School system.

S. M. M.



Instruction in threading sound projector

in the way of clerical work, ordering films and keeping records.

Every day for at least four periods, sometimes more, we invite separate classes to the movie room to see one or several films. This arrangement is used most by the science and social studies teachers, but often by the home economics and occasionally by the foreign language and English departments. At least once a week all the classes in a given departmental group are called together in the assembly hall for the showing of films which fit best with its particular curriculum.

Recently, a twenty minute film dramatizing the Monroe Doctrine was shown in this way to all the history and civics classes. The scenes were so stirring and so real that the students will remember the basis on which our relations with Latin America have been laid long after other historical details are forgotten. Not long ago we ran a one thousand foot reel on the Carlsbad Caverns for the music students. No connection with music, you think? This particular film, in color, had such an exquisite musical background as to be a spiritual inspiration. "Rock of Ages," "Largo," "Brahms Lullaby," played softly on the organ as an obligato to the portrayal of these mysterious depths of the earth. Is this not an impressive musical experience?

Science and biology teachers find films invaluable in teaching such subjects as photosynthesis. The sound reel *Leaves* is one of twenty which are held on deposit at the school from September until June and can be shown again and again to the same group. Preparatory discussion, experiment, study, showing of the picture, further discussion, questioning, reshowing and testing, this is making movies work for us. We have Visual Education Guide Sheets and individual tests for follow up work on many of these topics in science, home

economics, and social studies. This procedure makes it impossible for Mary to tell mother when asked what she did in school today, "We didn't learn anything; we just had movies."

Once each month at the school assemblies the Screenlites have charge, and a film is shown which aids in guiding thought and effort in solving our war time problems, or in shaping civic attitudes, or in helping to further our good neighbor policy with the Spanish American countries. In the past we have used, *America Can Give It*, *Opportunity in the Navy*, *Anchors Aweigh*, *Winning Your Wings* and *Mexico Builds a Democracy* for this purpose. We are planning an extensive program of Spanish American pictures in the near future.



Student demonstrates film rewinding

As a stimulus to the Community Fund and Waste Paper Drive, the Screenlites donated a full feature length entertainment to those who met a certain quota. *Rose of the Rio Grande* and two shorts furnished thrills which amply repaid the girls for their donations of waste paper and funds.

Silent pictures and slides are used just as frequently and to as excellent advantage as are sound. Screenlite girls take this equipment right into the classroom in which it is wanted and show these films without immediate supervision from the visual education coordinator. The number of teachers taking advantage of this service, and the number of different departments included is increasing every week.

Problems facing a visual education coordinator are very numerous. Lack of time is the greatest handicap, for this special showing of pictures to classes and departments other than his own must be done outside of his class time. This can be done only after he has a large group of trained operators and the showing

can take place in a room convenient to his classroom. Ideally, and I believe that this will soon come, the visual education instructor should be a full time administrator in order to be able to cooperate to the fullest extent with each department throughout the day.

The training of a careful, accurate, dependable group of workers is the first step in the building of a visual education program. This takes time; one year, two years or more, depending on the number and type of students available. We have two groups, a senior corps, which knows the routine and a junior squad which is learning. Much time is spent in the movie room where these girls from the lower classes meet the older ones for instruction. Thus we hope to replace graduates by fresh material each term. Incentives in the form of a felt arm emblem for two semesters service and a bronze pin on graduation, keep interest active and stimulate many enlistments.

Damage to film and equipment is costly. This is the cloud that darkens the sky of the movie operator. Machines must be kept oiled and cleaned and threading must be checked and rechecked even with the most experienced workers. One of the manufacturers of sound projectors offers cards of special recognition for those who master the entire procedure of handling their type of machine. These cards, together with the arm bands and pins are given to accomplished Screenlites in an award assembly each semester. In this way, we are able to get many girls so well trained that our damage is kept down to a minimum.

We, and all the schools in the country, will continue to improve and enlarge our scope of operation until visual education will be a recognized teaching technique and as much a part of the classroom equipment as are text books, chalk and pen.



Setting up the projection equipment

# The Use of Audio-Visual Aids in an International Relations Class

*A stimulating presentation of the notable values of audio-visual materials in the study of international relations.*

**N**O course in the entire high school curriculum offers such opportunities for the vital use of audio-visual aids to enrich content and clarify subject matter as the course in International Relations. No other subject affords such possibilities for stressing our global world, for developing international understanding and goodwill, for promoting racial and religious tolerance and for laying the foundations of a just and lasting peace.

The international relations classroom should be a veritable laboratory, fully equipped with radio, maps, charts, current magazines, daily newspapers, and bulletin board exhibits. If not equipped for screen projection, it should have easy access to a room complete with the best of modern projection equipment.

Students should be trained to listen intelligently to radio programs, to discriminate between fact and opinion. They should be given sufficient assistance so that they will become acquainted with the best commentators and will develop a desire to hear the most dependable and reliable news broadcasts.

The *American Observer* for October 2, 1944 contains a short article by Quincy Howe on "Listening to Radio News." The author, radio news analyst of the Columbia Broadcasting System, presents seven main suggestions to enable listeners to get more from the news that comes over the networks. He emphasizes the need for planning one's radio listening so as to avoid duplication of information. He advises a minimum of an early morning broadcast and an evening broadcast. He points out the value of following a chosen analyst for a period of time, and urges one to have confidence in the reporter who gives credit for his

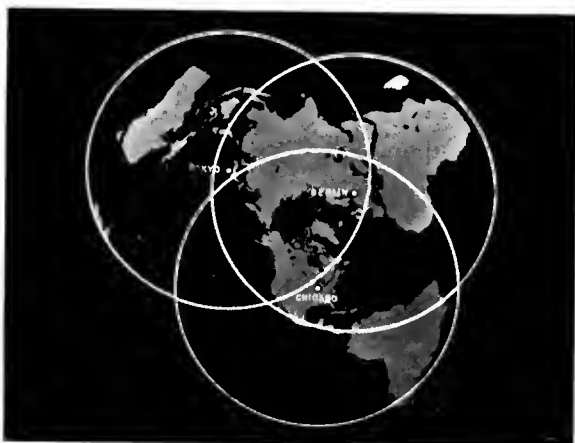
FRANCES NORENE AHL  
Glendale High School, California

sources of news, and to distrust the one who boasts of inside information. He shows the importance of listening to one commentator who broadcasts from Washington, D. C., one from overseas and one who is a military expert. He explains the significance of following the war on a globe as well as on maps. And, finally, he urges his readers to supplement their radio listening with newspaper and magazine articles and good books.

Some few years ago I was privileged to attend an international institute where the outstanding address was given by a newspaper editor. He laid down as the minimum reading requirements for the really good American citizen a daily newspaper, a weekly magazine, a monthly magazine, and at least one good book a month. It is not difficult to get students in an international relations class to surpass these requirements for so much of their information is drawn from newspapers and magazines. Then, too, as each main division of the work is introduced, it is wise to bring into the classroom for a day or a week—as the need may develop—the best books on the subject. More of our teaching time might well be given to acquainting our students with good books.

The student who reads widely becomes a more intelligent radio listener. And, likewise, the student who is well trained in radio listening becomes a more interested and valuable reader. He develops ability to read and to listen analytically, and to interpret news

From "Global Air Routes" (National Film Board of Canada)



Polar centered map shows world centers to be within twenty-four hours air travel time—from the Erpi film "The Airplane Changes Our World Map."

(Encyclopaedia Britannica Films, Inc.)





A Djanger dancer, Bali, Netherlands East Indies

Courtesy K.P.M. Lines

Two scenes from "The Dutch Tradition," distributed through Brandon Films. Below: Typical Dutch "Polder" landscape, with numerous windmills draining the land by equally numerous canals.

(Courtesy Netherlands Information Bureau)



critically and with sound judgment. He acquires skill in detecting propaganda.

Today, as never before, students must be trained to read maps. Today's teaching must stress geography. It must stress our global world. Only through such teaching will our students come to appreciate Russia's position in the present hour, to understand why the Soviet Union's interest points to the Mediterranean rather than to the Western front. Through a careful study of maps the student comes to realize why Russia, in the demand for her frontiers as they existed at the time of the German invasion on June 22, 1941, is moved primarily by intelligent self-interest.

Again, only through a thorough knowledge of maps will the student fully comprehend the statements made by press and radio alike, on the third anniversary of Pearl Harbor, that we are only half way to final victory in the war with Japan. Maps and globes are most effective in revealing the vast distances across the Pacific, the transportation problems incident to landing an army in Formosa, China or the Nipponese homeland—problems that will make the invasion of Normandy seem like a dwarf by contrast. Maps make the present crisis in China far more real than page after page of printed word.

Two motion pictures especially valuable for stressing global geography are the *Airplane Changes Our World Map* (11 min. sd. Erpi, 1942) and *Global Air Routes* (14 min. sd. National Film Board of Canada, 1944.) Charts, such as those contained in the *Headline Books* of the Foreign Policy Association and the various publications of the Coordinator of Inter-American Affairs, are indispensable means of vitalizing problems of population, resources, world markets and trade. Pictures of all types—slides, filmstrips, still pictures and motion pictures—not only increase efficiency

of teaching but effect economy of time if intelligently used.

It is a mistake today to think that all still pictures should give way to motion pictures. Likewise, it is a mistake to think that all silent films should give way to sound films. Each has its own particular and unique place. Almost every lesson needs both still and motion pictures for the most desirable results. The next decade will see the production of many excellent filmstrips especially designed for use in the social studies. Today a slidefilm projector is a "must" in any adequately equipped projection room.

The opaque projector affords a most satisfactory means of using still pictures for it permits the use of post cards, photographs, pictures and maps culled from newspapers and magazines, pages in a book and various small objects. Students are tremendously interested in foreign lands. An article brought directly from Russia or India, Australia or China never fails to fascinate them. Copies of the *Moscow Daily News*—the only newspaper published in English in the entire Soviet Union—are flashed on the screen together with well chosen maps and pictures of Russia. Simultaneously an exhibit of Russian souvenirs—an authentic icon from the palace of Alexander III, an altar cloth from a Greek orthodox church, pieces of lacquer, some highly prized linens, several typical Russian publications and a copy of the Soviet constitution—is arranged. As a result, the students are eager to read such books as William Henry Chamberlin's, *Iron Age* or his *Russia's Enigma* or *The Kremlin and the People* and the *U. S. S. R.* by Walter Duranty.

One of the biggest advantages in the use of still pictures is derived from the fact that the teacher herself determines the exact order of the materials to be utilized. She can design them so as to incorporate



direct teaching principles into the visual lesson. She can include the latest word, map or chart from the morning paper. Again, any single portion of the lesson may be repeated as the need of the individual class develops. Any particular picture may be held on the screen as long as necessary to explain some situation or clinch a specific point.

Often the most effective results can be achieved through a combination of still and motion pictures. For example, when for budgetary and other reasons I was able to secure but one motion picture on India—*Made in India* (12 min. sd. A survey of India's factories and handicrafts and their contributions to the war effort)—I decided to supplement it with maps showing the political and geographical subdivisions of the country, charts presenting the resources and population, and still pictures illustrating the problems of religion, illiteracy, poverty, etc. as well as suggesting some of the historical background, the superb beauty of architectural achievement and the fascinating aspects of the land.

Sometimes the best solution of a geographical problem is to project a map on the screen and focus the attention of the entire class upon it. Such was the case after the showing of the film, *The Dutch Tradition* (27 min. sd.) Class time did not permit a second showing. A number of students did not understand from one showing of the film the vast extent of the

Dutch Empire before the present conflict. But with a map held on the screen for several moments, point by point their problems were clarified.

Every student of the class is given constant opportunity to contribute to the visual aids used. Several of the homes represented belong to the Book-of-the-Month Club and loan their latest volumes. Others have magazines not available in the classroom library. Sometimes it is only a single picture or map that is supplied, but it fits the need better than any on file at the moment. Students, on the whole, are excellent critics. They demand the latest and best in audio-visual aids as in everything else. Nowhere is there a finer opportunity to meet their demands than in an International Relations class.

### New Spring Quarter Courses at The University of Chicago

A course for teachers, Education 390, entitled "Audio-Visual Instruction: Techniques and Materials," will be given at the Center for the Study of Audio-Visual Instructional Materials in the Graduate Education Building on the University of Chicago campus during the Spring Quarter. The course will meet on Saturdays, from 10:00 to 12:30, from March 31st through June 16th.

The course will be conducted by Professor Stephen M. Corey of the Department of Education, The University of Chicago, and Mr. Joseph Dickman of the Chicago Public Schools. They will give consideration to all sorts of audio-visual instructional materials but with chief emphasis upon production, distribution and utilization of motion pictures. As most of the group will be interested in utilization, major attention will be given to that aspect of the subject.

Another Spring course, "Practical Theology 345, entitled "Practicum, Audio-Visual Education" is available. The course will cover the educational use of audio-visual aids in church programs; survey existing materials in use in church and school; formulate policies and standards of evaluation; construct guides for creating new materials and services. Prereq: Consent of instructors. Monday 4-5, 7-8:30 PM; Snyder, Eastman.

A further feature of these courses should be stressed. Members will have the benefit of, and full access to, the elaborate resources of the Center as described below:

#### The Center for the Study of Audio-Visual Instructional Materials

The increasing, nation-wide interest in audio-visual teaching will require the services of large groups of teachers, administrators, librarians and others who are thoroughly familiar with the production, distribution and effective utilization of these newer media. The purpose of The University of Chicago Center, then, is to provide such persons with assistance.

(Concluded on page 110)



Drilling armor plate for armored carriers in Indian Railway Works, and a carrier on the assembly line. From "Made in India" (British Information Services)

# Visual Education Demonstrations for Omaha Teachers

RUTH A. HAMILTON  
Druid Hill School, Omaha, Neb.

**B**EFORE the rumblings of the Iowa-Nebraska Institute on Visual Aids to Teaching, held at the University of Omaha in October, had died away, Omaha had another significant visual education experience. The Omaha School Board brought Dr. W. A. Wittich, Director of the Bureau of Visual Education at the University of Wisconsin, back to Omaha the second week of January for a series of demonstrations. This gesture on the part of the school board will be remembered for its unique service to the schools of Omaha.

Every teacher in the city system was given the opportunity to observe at least one demonstration. Because of the scarcity of available substitute teachers, children were dismissed for the session their teacher was to attend. Present, too, were parochial school staffs; representatives from the National Dairy Council, which is making such valuable contributions to the visual education program in our schools; some of the faculty of the University of Omaha; P. T. A. members, interested in helping their schools secure equipment; the director of the Visual Education Bureau of the University of Nebraska, who is building a fine library of films; and commercial dealers.

Demonstrations for elementary school personnel were held each morning, for high school each afternoon. Monday and Tuesday mornings, first, second and third grade teachers attended, seeing a demonstration lesson using the film, *The Policeman* with third grade children. Wednesday and Thursday, Dr. Wittich used the film, *The Honey Bee* with fifth graders for teachers of fourth, fifth and sixth grades. Friday morning he demonstrated for the seventh and eighth grade teachers how effective the film can be to teach social understandings by using the film, *Portage*, with a group of eighth graders. In addition to the films used in the demonstration lessons, the teachers were shown parts of others appropriate to use in the areas of Natural Science, Social Science, History and Music. The afternoon demonstrations, which were held in a different high school each afternoon, invaded the fields of Physiology, Physics and Political Science, in addition to those used for the elementary classes.

Dr. Wittich made a significant contribution to the visual education movement in Omaha by his talk at the Principals' Club dinner on Thursday evening, when presidents of the local Parent-Teacher Associations were guests. Practicing what he preaches, he showed parts of two teaching films and, speaking, emphasized that (1) Films will never replace the teacher, but will rather increase her opportunity to guide students into more vivid learning experiences; (2) Films should never supplant, but supplement other teaching; (3) Films should not be used unless

they make a definite contribution to the subject being studied.

One of the best evidences that the film is a fascinating tool was shown by the groans of disappointment when only a part of a film was shown. Everyone—parents, children, teachers—all wanted to see the rest of it. Many parents remarked that they could see now, how the children could learn much more in less time. The children, in general, wanted to see the films again to catch any details they missed on the first showing; teachers were stimulated to use films as teaching devices, as soon as equipment is available. One teacher remarked, "I will do a lot of it, to make up for lost time". Another said, "All the children in the class will gain a fuller and richer experience than could possibly be gained through one excursion".

The results of the week's experiences have been most gratifying to those who are desirous of the development of an effective visual education program in Omaha. Parent-Teacher Associations have become interested to the extent that some of them have underwritten the purchase of projectors for their individual schools; teachers have enlisted the aid of available visual education services; the administration arranged a meeting of the committee with Dr. Wittich, and this group is planning to make recommendations soon for the establishment of a central film library; and the Visual Education Bureau of the University of Nebraska has offered its whole-hearted cooperation to the schools of Omaha to aid them in setting up their program.

These meetings, so generously arranged by the Omaha School Board on the recommendation of our superintendent, Dr. Corning, will perhaps never be adequately evaluated. The contribution as an in-service training of teachers was immeasurable. Interest was stimulated. A coming-together of teachers for a common purpose creates interest and a receptive frame of mind. Every teacher was given an opportunity to watch classroom demonstrations of film utilization techniques. In many cases this awakened an interest where none was present before and, in others, present interest was increased. The demonstration method for training purposes is liked by teachers because it is definite, realistic, practical with the situation analogous to that of the classroom. It is reassuring to some, who observe, "I can do that", or, "I have done it that way". Much was learned about visual aids, *per se*—what they really are, what values they have, what areas and what age levels they serve—and not to be disregarded the pitfalls to avoid. It was made evident that the type of teaching done with films, could not be done without them. One teacher remarked that the demonstrations made her realize that teachers

(Concluded on page 107)

# The Curriculum Clinic

## Enter: "The American Nations"

WALTER A. WITTICH, Editor  
Bureau of Visual Instruction  
The University of Wisconsin

**Editor's Note:** Since Pan American Week is just around the corner, administrators and teachers who are searching for materials will find the film list in this article of great assistance.

IT has taken a world conflict to make teachers and administrators conscious of many areas of the world that previously have not received much attention in their classrooms. Traditionally, in the study of geography, history, and economics, teachers have turned their major attention to the European nations and the countries allied to them through the sovereignty or economy. This has, of course, been quite reasonable because most of the national groups have sprung from these backgrounds.

Consider, however, the events of the last five years. Many of this country's traditional sources of raw materials have fallen into enemy hands or have been made inaccessible through water-route blockades. Many of our foreign markets have disappeared; others have been created because of shifting alliances, treaties, and changing balances of power. As a result, new sources of raw materials have been brought into prominence that heretofore, while known to exist, were thought to be unprofitable. Countries, previously thought of as being only lesser contributors to our national economy, have suddenly become indispensable to us. Recent changes in transportation have opened up travel and transport routes over areas formerly seldom discussed. Substitute products have made their appearance; new ideas of dress and fashion have been introduced; tastes in music and literature have been altered. The many cultural shifts have brought into prominence people and places seldom spoken of in this country before World War II.

During the last five years, the western world—Alaska, Canada, the United States, Mexico, the Central Ameri-

cas, the islands of the Caribbean, and the republics of South America—has been literally pushed into prominence in world affairs. The responsibility is easily seen. School children, today, in order that they be well educated, must be given the opportunity of knowing about the peoples, the resources, and the cultures of these western nations, and the part that they will have in affecting future living in the United States. It is reasonable to suggest, then, that geography and history courses, problems of democracy classes, and the study of music appreciation, arts, and crafts must consider materials which describe the Western Hemisphere.

Any teacher or administrator who has sought usable sources of classroom information about the newly prominent geographic areas will be glad to know about the teaching and quasi-teaching films that have been produced for the purpose of interpreting our neighbors to the north and to the south of us. Today, one great post-war educational responsibility is already recognized: our youth and adults must know more about the peoples beyond the borders of the United States. They must recognize our international and intercultural responsibilities. This objective can be more nearly accomplished through using in our classrooms those materials which will help us to understand our neighbors, their cultural contributions, their social problems, and their interrelations and attitude toward us.

The bibliography of sound and silent films which follows has been selected to include subjects useful to teachers and pupils of geography, current history, problems of democracy, and allied subjects.

*Note:* The bibliography is arranged geographically from south to north in the following order—South America, Central America, Mexico, Caribbean Islands, United States, Canada, and Alaska. Abbreviations are (so) for sound, (si) for silent, (24m) for running time. Initials show distributors, whose addresses appear at end of list.

### Films About the American Nations

#### SOUTH AMERICAN OVERVIEW

*Americans All* (so) (24m) CIAA  
*Bridge* (so) (26m) CIAA  
*Good Neighbor Family* (so) (17m) CIAA  
*Good Neighbors* (so) (11m) TFC  
*Grain That Built A Hemisphere* (so) (11m) CIAA  
*Our Neighbors Down the Road* (so) (44m) CIAA  
*Roads South* (so) (20m) CIAA  
*South of the Border With Disney* (so) (40m) CIAA

#### ARGENTINA

*Argentina* (si) (15m) EBF  
*Argentina: People of Buenos Aires* (so) (11m) EBF  
*Argentine Argosy* (so) (11m) TFC

*Buenos Aires and Montevideo* (so) (10m) CIAA

#### BOLIVIA

*Bolivia* (si) (16m) EBF  
*La Paz* (so) (20m) CIAA

#### BRAZIL

*Amazon Awakens* (so) (40m) CIAA  
*Belo Horizonte* (so) (18m) CIAA  
*Brazil* (so) (11m) CIAA  
*Brazil, Part I—Amazonian Lowlands* (si) (15m) EBF  
*Brazil, Part II—Eastern Highlands* (si) (15m) EBF  
*Brazil: People of the Plantations* (so) (11m) EBF  
*Sao Paulo* (so) (20m) CIAA

#### CHILE

*Atacama Desert* (so) (18m) CIAA  
*Chile* (si) (16m) EBF  
*Chile: People of Country Estates* (so) (11m) EBF  
*Fundo in Chile* (so) (20m) CIAA  
*Housing in Chile* (so) (19m) CIAA

#### COLOMBIA and VENEZUELA

*Colombia* (so) (10m) CIAA  
*Colombia and Venezuela* (so) (11m) EBF  
*Colombia: Crossroads of the Americas* (so) (27m) CIAA  
*Venezuela* (so) (10m) CIAA  
*Venezuela Moves Ahead* (so) (40m) CIAA

**ECUADOR and URUGUAY**

This Is Ecuador (so) (20m) CIAA  
 Young Uruguay (so) (16m) CIAA

**PERU**

Lima Family (so) (20m) CIAA  
 Peru (si) (15m) EBF  
 Peru: Indians of the Mountains (so) (11m) EBF  
 Wealth of the Andes (so) (17m) CIAA

**CENTRAL AMERICA and MEXICO**

Arts and Crafts of Mexico (so) (11m) EBF  
 Central America (so) (11m) EBF  
 Cuernavaca (so) Color (10m) CIAA  
 Guadalajara (so) Color (18m) CIAA  
 Land of Mexico (so) (11m) EBF  
 Mexican Children (so) (11m) EBF  
 Mexican Murals (so) (11m) TFC  
 Mexico (si) (16m) EBF  
 Mexico Builds A Democracy (so) (22m) CIAA  
 Mexico City (so) Color (11m) CIAA  
 Net Fishers of Patzcuaro (so) (11m) GUTL  
 People of Mexico (so) (11m) EBF  
 Town in Old Mexico (so) (9m) CIAA  
 Veracruz (so) Color (18m) CIAA  
 Yucatan (so) Color (20m) CIAA

**CARIBBEAN ISLANDS**

Caribbean Sentinel (so) (11m) TFC  
 Haiti's Black Napoleon (so) (11m) TFC  
 Introduction to Haiti (so) (10m) CIAA  
 West Indies (so) (11m) EBF

**ALASKA**

Alaska (si) (15m) EBF  
 Alaska: Reservoir of Resources (so) (10m) EBF  
 Alaska's Salmon Fisheries (so) (10m) MOT  
 Alaska's Silver Millions (so) (28m) ACC  
 Down the Yukon River (si) (13m) FCF  
 Eskimo Children (so) (11m) EBF  
 Eskimo Walrus Hunt (so) (10m) B&H

**UNITED STATES**

**THE NORTHEASTERN STATES**

Boston Tea Party (so) (11m) TFC  
 Early Settlers of New England (so) (11m) EBF  
 New England Fishermen (so) (11m) EBF  
 Northeastern States (so) (11m) EBF  
 Shell Fishing (so) (11m) EBF  
 Story of Steel (so) (11m) B&H

**THE SOUTHEASTERN STATES**

Colonial Children (so) (10m) EBF  
 Cotton: From Seed to Cloth (si) (30m) FOC  
 Flatboatmen of the Frontier (so) (11m) EBF  
 Horse (so) (11m) EBF  
 Kentucky Pioneers (so) (11m) EBF  
 Life in Old Louisiana (so) (11m) EBF  
 New South (si) (15m) EBF  
 Planter of Colonial Virginia (so) (11m) EBF  
 Southeastern States (so) (11m) EBF

**THE MIDDLE STATES**

Corn Farmer (so) (10m) EBF  
 Dairy Farm (so) Color (14m) CIF  
 Development of Communication (so) (11m) EBF  
 Iron Ore To Pig Iron (si) (15m) EBF  
 Middle States (so) (11m) EBF  
 Westward Movement (so) (11m) EBF

**THE SOUTHWESTERN STATES**

Cattleman, The (so) (11m) EBF  
 Navajo Children (so) (11m) EBF  
 Navajo Indian (so) Color (11m) CIF  
 Navajo Indians (so) (11m) EBF  
 Southwestern States (so) (11m) EBF  
 Truck Farmer (so) (11m) EBF  
 Zion National Park (so) (7m) FORD

**THE NORTHWESTERN STATES**

Lumbering in the Pacific Northwest (si) (15m) EBF

Mining and Smelting of Copper (si) (15m) EBF

Northwestern States (so) (11m) EBF  
 Pioneers of the Plains (so) (10m) EBF  
 Wheat Farmer (so) (10m) EBF  
 Yellowstone National Park (so) (8m) FORD

**THE FAR WESTERN STATES**

Evergreen Empire (so) (11m) TFC  
 Far Western States (so) (11m) EBF  
 Glacier National Park (si) (15m) EBF  
 Golden Gate City, San Francisco (so) (11m) CAS  
 Orange Grower (so) (11m) EBF  
 Overland to California (si) (15m) EBF

**CANADA**

Cheeka and the Caribou (si) (16m) B&H  
 French-Canadian Children (so) (11m) EBF  
 Iceland on the Prairies (so) Color (16m) NFBC  
 Ikpuck, the Igloo Dweller (si) (15m) B&H  
 Industrial Provinces of Canada (so) (11m) EBF  
 Land of the Maple Leaf (so) (10m) TFC  
 Locks at Sault Ste. Marie (si) (12m) EFS  
 Maritime Provinces of Canada (so) ((11m) EBF  
 Ottawa on the River (so) (20m) NFBC  
 Ottawa, Wartime Capital (so) (11m) NFBC  
 Pacific Provinces of Canada (so) (11m) EBF  
 Peoples of Canada (so) (22m) NFBC  
 Prairie Provinces of Canada (so) (11m) EBF  
 Province of Quebec (si) (15m) EBF  
 Province of Quebec (so) (11m) TFC  
 Royal Parks (so) (10m) NFBC

**REFERENCE LIST OF DISTRIBUTORS**

- ACC—American Can Company, 230 Park Avenue, New York, New York
- B&H—Bell and Howell Company, 1801 Larchmont Avenue, Chicago, Illinois
- CAS—Castle Films Inc., RCA Building, New York, New York
- CIAA—Coordinator of Inter-American Affairs, 444 Madison Avenue, New York, New York
- CIF—Coronet Instructional Films, Glenview, Illinois
- EFS—Educational Film Service, 180 North Union Street, Battle Creek, Michigan
- EBF—Encyclopaedia Britannica Films, 1841 Broadway, New York, New York
- FCF—Frank Church Films, 6117 Grove Street, San Francisco, California
- FOC—Films of Commerce, 21 West 46th Street, New York, New York
- FORD—Available through University Extension Divisions
- GUTL—Gutlohn Inc., 25 West 45th Street, New York, New York
- MOT—March of Time—Available through University Extension Divisions
- NFBC—National Film Board of Canada, 84 East Randolph Street, Chicago, Illinois
- TFC—Teaching Film Custodians, 25 West 43rd Street, New York, New York

**Visual Education Demonstrations**

(Concluded from page 105)

should be better prepared, no matter what they were teaching. Observers had the opportunity of witnessing Dr. Wittich handling children who were uncoached and most natural in their responses. His still showed no variance, no matter what group he was teaching—parents, teachers or children. They saw that effective teaching is simple teaching, and classroom teachers were stimulated to attack their own problems with renewed vigor. Dr. Wittich's evident understanding of the problems of children caused at least one teacher to try harder to understand the problems of her group. His sincere attitude toward the children, even the little ones made us all feel anew that our profession of teaching is not only a noble one, but perhaps, the most important of all. In short, this demonstration week in Omaha is a compelling bit of evidence as to what could be done, by similar programs in all city school systems of the country, toward ultimate solution of a great problem—the in-service training of teachers in the use of visual materials.

# The Film and International Understanding

## Films for International Understanding Come of Age Too

DR. JOHN E. DUGAN, Editor  
Hadden Heights, New Jersey

**E**DUCATIONAL SCREEN has been emphasizing the coming of age of the visual education field under the impetus of various impulses which are the result of the war situation. This is decidedly true of the whole field of visual education.

Nowhere, however, has this development toward maturity been more rapid and remarkable than it has been in the field of films for international understanding. As a matter of fact, it could be said that before the war this field scarcely existed, and that practically its entire development has taken place during the war

years. This development has been as comprehensive as it has been rapid, touching all phases of the film—conception, technique, distribution, and utilization.

### Pre-War Travelogues

In the pre-war years we had films about other countries, but most of them were travelogues. They seldom had any lesson to teach or any specific aim beyond entertainment. If there was a specific aim, it usually was to interest tourists in travel in the country pictured. Travelogues of those days generally were more concerned with providing entertainment by showing that which was novel, picturesque, or amusing, than they were with any effort to bring about better international understanding.

As war crept upon the world and we became increasingly interested in other peoples, these films were the chief films for "international understanding". Their inadequacy to meet the particular problem at hand first became evident when we set about using films to develop the good neighbor policy. Some of these travelogues achieved their entertainment value by presenting Latin-Americans as amusingly peculiar creatures rather than as human beings like ourselves who could be "good neighbors".

In order that this material might not be wasted, and as a first step in the right direction, material from some of these films was edited and issued in a form more closely related to the problem at hand. Somewhat similar procedures were followed with material from various sources which could be used in films to tell Latin America about ourselves.



This is the train that takes Donald Duck, Joe Carioca and Panchito to Bahia in Walt Disney's "The Three Caballeros."



(Left to right) The Mexican translation of our Western cowgirl outfit is the Charro costume; The Three Caballeros dance the Samba-Jongo with a Brazilian senorita; Tehuana girl wearing the traditional Mexican fiesta costume.



Then the Coordinator's Office began to build its own fine series of good neighbor films. These films were made with specific objectives in mind. They were made with good professional technique. Their distribution was simplified, publicized, and expanded. Because of these things, these films were much more widely and intelligently utilized.

But the Coordinator's Office did not rest on its camera in complacent satisfaction. As film followed film, conception and technique improved. The value of common elements of humanity and experience were appreciated and used. The importance of color in picturing the brilliance of Latin-America was realized and the use of color increased. Today these films have become standard material with educators. They have been potent factors in binding two continents together. They were integral parts of the world's first hemispheric film program for international understanding.

Moving our consideration to a wider stage, Great Britain and the United Nations with their film programs—purely as a war measure—have demonstrated some valuable lessons about films as instruments for international understanding. They have shown how a comprehensive film program for international understanding can be organized on a world-wide basis. They have shown how different nations can successfully cooperate in such a program, even though it involves problems of distribution and utilization as well as of organization and production.

The film for international understanding has come a very long way in a very short time. Within the span of a very few years it has moved from the casually used travelogue to films expressly made for international understanding—films which already have been organized into programs of hemispheric and world-wide scope. Certainly a type of film which can advance so far in such little time has definite elements of virility and maturity.

What are some of the main factors which have contributed to the rapid development of this type of film? Here are some:

- 1.—A felt need for films in the field.
- 2.—Planning definite films to meet definite needs.
- 3.—Governmental financing of production and/or distribution.
- 4.—Insistence upon technical excellence and advancement.
- 5.—Recognition of the importance of portraying the common elements of humanity and human experience as the most forceful elements for bringing about mutual understanding.
- 6.—National and international cooperation of educators and educational and governmental agencies.

It is only natural to expect that these factors will be just as important in any post-war program for international understanding through the use of films.

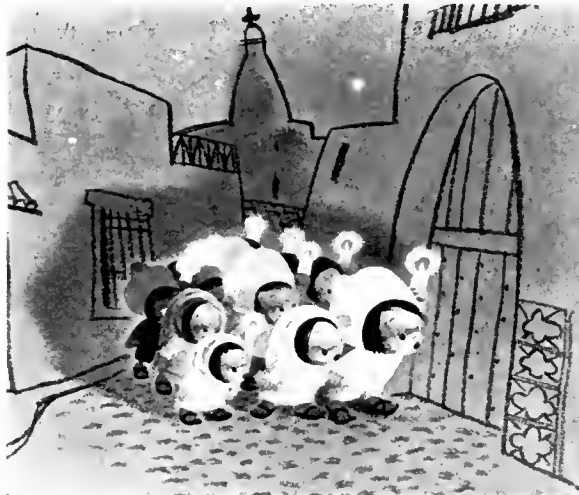
One aspect of technique in the film for international understanding deserves particular attention. It is the animated motion picture.

A recent article in this department told how Philip

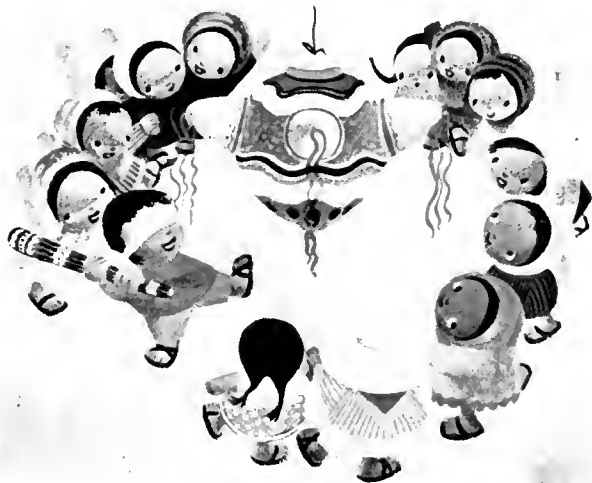
Scenes in "The Three Caballeros" illustrating "Las Posadas," a Mexican Christmas ceremony.



A replica of the Holy Family is carried through the streets of a typical Mexican village.



But the travelers can find no shelter—or "posada." Like the travelers of that memorable Christmas Eve, they are turned away from many houses before finding welcome.



"Las Posadas" is climaxed by the Breaking of the Pinata, a clay gourd filled with gifts and good things to eat. The child selected to smash the Pinata is blindfolded and then as the presents tumble out the merrymaking begins.



From "The Flying Donkey" sequence in  
"The Three Caballeros"

Regan was using it effectively in his films to get abstract ideas across to Canadian audiences. The contribution of Walt Disney's films to the Good Neighbor Policy, as well as to our war training effort, is too widely known to need further description here. But we may profitably give some consideration to his technique and its potential possibilities for the future in this field.

The animated film seems to have no limits. Nothing is too large or too small, too real or too fantastic for it to portray. It can select important elements from a complex situation and portray them with the utmost simplicity. It can do the same with conflict or with abstract ideas. It can take the observer anywhere, defying all laws of gravity, etc. Difference in language is but a minor barrier to it, as Disney has so ably demonstrated. It speaks a common pictorial language which all can understand.

A technique with such potentialities can be of great service. It can promote international understanding in the theatre and in the classroom (for both groups must be reached for true understanding). It can use the same film or different films for each group, depending upon circumstances.

What should be the difference between the animated educational film and the animated theatrical film? What about humor? Some educators feel that there should be no laughter in an educational film; others insist that humor promotes attention and learning. The matter of degree is doubtless important. In the field of international understanding many will say that laughing with people of another country promotes understanding; but we must avoid the danger of laughing at them.

In a recent article\* Disney himself says: "I make a very clear distinction between films for entertainment and films for education. They are related in that dramatic elements should be made to serve the purposes of education, for we must interest and stimulate the

learner. . . . But the distinction between entertainment and teaching films should be as carefully observed as that between novels and text-books."

Disney's latest feature picture, *Three Caballeros*, which is concerned to a great extent with Inter-American understanding, shows a further development in his technique. In this picture "real" photography is combined and synchronized with animation in a way that is difficult to describe. It should be seen to be appreciated. Animated characters seem to take part in the action of the "real" photography. Language, customs, scenery, etc. are commented upon by the animated characters as they conduct the audience on a Latin-American tour. Their comments point up the "real" photography in an amazing way.

Completely aside from any consideration of this particular picture itself, this combination of animation and photography in this particular way is of great interest to us. It offers a new technique and new potentialities in addition to those we have already discussed for photography and animation separately. What will it accomplish for international understanding that neither photography nor animation can accomplish alone? At the moment it is difficult to predict. But we do know that the film for international understanding has the virility and the maturity to make adequate use of any new or improved technique which can prove its worth.

### University of Chicago Spring Courses

(Concluded from page 104)

Specific functions of the Center are: (1) To provide facilities and guidance for research investigations of audio-visual media; (2) to enable teachers, supervisors, and administrators to make critical study and sound evaluation of audio-visual instructional materials for school use; (3) to provide school systems and individuals with consultative service regarding these materials; and (4) to demonstrate, in collaboration with the Department of Education and the University of Chicago Laboratory School, the use of audio-visual materials in teacher training and in elementary- and secondary-school situations.

Special facilities of the Center are: (1) Staff members of the Department of Education in the fields of elementary, secondary, and higher education; the curriculum, evaluation, etc. (2) Laboratory School and staff for demonstration, research, and consultative purposes; (3) a non-rental library of 600 instructional motion pictures, both silent and sound; (4) library of books, monographs, and reports of research investigations dealing with audio-visual media; (5) complete library of publications describing sources of audio-visual instructional materials; (6) modern projection, recording, and play-back equipment; (7) small projection theater; (8) model storage and other equipment; (9) immediate accessibility to large lending libraries in Chicago. (For further information write to Professor Stephen M. Corey, 5835 Kimbark Avenue, Chicago 37, Illinois.)

\*Disney, Walt: "Rehabilitation through Motion Pictures", Everybody's Weekly, *The Philadelphia Inquirer*, February 11, 1945.

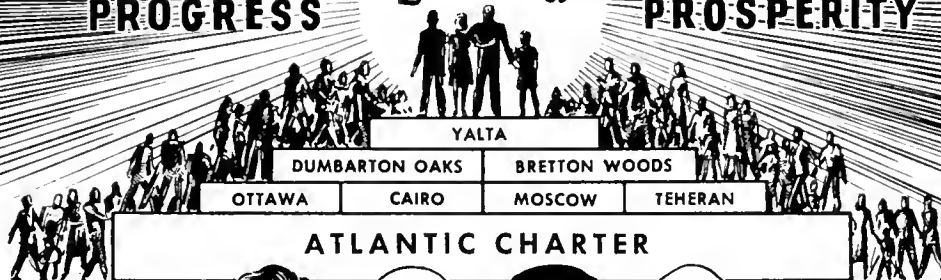
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# Television in Education

*A Summary of the December 15th Conference held in the Television Studios of the Columbia Broadcasting System in New York City*

ESTHER L. BERG, Assistant Principal  
Junior High School 99, New York City

THIS was the first television program ever planned directly for an educational group. About one hundred and fifty educators were present, the limited capacity of the studios preventing some two hundred more from attending. The audience was practically unanimous in expressing encouragement of this type of program and of broadcasts aimed at meeting education's needs. Discussion ranged the field and touched on the possibilities for education, but no definite policies were formulated in view of television's present experimental state and the many new things that the end of the war will reveal that are not now revealable. It was admitted by all, however, that the peculiar and particular quality of television, i.e. immediacy, has great value and great potentialities. As to its actual use—whether it will be tied into present curricular activities or they will be altered to form a pattern around television—it was considered too early in the day to do more than suggest that there is a large field to be explored.

The outstanding feature of the evening, following the customary news telecast, was a televised play entitled "Nations and People", based on a Margaret Meade "School of the Air Show", expertly prepared and directed for this particular occasion by Gilbert Seldes, Director of Television Programs for the Columbia Broadcasting System. Mr. Seldes said it was the type of program he had long wanted to do and he had been awaiting merely the incentive of such a meeting with an educational audience. He talked briefly on the difficulties of program making—of time spent on casting and directing rehearsals—of the technical difficulties—of the break-downs, the difficulties of production, etc., having definitely in mind always the possibilities of television in education. Mr. Seldes discussed some of the special techniques and devices he employed in producing a visual image required to put over the desired effects and tell the dramatic story, and closed with an invitation to educators to tell the industry what they need.

"Nations and People" was a four-scene telecast showing a family breakfast by Chinese, Chinese-American, German, and American families successively. The same cast performed throughout, and change of costume between scenes was made on the screen in full view of the audience as an integral part of the whole performance. The group found it intensely interesting and numerous references and comments were made in the discussions following.

The major burden of the discussion for the evening was carried by a five-member panel—Seldes, Lee, Stewart, Du Mars, Hochheimer—with many participants from the audience. Miss Lee gave the over-all picture of television as it is and may be, and urged

educators to get into the picture somehow and soon. She could touch but briefly many points covered at length in her articles in *E. F. L. A. Film News* for December and January.

*Lieutenant Stewart* offered "Suggestions Concerning the Use of Television in Audio-Visual Training". Television will make it possible for students to be "literally" present at outstanding events such as presidential inaugurations, the opening of Congress, the opening of important conferences between dignitaries of the nations, and the like. Of course this is possible at present in newsreels. However, the psychological reaction of "literally" being present at the exact time that these activities take place is much stronger than seeing it after it has taken place.

Television may play a powerful role in the inspirational side of education. If properly used, it may motivate students to further study and effort. For example, typing contests may be televised showing the champions in their respective fields. Symphony orchestras showing famous visiting conductors may be televised. Fashion shows, visits to the laboratories of outstanding scientists, depicting informal talks and demonstrations. In all of these cases, it will be noticed that subjects requiring repeated showings are not included.

The pupils of two countries—England and America, for example—could be made to feel they were directly participating in a television broadcast by having two classes, one in each country, carry on an interchange of ideas. The possibilities for international good feeling and relationship made possible by such televised classes are unlimited. In a large way, success of television for training will depend upon recognition of its potentialities, advantages and limitations for training purposes.

*Mr. Du Mars* discussed the "New Medium for Public Information". All of us have been asked an unfair question lately—whether we'd like to hang on a star "or would you rather be a fish?" Naturally we'd all like to hang on the star which is television, but unfortunately we're swimming around in a sea of questions and problems. When will television "arrive" as a mass medium? Are the present standards good enough to satisfy the audience and thereby to assure the financial future of the industry? What is the smallest population that can support a television station? How much time can a station devote to education and other public service? At what time of day? How can the expenses of public service programs be met? These represent just a few waves in the sea of questions. Recently I have submerged myself in that sea. I have talked with, or heard talks by, just about all the people responsible for today's television pro-



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grams. I have been reading much at the same time. Just about the only point on which there is general agreement is that "somehow" television *will* reach the people of the country and that it will serve them well.

In the diffusion of information we of the U. S. Department of Agriculture have used, to a greater or less extent, probably all media. Radio has been especially useful in giving general information and in stimulating mental appetites for more detailed knowledge. Modern motion pictures do a much more complete job than radio but lack the ability to enter the home (I'm speaking in general, of course). Now comes television, with the impact of the motion picture and the almost miraculous door-opening power of radio. I think the people who are paying the bill for our public information and who will pay the money for television receivers and who will buy the goods that will "somehow" make television succeed, will want and have a right to the best information we can give them, in the most acceptable form. Let me give a few examples of the kind of information I mean. First some purely practical topics: How to cook and carve the Christmas bird, turkey, duck, goose, chicken, or what have you—How to control the Japanese beetle that wrecks your victory garden—How to can snap beans. For farmers: How to produce milk at less cost—How to lay out terraces—How to improve range lands—What can be done to improve a laying flock—etc. *ad infinitum*.

*Dr. Baldwin* declared that the schools would go as fast as the industry permits: that the New York

schools were vastly interested in the educational implications of the new medium. *Mrs. Powell* said that the Museum is anxious to eliminate its walls, and is interested in television as a means of making the great masterpieces of art available to the schools.

Some cautionary notes were sounded. *Mr. Seaman* asked, "Will a telecast program be recorded?" If so, it can be used as part of the curriculum; if not, it is only a form of entertainment, even though it has educational values. *Dr. Tyler* told about the difficulties radio is still having in the schools as material for curricular integration. He urged more direction from school administrators. Their weight and prestige is needed to assure proper utilization in the classrooms. There must be a demand for proper programs. Television should start from the ground floor along these lines. And he added this question: "Wouldn't a recorded telecast be a sound film? If so, what would be the value of the telecast?"

*Miss Hochheimer* summarized the discussion by panel and audience as follows:

"The interesting demonstration of an educational telecast which we have seen this evening not only presents educators with a new medium, and exemplifies the possibilities of making our teaching vivid through the eventual utilization of this new medium, but also emphasizes again the basic ethical and spiritual values of education. The scene of the family breakfast table makes it clear that differences of skin color, hair color, even customs, do not basically affect personality. We

(Concluded on page 123)



# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor

### TRENDS

- **An Educator's Overview of the Audio-Visual Programs of the Armed Forces**—Paul Wendt, Univ. of Minnesota—*Visual Review*, 1944:27.

The extent of use of audio-visual aids by the Army and Navy is incredibly great. Hundreds of men are being trained in production and use of training aids. Besides, there are the commercial companies that have been working at top speed to produce training aids. There are also hundreds of officers in charge of administering these aids. Thousands of projectors have been sent to hundreds of stations throughout the world, where there are over 10,000 training film showings daily.

Beyond this sheer quantity of use, there is the quality. Ingenuity and imagination have been given every encouragement. More has been accomplished by the film production units of the armed forces in the last few years in the line of better planning of teaching films than had been accomplished since the introduction of sound. These producers, technical experts, visual educators work closely together and the films that have resulted are outstanding teaching films. And each year sees greater progress in technique.

The armed services reveal what can be done with training aids with unlimited funds, where only the goal of saving our country is important. Many of the techniques will stay after the war's end: the use of integrated films and filmstrips on the same subject; the great emphasis on proper technique; the use of color in posters, as well as the clever use of humor. The armed services have taken the audio-visual ball right out of our arms and carried it a long way down the field.

- **Disney Techniques in Educational Films**—Frances Norene Ahl, Glendale High School, Cal.—*Social Studies*, 35: 344 December, 1944.

A summary of the production activities of the Disney studios since the outbreak of war. A recent title mentioned is "Amazon Awakens", produced for the Coordinator of Inter-American Affairs which combines animation and live action. It will shortly be released for use in elementary and secondary social studies classes.

The films produced for health education in Latin American countries are a major phase of the Disney program, but these films are not available in the U. S. Three films of this type produced in black and white, are "What is Disease?" "The Human Body," and "The Transmission of Disease."

### INTERRACIAL UNDERSTANDING

- **A Story of the Good Neighbor Policy in Action**—*Visual Review*, 1944:31.

Last summer the CIAA added a new project to its program: a series of 35 filmstrips on various aspects of life in the U. S. distributed among Latin American schools. These filmstrips were completed with the aid of the American Council on Education. They present such information as the relation of people to the land, American schools, health, essential occupations and life in town, farm and city.

Directing this project was Milton R. Tinsley, with Mary Rita Daley as picture editor and Constance Bridges Jones as script editor. The thirty-five filmstrips were prepared in nine months with a staff of six persons. Each filmstrip is about 50 frames in length. A narration accompanies each strip.

The filmstrips are circulated with an S.V.E. battery projector in 100 units. Thus far, they are available only in Latin America.

- **We Learn about South America**—Oscar E. Sams, Jr., Coordinator of Inter-American Affairs Office—*Nation's Schools*, 35:50 January, 1945.

A summary of the motion picture activities of the CIAA. There are now 70 subjects being distributed through the 150 educational film libraries and many more commercial companies. The other aspect of the CIAA's activities is the distribution throughout South America of films that describe the United States. There are OWI films with Spanish and Portuguese commentaries and special productions made for the CIAA. Some 400 subjects are in circulation.

- **A Seed Takes Root**—David Schneider, Inter-American Demonstration Center, U. S. Office of Education; Evander Childs High School, N. Y.—*Nation's Schools*, 35:52 January, 1945.

The film titles of the CIAA have been classified to fit the school curriculum. School subjects to be served by these films include English, economics, civics, health and so on. Some principles of use include: 1) preview films; 2) prepare the class and select the proper film to fit the lesson in its proper place; 3) no film should be shown as an end in itself.

### ARMED FORCES' TRAINING AIDS

- **Filmstrip Program of the Army Air Forces**—Major Godfrey M. Elliott, Training Aids Division, Office of Assistant Chief of the Air Staff, Headquarters, AAF—*Visual Review* 1944:10.

The Army Air Forces, with 700 different filmstrip titles available, are demonstrating the value of the filmstrip as a teaching aid and not as a substitute for a motion picture. The typical Army filmstrip is silent, consisting of 50 to 75 frames which have been assembled on a particular subject and fitted together in logical teaching sequence, with each frame bearing suitable explanatory text and captions.

The greatest number of Army Air Forces filmstrips are used to teach technical subjects. Here they can give detailed study and extended discussion of the material at hand.

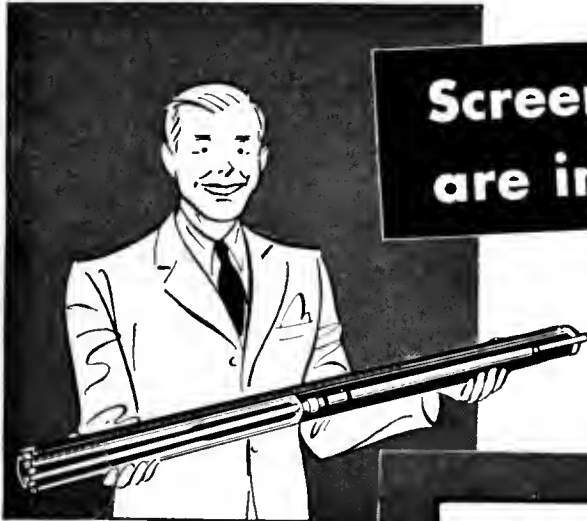
Production of AAF filmstrips is largely done by army personnel, although a few have been commercially prepared. There are five AAF Film Strip Preparation Units scattered throughout the country, with central coordinating headquarters in the Training Aids Division, Office of Assistant Chief of Air Staff, Headquarters AAF. Each unit is staffed with skilled filmstrip producers, including writers, photographers, artists, retouchers and photo lab technicians, to take care of every phase of production, from writing script to preparing 35mm. projection prints.

To produce a filmstrip, the following procedure is followed. Request for a special filmstrip is made through the Training Aids Division. A check is then made of all available subjects to be sure there is no duplication. Then the subject is examined to determine whether it might be produced more effectively in some other form: i.e., motion picture, poster, booklet, etc. If the subject is approved for a filmstrip, it is assigned to one of the AAF filmstrip preparation units or to a commercial concern.

The production time for a filmstrip is much shorter than that for a motion picture. A training film normally requires six to nine months to produce; the filmstrip would need two to three months. This factor alone has often influenced the decision to produce a filmstrip rather than a film, as equipment to be illustrated often undergoes frequent change.

The steps in production are described, and throughout it is evident that great care is given to technical quality and accuracy of content. Copies of the finished strip are then made

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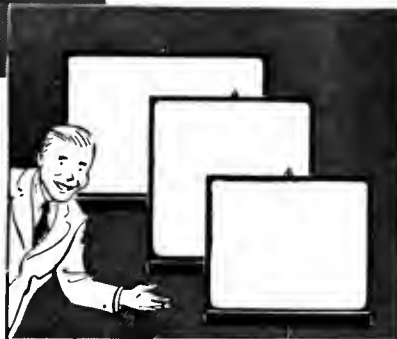
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available to all AAF activities, as well as to the Army and Navy.

Proper utilization in the training program is an important consideration. For this reason, the AAF has published a 20-page booklet, "How to Use Film Strips" for instructors.

● **Training Films in the Coast Guard**—Comdr. Patrick Murphy, Chief, Training Aids Section—*Visual Review*, 1944:21.

The Coast Guard has successfully used the package method, whereby a motion picture or series of films and related filmstrips are distributed as a single unit. Production has been done by expert commercial organizations. An innovation of this service has been the use of a woman motion picture projectionist, a Spar, and plans are under way to train others for similar work.

● **Training Aids in the Marine Corps**—Capt. Walter S. Bell, Training Aids Officer, Headquarters, U.S.M.C., Washington, D. C.—*Visual Review*, 1944:23.

Great assistance has been given the training program of the Marine Corps in lessons of strategy with the use of films and filmstrips. Landing operations, amphibious operations are some of the vital problems to be taught. Actual scenes of landings, as Tarawa, are used to teach recruits how the Marine Corps functions.

There are training aids libraries available to all marine corps units everywhere. They distribute the Marine Corps materials, as well as other pertinent motion pictures and filmstrips.

● **Training Aids in the Air Service Command**—Major Lewis V. Peterson—*Visual Review*, 1944:25.

This part of the Air Force must supply every plane with gasoline, oil, tires, bombs and parts. To do this, there had to be found a method of teaching thousands of unskilled people how to make quick repairs and adjustments, and hundreds of instructors.

Teaching aids are produced in collaboration with the manufacturers of the various airplane parts. Training films, filmstrips, charts and models are thus made. AAF personnel and

commercial producers are used to make the technical films needed. Distribution is organized through 11 area Air Service Command film libraries, under the direction of a commissioned officer, some of which are WACS with schoolteaching experience.

**UTILIZATION**

● **Community Utilization of the School's Audio-Visual Materials**—Carolyn Guss, Indiana University—*Library Occurrent* (Indiana State Library quarterly) 14:321 October-December, 1944.

The School librarian, working in cooperation with the public library, may extend the use of school materials and equipment to benefit the community.

Motion pictures, charts, exhibits, realia and similar school materials may be used effectively by women's clubs and others. The librarian, in offering the use of school materials, must use tact and wisdom. She will need the help of persons working with extra-school groups, who act as coordinators. Meetings with these persons will help them to learn what is available, how they can be used, and how the various types of equipment may be operated. A projectionists' club for evening showings may conceivably be started. There should be some kind of share-the-cost plan so that both school and community will benefit from each other's investment.

**INFORMATION WANTED**

**on Summer Courses in Visual Instruction**

Next month EDUCATIONAL SCREEN will begin its listing of these courses, giving *title, place, time, credit and instructor*. Readers having knowledge of courses planned for the coming summer are urged to send in this data. *A postal will suffice.*

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# SCHOOL MADE MOTION PICTURES

HARDY R. FINCH, Editor  
Head of the English Department  
Greenwich High School, Greenwich, Conn.

*With a question box on the making of  
school film productions, conducted by*  
**DAVID SCHNEIDER**  
Evander Childs High School, New York City

## Motion Picture Commission Sponsors Contest

**S**TUDENTS interested in making movies will want to enter the Motion Picture Idea Contest which is being sponsored by the Commission on Motion Pictures of the American Council on Education.

"What pressing and persistent problems in American life today are most in need of analysis, definition and clarification through the vital and dynamic medium of the educational motion picture?"

The Commission is seeking answers to this question through this unusual Contest. High school students are being asked to submit their ideas for educational motion pictures in the form of brief synopses. Contestants may submit synopses dealing with any problem which seems to them to be of paramount importance. Problems dealing with civil liberties, race relations, intolerance, immigration control, relations between employers and employees, isolationism, world peace, malnutrition, crime control, unemployment, housing, taxes, planned economy, pressure groups and propaganda are typical of the many phases of American life which might lend themselves to the medium of the motion picture.

In each synopsis the student should state which one of the problems now facing Americans is most in need of picturization. The student should then justify his choice and tell how he thinks this problem could be treated in a film. A contestant may submit any number of synopses. Each synopsis, however, should contain a separate idea and should be about 300 words in length.

The writer of the synopsis deemed best in the opinion

of the judges will receive \$150 in war bonds. For the second best synopsis \$100 in war bonds and for the third best synopsis \$50 in war bonds will be awarded. Special awards of \$25 in war bonds will be given for each of the next ten outstanding synopses. The Board of Judges will consist of the members of the Audio-Visual Aids Committee of the National Council for the Social Studies. The contest closes at midnight, May 1, 1945.

Entries in the contest should be mailed to: Commission on Motion Pictures, American Council on Education, Yale Station, New Haven, Connecticut. All material submitted becomes the property of the American Council on Education. Synopses deemed suitable will be used as the basis for motion picture scripts to be submitted to producers, with the possibility that they may be made into educational motion pictures.

The Commission on Motion Pictures of the American Council on Education is engaged in a five-year study of the problems growing out of the war and postwar periods and in determining what educational motion pictures are needed to help meet these problems. Various committees are at work on some of these problems. However, the Commission is of the opinion that high school students can and should contribute substantially in developing a series of motion pictures in the field of the social studies which will help to solve some of the complex problems of democracy. Both the Commission and its collaborator in this contest, the National Council for the Social Studies, hope that the contest will help to bring the thoughts of youth to focus on the aspects of American life most in need of emphasis and clear thinking, and will make available the ideas of youth to those in charge of the production of educational films.

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## QUESTION BOX ON FILM PRODUCTION

**QUESTION:** I am making a film of our school's gardens. I am planning to include close-ups of many of our beautiful flowers in full color. In order to add interest to the scenes I would like to show actual opening of flower buds as well as occasional closing or shedding of petals. Would you please be kind enough to enlighten me on what procedures to follow?

**ANSWER:** Judging by your question, I assume that you have access to a motion picture camera that can take single frame exposures.

To portray an average scene requires about ten seconds of screening. At silent speed, 16 frames per second, this amounts to 160 frames, which means in time-lapse photography, 160 exposures.

In order to film the complete unfolding of the petals of a flower, it's important to know how long it takes each kind of flower to go through this process (called anthesis by botanists.) It is also essential to know the exact time of day or night the flower bud begins to open. All this information you can obtain by direct observation of your own specimens or by consulting the literature on that subject at your botanical garden library.

Unless you have an electric time-lapse device, it is best to let flowers like the rhododendron or azalea, beautiful as they are, alone. These flowers take four days to open. I'm also certain you wouldn't care to undertake filming the Lady's Slipper Orchid which takes about three weeks.

The easiest way is to begin with flowers that take the least amount of time—the honeysuckle anthesis lasts about two minutes. To obtain an even flowing motion of this process you must expose one frame every  $\frac{3}{4}$  of a second. After having practiced on the honeysuckle you may wish to try the tulip which begins to open about 9 in the morning. Since the unfolding of its petals may take about an hour the interval between exposures should last between 15 and 20 seconds. Other flowers whose periods of anthesis last about an hour are: the Daylily which opens between 6-7 A. M., the wild rose between 4-5 A. M., Portulaca 8-9 A. M., the California Poppy 9-A. M.

In taking these time-lapse pictures be sure that the camera is resting on a firm support. Make certain that the flowers are in the center of your frame. Choose a day that is free from wind or shifting clouds.

There are several ways to make the flowers change their schedule to conform with your wishes. For example, the water lily opens at daybreak, when the light is very poor for photography. To postpone their opening to a more favorable time, pick these flowers before they have had a chance to show their petals, and keep them in the dark. These flowers will open whenever brought to the light.

To speed up the opening of poppies place their buds in some water in which an aspirin has been dissolved. This will also cause the flower to die sooner—an effective way of showing withering and fading of flowers.

Daylilies have a series of flower buds at successive stages of maturity. Pick a stalk with one or two flowers open. Remove these flowers—they will die anyway, before the day is done. Place the rest of the stalk in the frigidaire away from the freezing unit, until ready for shooting. On the day that you are ready for the time-lapse pictures, remove the stems from the frigidaire, and support them firmly in a flower pot containing moist sand or earth. In making the individual exposures take care not to include the flower pot in your pictures. This bit of cinematography may be carried on indoors with artificial light.

Tulips, crocuses, daisies and daylilies begin to close their corollas sometime toward the end of the day. By transplanting these flowers to pots or boxes, they can be taken to any sunny part of the garden or indoors to be photographed.

Some flowers, like the wild geranium, turn their blossoms upside down in time to avoid wetting by rain. The Scarlet Pimpernel, known as the Poor Man's Weather Glass closes its petals with the rise of humidity. It may pay to experiment with these flowers by subjecting them to a very fine water spray to observe and photograph their responses.

As for shedding of petals, the best procedure is to wait until the flowers themselves begin to feel loose. Set the camera on a tripod and focus on an area wide enough to include some of the space through which the petals will fall. Have someone gently tap one of the stems or branches from which the flowers are expected to fall. If you find the petals falling too fast, you may have to increase your shooting speed to about 32 or 48 frames per second. This will bring about a more graceful movement when this scene is projected at normal speed. Remember, however, to increase your diaphragm opening one or two stops, when shooting at faster speeds.

D. S.

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# Teacher Committee Evaluation of New Films

L. C. LARSON, Editor  
Ass't Prof., School of Education  
Consultant in Audio-Visual Aids  
Indiana University, Bloomington

Assisted by CAROLYN GUSS  
and ELIZABETH MEANS  
Extension Division  
Indiana University, Bloomington

## The Amazon Awakens

(Coordinator of Inter-American Affairs, 444 Madison Avenue, New York City 22) 35 minutes, 16mm, sound, color. Produced by Walt Disney Studios. Apply to distributor for list of depositories and terms governing purchase.

"The Amazon Awakens" pictures the history, richness of natural resources, and industrial development to date of the Amazon River Basin with its five great centers of production and culture, and predicts its awakening in the future.

The film shows the many-spired tower of Eldorado, a castle in the air, to which the commentator contrasts the Amazon Basin. Animated diagrams trace the source of the futile search for Eldorado in South America, the quest which revealed head waters of the Amazon to the Spanish in 1541. An outline map of the United States superimposed on the pictorial map of the Amazon Basin shows the greater size of the River Basin. A relief map shows the watershed that produces the great river that flows 3,800 miles to the Atlantic. There is pictured the natural beauty of the water course, with its great falls, its jungle gaiety with rare and beautiful flowers, its birds with bright plumage, and various kinds of wild life. The human beings sparsely settled in the upper reaches of this river are shown with their homes on the River and along its banks. They are seen in boats and near thatched huts.

The next sequence pictures Iquitos, the first of five developments in the Basin. The modern down-town section of the city is shown with its college, city park, and floating steel docks. The native products pictured are Barbasco trees yielding rothenone from the roots, cinchona bark for making quinine, a native nut used to make fine buttons, and congealed latex for chewing gum. A power launch carrying the Public Health Service along the river stops wherever a white flag is displayed on the bank. There are shown mahogany logs used as rafts to move native products to market, where they in turn are marketed, sawed, cured, and exported. Reforestation of the jungle to mahogany is also shown.

Manaus, "Pearl of the River," located on the Negro River, is the second city shown. Its plaza in Mosaic tile is flanked by a customs house, cathedral, opera house, and athletic club. A modern trolley-car line skirts one side. There are also other modern civic enterprises such as a hospital, public parks, and an airfield. At Manaus is a camp for workers as a part of the National rubber plan. The method of tapping trees and congealing the rubber latex is shown. Pictures of the harbor show the products being handled by modern methods.

Boa Vista, an experimental agricultural station operated by

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

the government is next seen while the commentator outlines the plans for its future development.

Fordlandia, a modern community set up by Henry Ford to experiment on two million acres with custom built rubber trees, is next pictured. Root stock selection, grafting, and regrafting methods to obtain heavy yield and disease resistance are shown. Scientific care for the 5,000 workers is evidenced by pictures of the schools, hospital, community games, luncheon, and golf course.

The last of the city sequences is the town of Belem, outlet for the Amazon Basin. Scenes in the harbor show anchorage afforded boats of various types and sizes. Picturesque natives play on native instruments. An experimental agricultural station is shown. Children are pictured as they are instructed in rubber culture and processing the latex. The paddle method is demonstrated as more effective than the ball method.

The summary is given by words of the commentator while the film shows a great caterpillar tractor turning the soil, the products of the farmland and the woodland and the river pass in review, and the new air age is indicated by map and flying planes. The same aircastle, Eldorado, flicks onto the screen to be overtraced by the waterways of the Amazon Basin.

**Committee Appraisal:** This film is an important addition to C.I.A.A.'s growing library of worthwhile films on Latin American nations. It presents an interesting study of the use of both animation and live photography. The committee felt that Disney took full advantage of the potentialities of both techniques in depicting the past, present and future history of the Amazon River Basin and that the transition from live photography to animation and vice versa is so skillfully handled that the audience is hardly aware of it. An outstanding film for use in social studies classes and general assembly programs on the elementary and high school level and as an interesting cultural film for general adult groups. The committee also felt that the narrator's occasional "cute" remarks were in discordant contrast to the otherwise highly intelligent treatment of the subject.

## African Fauna

(Simmel-Meservey, Suite 316, 9538 Brighton Way, Beverly Hills, California) 12 minutes, 16mm, sound, color. Sale price \$75 less 10% educational discount. Produced by Paul Hoefler Productions. Apply to distributor for rental sources.

"African Fauna" depicts the larger mammals that live in the veldts, forests, and rivers of this immense continent. The waterbuck, zebra, impalla, lion, cheetah, giraffe, crocodile, hippopotamus, and elephant are included in this color film.

The picture begins with listing the animals included, shows a map of the whole continent, and points out the locale of the first group which includes shots of "white pants" of the waterbuck, the bizarre zebra, the long jumps of the impalla, and the picturesque giraffe in his natural habitat. During this sequence the commentator supplies information which provides a better understanding of each animal.

A close-up study of a pair of feeding cheetahs, fastest moving animal on earth over short distances, is followed by several scenes of lions living on the grassy plains. The commentator states that the lion and other members of the cat family are protected by various countries of Africa because they are needed to keep the balance between herbivorous and carnivorous animals.



The film shifts to the upper waters of the Nile where crocodiles and hippopotami, are seen living in harmony. The commentator points out that both animals deliberately attack human beings. Also included are scenes of the long narrow gorge and the mighty falls of the Nile.

The last sequence depicts the heart of the Belgian Congo where the wild elephant is seen feeding on tall grass-like plants. Close-ups of these animals emphasize the huge ears, heavy ivory tusks, menacing trunks, and immense size.

**Committee Appraisal:** The committee felt that this was one of the best of a limited number of films which portray wild animals in their natural habitat and recommend it for use from intermediate grades through the adult level and in either the classroom or school assemblies and film programs for adults. It seemed to the committee that the film was assembled from motion picture footage obtained on an African expedition. There is a need for films of this type which are planned to provide a more adequate pictorial account of the distinguishing characteristics of wild animals.

### West Wind

(National Film Board of Canada, 84 E. Randolph Street, Chicago, Illinois) 18 minutes, 16mm sound, color. Produced by National Film Board of Canada, Ottawa, Canada. Apply to distributor for rental sources.

The film, "West Wind," with the secondary title, "Story of Tom Thomson," taking its name from one of Thomson's canvases of the Canadian North country, is a biography of his brief life, a tribute to his worth in interpreting the beauty of Canada, and an album of his paintings.

The opening scenes show his red brick farm home, the little school, the woodland trails, and the view from the hill as boats on Lake Huron set out for Toronto. The boy Thomson is seen fishing, hunting, and gazing into the far distances from the hill overlooking his farmland home with its woods and water. One of his early attempts at painting shows on beaverboard with cheap paint a dark, resourceful boy fishing from a bank.

The next sequence shows Thomson in Toronto in a commercial art studio developing his dexterous brush work. He and his friends take the trails to the country to sketch on Saturday afternoons and Sundays. On one of his hunting trips a friend tells him of the beauty of the North Woods with its bold rocks, dark waters, and flaming color.

The trip of the next summer shows Thomson and a friend on a 300-mile canoe trip through Algonquin Park to the upper reaches of the waters that feed Hudson Bay. From this trip he returned with his first mounted canvas, a study in birch trees. A map shows the terrain over which he worked from Canoe Lake to Cedar Lake with its wild life and logging industry.

Next he is shown by mid-March of the following year in the North again. Here his works follow the seasons of the year and his first great canvas, *Spring Ice*, reflects the ice and chilled water. When the rivers began to melt he worked with lumberjacks and painted *The Drive*, a picture of the log jam at the sluice gate.

With the coming of fall Thomson caught the flaming beauty of the autumnal woods in his *October* with its cobalt, deep orange, and blue grey. Against the cold autumn sun a jackpine in its lonely beauty furnished the subject for the painting of the symbol of Canada's North, and *Chill November* was painted as he watched a wedge of ducks fly south. Seven months later Thomson was drowned when his canoe sank into the depths of a lake.

A. Y. Jackson, a fellow artist, with whom Thomson worked for a short time, reviews Thomson's career and pays a tribute to him as the man who, by his love of color and skillful hand, gave to Canadian art in his four years more than any other artist had in a long lifetime. Two other colleagues, Lawren Harris and Arthur Lismer, recall the young artist and comment on his contribution.

The film closes with a review of his great works compared to photographic studies of similar scenes and the  
(Concluded on page 125)

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### PMDA Plan for Industry Co-ordination

President O. W. Ray of the Photographic Manufacturers & Distributors Association, has appointed a new committee for the purpose of serving in an advisory capacity to the Executive Committee to explore ways and means of inaugurating an expanded program of activities for the photographic industry. This committee included: Chairman, Oliver H. Young, General Electric Co.; James Forrestal, Anasco; Robert D. Howse, Argus, Inc.; S. G. Rose, Victor Animatograph Corp.; J. Harold Booth, Bell & Howell Co.; Howard A. Schumacher, The Folmer Graflex Corp.; Jack J. Kuscher, DeJur Anasco Corp.

The committee has submitted to the Executive Committee of PMDA a proposal of industry-wide co-ordination of the efforts of all trade associations and groups having an interest in the advancement of photography.

About 15 separate trade associations are now active in the photographic industry. There is no connecting link between these groups. Consequently, as an example, recommendations to government agencies and others may often be contradictory. Action on other matters of industry-wide interest involves duplication of effort.

A coordinating committee to be known as the Photographic Industry Co-ordination Committee, made up of members from each of the present associations, has therefore been recommended.

The secretary of PMDA extended an invitation to all other industry groups to have a representative attend the first meeting of this committee, held March 15 in Chicago.

### ANFA Supports Intra-Trade Meet

In an open letter to trade associations in the retail photographic and non-theatrical film industry, the Allied Non-Theatrical Film Association (ANFA) endorsed the PMDA proposal for a joint conference, to arrange closer collaboration between the various trade groups.

### No Film Quotas for 16mm Industry

The recently-formed 16mm. Industry Advisory Committee held its initial meeting with WPB officials in Washington February 13 to discuss the 16mm. raw stock situation. Upon the recommendation of this group, it was decided that no restrictions beyond the limitations created by short supplies will be imposed upon the 16mm. industry this quarter. Lincoln V. Burrows, Film Chief of the WPB, left it to the committee whether or not there should be 16mm. allocation, which to date has never been established for 16mm. producers and distributors because of the difficulties of administration. The industry was given an estimated footage to take care of its needs, the stock being distributed through regular business channels without ratings. For the past year, however, nearly

# Notes

all of the producers have been making films for Government agencies and have received footage for this purpose from the individual agencies.

The Board reported that military demands for 16mm. stock are tapering off and it appears that, even though production of 16mm. film has been temporarily reduced, the worst of the shortage is over, and that more film will be available for civilian use in the second quarter of this year.

Members of the 16mm. Industry Advisory Committee who attended the meeting were: Emerson Yorke, Emerson Yorke Studios; William K. Hedwig, Nu Art Films, Inc.; Eric H. Haight, Films, Inc.; Samuel Goldstein, Commonwealth Pictures; V. C. Arnspiger, Encyclopaedia Britannica Films, Inc.; H. J. Spiess, Castle Films; Harry A. Post, Post Pictures; George A. Hirliman, Walter O. Gutlohn, Inc.; J. Milton Salzburg, Pictorial Films; Henry Glickman, Mecca Film Laboratories; William J. Ganz; Leslie Winik, Official Films; Russel C. Roshon; George P. Ulcigan, Soundies Distributing Corporation; Sol Jeffe, Moviellab Laboratories.

## OWI Overseas Film Program

Between four and five thousand 16mm. projectors are now available in France as a result of occupation by the Nazis, who had used this medium for propaganda purposes and left the equipment behind them. These machines will be used in schools, universities and commercial circuits in rural areas where the exhibitor usually gives one showing a week. It is estimated that 10,000 communities in France have weekly 16mm. shows. Belgium has also obtained a number of similar projectors from the Germans.

In response to the demand for American films in these countries, the overseas film division of the OWI is supplying them with 39 subjects, consisting of 109 reels in French, and 27 subjects, consisting of 74 reels in Flemish. Designed primarily to furnish information, these films cover the American scene—our war effort, education, news of the Pacific war theater—and include a news review aimed at bringing liberated countries up to date on the war.

Similar activity is carried on by the OWI in Greece and Holland. Films to teach the democratic way of life to audiences in Italy are distributed through the OWI by the War Department's Psychological Warfare Bureau.

Forty films for the psychological warfare campaign in the Pacific war zones, have been promised to the OWI by the eight film companies which supplied films for the liberated areas of North Africa and Europe, according to Louis Lober, assistant to Robert Riskin, director of the OWI overseas film division. All 40 will be subtitled in appropriate languages. The division is proceeding with further production plans for documentaries for Germany and other European countries.

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## 16MM Educational Sound Film Library Sale and Rental

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### Film Forums for New York High School Students

Junior High School Film Forums conducted at the American Museum of Natural History in New York every Tuesday afternoon by students of social studies will have prominent civic leaders, educators and authors as guest speakers for the new spring programs.

The series was originated last year to interest young people in the New York City social science classes in discussion of democratic practices, current social problems, growth of the United States and the functioning citizen. After viewing short films, or portions of motion pictures pertaining to the topics, the forums are open to student discussion.

Dr. Benjamin Fine, education editor of the *New York Times*, was guest speaker at the forum, "Freedom of the Press," on Tuesday, March 6, at 3:15 p. m. Films discussed at this meeting were: "The Story That Couldn't Be Printed," history of John Peter Zenger, pre-Revolutionary War printer whose courage led to the freedom of the press doctrine in the Bill of Rights, and "Out of the Darkness," story of a Belgium underground newspaper, which was published in defiance of the Germans in World War I.

Speakers on forthcoming Junior High School Film Forums will include Special Agent Thomas M. Mahon of the F. B. I.; Louis Nizer, author of "What to do with Germany"; Rabbi Isaac Landman; Judge Anna M. Kross; Francis A. Turner, and Judge Justine Wise Polier.

### Visual Education Conferences

The production needs and uses of films in education will be the subject of a two-day conference of teachers, and producers and distributors of educational films at New York University on March 23 and 24, Dr. Alice V. Keliher, chairman of the Conference Committee, has announced.

Sponsored by the New York University Film Library, the Conference will be conducted as a workshop with informal round table discussions of utilization of films in teaching, distribution problems and production needs. New films in eight special fields will be shown to small groups and will be followed by a discussion on techniques of presentation.

One session of the conference will be presented in cooperation with the New York Chapter of the Special Libraries Association and will be centered about the general topic of the film in the future of education.

▲      ▲

A Northwest Washington Conference on Audio-Visual Aids is scheduled for March 23 and 24 at the Central School Building in Tacoma, under the sponsorship of the Tacoma Public Schools and the State College of Washington.

▲      ▲

A two-day program of addresses, panels and demonstrations of visual aids, for teachers and administrators of Northern Idaho, was held February 23 and 24 at the Lewiston State Normal School.

Four Audio-Visual Teaching Conferences for school administrators, teachers and parents throughout Iowa, under the direction of the Bureau of Visual Instruction of the State University of Iowa, are highlights of the March educational calendar of that state. Places and dates of the meetings are: the Senior High Schools of Ottumwa, March 19; Creston, March 20; Council Bluffs, March 31; Des Moines, March 22.

▲ ▲  
Mr. Clarence W. Pierce, president of the Board of Education of Los Angeles, and Dr. Vierling Kersey, superintendent of schools, have issued invitations to the Second Annual Audio-Visual Education Conference, March 23, at the Audio-Visual Education Building, 1205 West Pico Blvd., Los Angeles.

### Television in Education

(Continued from page 113)

have often said 'we are brothers under the skin,' but this vivid demonstration that we are brothers under the wigs and clothes is a more potent preachment than any teacher's voice, and will undoubtedly remain in the memory of ail of us for a much greater length of time than would the mere statement of principles involved.

"With this new medium we teachers are again challenged: Will we have the wisdom to work with the technicians and television experts to the end that we may have not only an occasional program of this excellence, but a whole integrated series which will truly illumine all phases of school work? On the other hand, will the television experts welcome our assistance, or will they feel that our viewpoint is too narrow and pedantic to be of help to them? This, I believe, is the basic problem which must be solved, if the schools throughout the country are to avail themselves of this new opportunity to help children interpret life in our present day complex civilization through this latest scientific advance. If the material available to schools is sufficient, if the quality of programs is of a high order and readily makes its appeal to teachers and pupils, the present situation with regard to lack of equipment will undoubtedly be met immediately after the war. But the deeper problem persists. And upon our intelligent grasp of the necessity for meeting its challenge depends the contribution which television will make to education."

A partial list of Program speakers and audience participants is given below:

- Mr. Gilbert Seldes, Program Director, C. B. S. Television Studios.
- Miss Rohama Lee, Chairman, E. F. L. A. Television Committee.
- Lieutenant Lyle Stewart, Officer-in-Charge, U. S. Navy Training Aid-Section, Third Naval District.
- Mr. Maurice L. Du Mars, Radio Service, U. S. Department of Agriculture.
- Miss Rita Hochheimer, Assistant Director, Visual Instruction, New York City Schools.
- Dr. Claire Baldwin, Administrative Assistant, Junior High School Division, New York City Schools.
- Mr. Arthur Hughson, President, New York Society for Experimental Study of Education.
- Mr. Chester A. Lindstrom, Chief, Motion Pictures, U. S. Department of Agriculture.
- Dr. F. Dean McClusky, Director, Scarborough Schools, Scarborough-on-Hudson, N. Y.
- Mrs. Lydia Powel, Television Consultant, Metropolitan Museum of Art.
- Mr. Robert Seaman, Television Consultant, New York City Board of Education.
- Professor I. Keith Tyler, Radio Education, Ohio State University.
- Miss Pauline Williamson, Visual Aid Consultant, Metropolitan Life Insurance Company.

Included in the audience were many Principals of New York City schools, many special teachers representing special projects such as Hunter College Elementary Schools, and many representatives from publications and commercial firms interested in the field.

# FACTUAL WAR FILMS

16mm Sound



## GATEWAY TO GERMANY

10 minutes Rental 50c; Sale \$11.50

A factual film account dealing with the thrilling story of the liberation of the Low Countries and the freeing of the Port of Antwerp.

## V. I. THE ROBOT BOMB

9 minutes Rental 50c; Sale \$10.00

Here is the first photographic report on the robot bomb since censorship was lifted. In this 9-minute capsule of buzz-bomb terror "V.I." brings to the screen in 16mm sound-on-film, a subject which will arouse its audiences to a vivid realization of the terror that life in London must be under the robot. Actual shots of the bombs being destroyed in mid-air.

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# Current Film News

■ **ENCYCLOPAEDIA BRITANNICA FILMS, INC.**, 20 North Wacker Drive, Chicago, have released a new Erpi classroom film dealing with:

**The Atmosphere and Its Circulation** (Ocean of Air—Part I), produced in collaboration with Michael Ference and George Benton of The University of Chicago. Animated drawings are used throughout to explain the structure and the dynamics of the atmosphere. The first part of the film gives a detailed presentation of the structure; the chemical composition; the gaseous nature; the distribution of air, the weight of air, altitude and pressure and temperature variations throughout the atmosphere. The second sequence shows the circulation of the atmosphere as it would appear on an idealized globe without mountains or oceans. The circulation is explained in terms of the pressure bands surrounding the earth. The actual circulation or wind movements as affected by the earth's rotation is described in detail.

■ **BRITISH INFORMATION SERVICES**, Film Division, 30 Rockefeller Plaza, New York 20, have made available in 16mm sound another subject in their "Act and Fact" series—Number 4—which is called:

**Gateway to Germany**—the full story of the attack on the supply port of Antwerp. The film shows the British Eleventh Armored Division taking docks and railroads, bombers over Eindhoven, Nijmegen and Arnhem, parachute troops capturing bridges across the Lower Rhine, Lancasters blasting dykes of the German-held Island of Walcheren, British Commandos and the Canadian First Army in Flushing.

British Information Services report that their ten most popular 16mm films are "Desert Victory," "D Day," "Cherbourg," "Pilot Is Safe," "Road to Paris," "Target for Tonight," "Psychiatry in Action," "World of Plenty," "Before the Raid" and "Britain's Paratroops." Two subjects on this list, they point out, were made for and shown almost exclusively to specialized groups. "Psychiatry in Action" was hooked over 2,000 times, largely by audiences interested in the rehabilitation of returned soldiers, while "World of Plenty," dealing with post-war food problems, is of interest to agriculturists and nutrition experts. "D Day," "Cherbourg" and "Road to Paris" are three of a series called *Act and Fact* which uses combat footage to record the war on the Western front.

These films are loaned from British Information Services headquarters at 30 Rockefeller Plaza, New York 20, N. Y., and from their offices throughout the country, on a service charge basis. The standard service charge is 50 cents for the first reel and 25 cents for each additional reel.

■ **PICTORIAL FILMS, INC.**, RKO Building, New York 20, N. Y. announce the release in 16mm of three George Pal Puppetoon subjects. The entertainment appeal of these unique animated puppets, coordinated in sound and action, received significant recognition, when the creator, George Pal, was given the 1944 award in the box office poll among exhibitors for the best short subject of the year. The three releases are:

**Sleeping Beauty**—the well-known fairy tale told with a modern swing twist.

**Cavalcade of Music**—a potpourri of music and dancing with the puppets taking all the parts.

**The Big Broadcast**—featuring songs and dances from waltz to jive, including musical selections from some of the United Nations.



The Puppetoons are available from Pictorial Films direct or from their distributing film libraries throughout the country.

■ **VISUAL TRAINING CORPORATION**, 815 Bates St., Detroit 26, Michigan, has produced two new 16mm sound films for the Sinclair Refining Company, as follows:

**Planning for Tomorrow**—25 minutes—telling the story of two gas station partners who have more or less let things slip during the war, due to shortage of help and supplies. A Sinclair representative encourages them to spruce up the station, put in a new system, take on a line of tires, and other accessories, with the result that patronage is won back.

**Farm Work Simplification**—25 minutes—showing some practical short-cuts in farming. A capable young farm agent convinces a somewhat dubious farmer that a review of his work, development and application of new work methods can save time, labor supplies and worry in his everyday routine. The Agricultural School of Rutgers University cooperated in the production. Actual farm scenes were photographed in Indiana, Kentucky and Missouri.

These films may be secured free of rental charge direct from Visual Training Corporation.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago 13, have completed eight more films in the Optical Craftsmanship series which dovetail into the earlier six produced by them for the U. S. Office of Education. The new titles include:

**Spherical Surfaces**: "Rough Grinding with Curvature Generator."

**Flat Surfaces**: "Rough Grinding (Flat)": "Rough Grinding with Vertical Surface Grinder;" "Fine Grinding and Polishing (Flat)."

**General**: "Introduction to Optics;" "Beveling, Grooving and Rounding;" "Inspection Methods;" "Production Methods."

■ **MANSE FILM LIBRARY**, 2514 Clifton Ave., Cincinnati 19, Ohio, reports their release in 16mm sound, of the RKO feature:

**Way Back Home**—9 reels. Included in the cast are Phillips Lord as "Seth Parker", Bette Davis and Frank Albertson. The appealing story is one of rural life in Maine, and is built around a kindly old rural philosopher whose life is devoted to making the lives of others happier. Old-fashioned country life is realistically and entertainingly depicted, and among the highlights of the film are a barn dance, a taffy pull and community singing. The feature is available for lease to film libraries, as well as for rental direct from Manse to school and church film users.

■ **KNOWLEDGE BUILDERS CLASSROOM FILMS**, 625 Madison Avenue, New York 22, N. Y. are releasing a series of Geometry teaching films in 16mm sound, under the title of "Practical Geometry." As the company feels that the number of films needed to thoroughly cover the subject of Geometry is practically unlimited, no set number of separate films to be included in the series has been decided upon. The first subject in the series, now available, is:

**Lines and Angles**—designed to aid the student in his understanding of the mathematical applications of basic Geometry. Beginning with the erection of a perpendicular, the film illustrates the relationship of the perpendicular with the ordinary plumb-bob, level and square. Shows how angles are created by interesting lines and how angles are measured in terms of degrees by means of a Protractor.

Three other subjects in the series are in production and will be released in the very near future. They are:

**Angles**—a film which will help the student understand all the various types of angles and their relationship to each other, after he has become familiar with the construction of angles and has learned how to measure them.

**Congruent Figures**—illustrating the geometric principles of "equal sides and equal angles," and clarifying methods for finding and proving that angles and

(Concluded on Page 127)

## Evaluation of New Films

(Concluded from page 119)

picture of J. E. H. MacDonald, designer of Thomson's memorial cairn in a camp for artists in Algonquin Park.

**Committee Appraisal:** "West Wind," in addition to presenting Thomson's major canvasses and important sketches, provides through the presentation of the history of his life and the spirit of the Canadian north woods a better understanding and appreciation of the artist's work. Recommended for use by secondary, college, and adult groups interested either in art or in a sensitive interpretation of Canada's north woods and for school assemblies and general adult programs.

### India

(March of Time, 369 Lexington Avenue, New York City 17) 18 minutes, 16mm. sound. Obtainable on a rental basis only. Apply to producers for terms governing rental.

This film presenting the various conflicts in India—religious, political, and economic—raises questions as to the geopolitical and socio-economic future of this immense subject nation.

It opens with views of marching British soldiers, outstanding buildings and monuments, beautiful boulevards, street scenes with their teeming peoples. The commentator explains that while there are some 90 million Moslems, yet seventy-five percent of the 450 million population is Hindu in faith and that these two principal religions are extremely antagonistic. Moslems are shown literally in tens of thousands facing their temple and kneeling in unison to worship. Hindus are pictured in many different ways—begging, bathing in their sacred Ganges, buying food in the markets, carrying on elaborate ceremonial rituals, disposing of a corpse on a funeral pyre—all of which are absolutely determined by their religion. Shots of the Hindu "untouchable" pariahs as street sweepers and buildings labeled "High Class Hindus Only" depict another religious basis of bitter discord.

The second sequence treats another source of conflict, the division of India into some 500 feudatory states. Elaborate processions of a few rulers of these states were pictured while the narrator told of their size, their wealth, their poverty, their loyalty, and their aspirations to become independent. The turning pages of a book revealed the terms of the 1942 British proposal for independence. Resulting general mass meetings were shown. Also shown were their leaders Gandhi, Nehru, and Jinnah while the commentator explained that distrust of each other and Great Britain led to the rejection of the proposed independence.

The third sequence deals with India. Although wealthy in raw materials, 75 percent of the population eke out a mere subsistence by the most primitive farming methods. Picturization of primitive farming scenes, of street fighting to suppress anti-British uprising, of women in British created schools, of several phases of economic progress in the province of Mysore, and immense dams for gigantic hydroelectric and irrigation projects gives a sweeping panorama of many problems and some progress.

The film closes with shots of immense groups of people in place after place while the narrator states that improvement in living conditions and resulting decrease of mortality rates only increase the problem, for the country already has more people than agriculture and industry can sustain. Even so the world hopes that native leaders "steeped in the age-old wisdom of their land may still bring India to a position of dignity, prosperity and peace."

**Committee Appraisal:** This is one of the series of ten Forum Edition March of Time films. It presents in a provocative and challenging fashion the more important problems facing India today. The committee felt that the pictorial treatment of the subject was particularly effective. Highly recommended for use by social studies classes on high school and college level, and adult forums.

## POST PICTURES

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A List of Additional Releases in 16mm Sound

### NATURE

A series of 6 educational subjects.

A series of magnificently photographed strange living things—on the land—in the waters—and in the air. Some gigantic in size, others so small that they are invisible to the human eye, but they are shown in bold relief and startling detail as seen by the microscopic camera lens.

### HYMNALOGUES

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# AMONG THE PRODUCERS

## SVE Slidefilms Teach Penmanship

*Write Soon* is the unusual title of a new and attractively designed series of four slidefilms recently added to the library of the Society for Visual Education.

Written and prepared for the Visual Education section of the Los Angeles City Schools with the assistance of a committee of principals and teachers, this series was inspired by the need for written records, standards for good penmanship, small letters, numerals and capital letters.

Attention is focused on the problem at hand: to give opportunity for each child in the classroom to see and discuss the problem at the same time; to give a dramatic presentation; to set good standards for position, handwriting etc., and to show the necessary factors to become a good penman.

The purpose for each procedure and bit of technique is stated, to give the pupil an understanding as to the *Why* and *How*. This series probably will be of the greatest service to the 4th, 5th and 6th grade teachers and pupils.

Full information concerning *Write Soon* may be obtained from the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois.

## Manual for the Keystone Tachistoscope

This manual is the result of the first effort to provide helpful information for users of tachistoscopic equipment; it is offered not at all as a means of meeting the situation adequately. It might be considered the first step in the development of such a manual.

It will be noted that the Keystone Visual Company released the first Tachistoscope in educational circles in 1938. During that school year a controlled experiment was conducted in the Harding School at Erie, Pennsylvania, the outcome of which showed very favorable results from daily tachistoscopic flashing of vocabulary. This experiment was conducted with a third-grade class.

The Keystone Tachistoscope is a combination of the Keystone Lantern and the Keystone Flashmeter, which is attached to the end of the objective lens of the lantern. The Flashmeter is a diaphragm type of shutter enabling the instructor to flash material on the screen at exposure times, varying from one full second to 1/100 of a second.

During the past year a new Overhead Projector was developed. This instrument makes practical the use of lantern slides containing a number of words, numbers, phrases, or sentences by screening off most of the projection table, leaving only a slot for the exposure of a single word or number at a

time. This flexible arrangement has stimulated greatly the interest in and the use of the Tachistoscope in classroom instruction and in vision training in the eye specialist's office.

This new manual covers, in a general way, the technical use of the equipment and the wide range of possibilities in instruction.

## I.T.&T. Appoints Educational Film Production Head

Harry J. Rothman, Executive Vice-President of International Theatrical and Television Corporation, announces the appointment of Miss Zella G. Young to head its educational film production department. Miss Young has had experience as director, scenarist, and film editor in both the 16mm and 35mm motion picture fields. Her most recent affiliations have been with Universal and RKO-Pathé Pictures. Known for directorial and production work in educational and documentary films, Miss Young is planning an extensive production schedule for I.T.&T. under the supervision of Victor Roudin, Director of Visual Education for that company, and George Zehring, head of the Educational Division of Walter O. Gutlohn, Inc., a subsidiary of I.T.&T.

Three separate series of educational films to include approximately 18 subjects have been scheduled for immediate production. These will be in the fields of English, Mathematics and Music.

## DeVry Sells Laboratory Equipment

William C. DeVry, president of DeVry Corporation, has announced the sale of that company's laboratory equipment to Filmack, producers of theater trailers. Mr. DeVry declared that the organization will expand the distribution of educational and commercial films through the department headed by Gordon Hale, and will devote all of its time in the future to the manufacture of equipment.

## New Slidefilm on Soldering

School shop instructors will welcome the availability of a new discussional slidefilm on *Soldering*, produced by the Jam Handy Organization, 2900 E. Grand Boulevard, Detroit 11, Michigan. It has already been used successfully in the Armed Services and in war industries, especially in the metalsmiths field. The slidefilm consists of 92 pictures organized in twelve sequences, or units, covering the following: definition of solder; uses; soldering methods, fluxes; types; application; heat sources; the bit; steps in soldering; preparing the bit; soldering cables, terminals, tops, splices; soldering sheet metal; safety precautions.

This film slide acquaints the beginner



Frames from stillfilm on soldering

with the tools, materials and purposes of soldering, and thus prepares him for the proficient application of it in actual shop work.

## Bell & Howell Course in Optical Technique

Unusual interest marked the recent opening of Bell & Howell's School of Optical Manufacturing, which is meeting in the company's modern optical shop at Lincolnwood, Illinois. Offered only to 25 employees at a time so as to insure thorough understanding between students and instructors, the course is based on an effective program of actual shop periods and seminars. Upon completion of it each pupil will have made his own Galilean telescope from beginning to end, working to the close tolerances characteristic of high-grade optical manufacture. Thus Bell & Howell employees who may necessarily have had to confine their previous shop activity to the operations or processes for which they were best qualified now are obtaining a sound working knowledge of every step in lens-making.

The course, believed to be one of the first and most complete of its kind given during the war emergency (when production comes first), consists of 16 weeks with meetings being held twice a week. A more general training program, in which every optical worker is given an understanding of manufacturing theory, has been in operation for some two years and has been instrumental in enabling Bell & Howell to make increasingly large quotas of military optics despite the loss of manpower to the armed forces.

### Fairchild Annual Award

The American Society of Photogrammetry, meeting at Washington, has presented its annual "Sherman M. Fairchild Award" for outstanding work in aerial photography to Philip G. McCurdy, senior photogrammetric engineer and chief of the photogrammetric section of the U. S. Navy hydrographic offices, Washington.

Mr. McCurdy was given the 1945 award by the society for outstanding work in development of new photogrammetric methods which have "contributed much to the war effort," and for his editing of a monumental new textbook, "Manual of Photogrammetry," (Pitman, New York, \$8.50). He is also editor of the quarterly journal, "Photogrammetric Engineering."

Donor of the award, a silver plaque, is Sherman Fairchild, chairman of the board, Fairchild Camera & Instrument Corporation, New York, a pioneer in aerial camera invention and development.

### Milton A. Romney Joins RCA's Cleveland Staff

The appointment of Milton A. Romney as Sales Manager for RCA 16mm equipment in the Cleveland area was announced by Harold Winters, Cleveland Regional Manager for the RCA Victor Division. Mr. Romney has been associated with RCA for the past two years as Sales Representative in the Chicago regional office. For more than 20 years he has had close contact with the industrial field and film producers in the middle west.

Mr. Romney will make his headquarters at RCA Victor's Cleveland office, his territory including Ohio, Michigan, West Virginia, Kentucky, and Western Pennsylvania.



Milton A. Romney

### Navy Commendation Given To Visual Training Corp.

A special commendation for good work has just been extended to Visual Training Corporation, Detroit training and promotion service specialists, by the Navy Department through Rear Admiral D. C. Ramsey of the Bureau of Aeronautics.

This commendation was based in particular, said Genaro A. Florez, head of Visual Training, on the company's work in connection with the Packard Marine Engine training program for the operation and maintenance of the 4M-2500 Navy marine engine, used in motor torpedo boats. Admiral Ramsey wrote Mr. Florenz: "The film strips and manuals prepared by the men and women of Visual Training Corporation are proving most effective in the Motor Torpedo Boat Squadron centers where they are in use. The quality and applicability of these visual aids merits a 'Well done!'"

Admiral Ramsey added that the Navy Department was confident that this performance would be repeated in Visual Training's current work on training aids for the Bureau of Aeronautics. The Detroit corporation specializes in a complete visual media program, including motion pictures, slidefilms, glass slides, animated models, lecture charts, and picturized texts and illustrated manuals.

### Current Film News

(Concluded from page 124)

sides are equal. By the employment of animated drawings, equal lines, equal angles and congruent geometric figures are effectively compared.

**Locus**—in which a difficult topic for many Geometry students is clearly visualized and explained by this combination of photography, animated drawings and the spoken word.

■ **THE MARCH OF TIME**, 369 Lexington Avenue, New York 17, is issuing two special releases in their Forum Edition series this spring, namely:

**Americans All**—16 minutes—a study of the vital problem with which many U. S. communities are concerned today: how to prevent racial and religious intolerance. The film is an honest presentation of intolerance as a menace to American liberty. Discrimination is graphically shown but the emphasis is on the practical, constructive effort to prevent such discrimination as exemplified by the now famous Tolerance Plan of the Springfield, Massachusetts, Public Schools.

**The French Campaign**—19 minutes—tracing the United Nations' strategy of liberation which culminated in the freeing of France from the Nazi yoke. It is a coherent pictorial record of one of the greatest and most thrilling military exploits of World War II.

Discussion Outlines accompany the films which are available for 3-day bookings at \$5.00 each.

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York 20, contractual distributor for all U. S. Office of Education visual units, have obtained several new subjects in the Machine Shop, Sheet Metal Work, Woodworking and Welding series. Among the films on Sheet Metal Work are the following:

**Blanking Sheet Metal on the Squaring Shear**—illustrating how to lay out tapered blanks on an aluminum sheet; how to set and adjust front and back gages and side stops; how to use hold-downs and treadle; how to check blanks and further adjust machine; and how to trim blanks. Animated drawings explain operations of the shear.

**Blanking Sheet Metal with Hand Snips**—how to care for and adjust the snips; how to select them and cut along a straight line; how to cut an outside circle, a notch, and an inside line; and how to remove burrs left by cutting.

**Finish Forming by Hand**—showing the tools and methods used for holding small aluminum bulkheads during forming.

One of the new films on Welding is:

**Oxyacetylene Welding Light Metal**—demonstrating how to assemble a gas welding outfit; how to adjust gas pressures and the flame; and how to make a butt weld and a T weld in light tubing.

■ **OFFICE OF WAR INFORMATION**, Bureau of Motion Pictures, Washington, D. C., is allocating four War Department Industrial Incentive subjects to OWI 16mm distributors. They are:

**Battle of Midway**—11 minutes—a special adaptation of the Navy film to illustrate the part labor played in this victory.

**Combat Report**—13 minutes—a tribute to combat crews and to the civilians who had a hand in producing the bomber.

**Firepower**—11 minutes—described as the striking power of any fighting force. Ordnance officers are shown at drafting boards and proving grounds designing and building the weapons that will win the war.

**War on Wheels**—21 minutes—directed principally at the men and women of the automotive industries to show them combat performances of the vehicles they have built.

■ **BUSINESS FILMS**, 1124 Ninth St., N. W., Washington, D. C., has added the National Rifle Association to its distribution accounts. 16mm films produced for that association which are available at nominal fees from this source, include:

**How to Shoot the Rifle** (3 reels, sound)

**Fundamentals of Rifle Marksmanship** (4 reels silent, 3 or 6 reels sound)

**Pistol Bull's Eyes** (3 reels silent, 2 reels sound)

**Shooting Holidays** (2 reels silent and color)

# A Trade Directory for the Visual Field

## FILMS

- Akin and Bagshaw, Inc.**  
2023 E. Colfax Ave., Denver, Colo.
- Bailey Film Service**  
P.O. Box 2528, Hollywood 28, Cal.  
404 N. Goodwin St., Urbana, Ill.
- Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on page 91)
- Brandon Films, Inc.**  
1600 Broadway, New York, N. Y.  
(See advertisement on page 111)
- Bray Studios, Inc.**  
729 Seventh Ave., New York 19
- British Information Services**  
30 Rockefeller Plaza,  
New York 20, N. Y.  
(See advertisement on page 123)
- Castle Films**  
RCA Bldg., New York 20, New York  
(See advertisement on page 89)
- College Film Center**  
84 East Randolph St., Chicago 1, Ill.
- Commonwealth Pictures Corp.**  
729 Seventh Ave., New York 19, N. Y.  
(See advertisement on page 119)
- Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.
- Creative Educational Society**  
4th Fl., Coughlan Bldg.  
Mankato, Minn.
- DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 92)
- Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N.Y.
- Films, Inc.**  
330 W. 42nd St., New York 18, N. Y.  
64 East Lake Street, Chicago 1, Ill.  
314 S.W. Ninth Ave., Portland 5, Ore.  
(See advertisement on page 96)
- Fryan Film Service**  
Film Building, Cleveland, Ohio
- Gallagher Film Service**  
123 S. Washington St.,  
Green Bay, Wis.
- General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Walter O. Gutlohn, Inc.**  
25 W. 45th St., New York 19, N. Y.  
(See advertisement on page 113)
- Hoffberg Productions, Inc.**  
620 Ninth Ave., New York, N. Y.
- Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 94)
- Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.
- Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N.Y.
- Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.
- National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.
- Official Films, Inc.**  
625 Madison Ave., New York 22, N. Y.
- Paul Hoefer Productions**  
9538 Brighton Way, Beverly Hills, Cal.
- Post Pictures Corp.**  
723 Seventh Ave., New York, N. Y.  
(See advertisement on pages 120, 125)
- The Princeton Film Center**  
55 Mountain Ave., Princeton, N. J.
- Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 116)
- Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 122)

- Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 125)
- Universal Pictures Co., Inc.**  
Rockefeller Center, New York 20  
(See advertisement on page 117)
- Visual Education Incorporated**  
12th at Lamar, Austin, Texas  
Cotton Exch. Bldg., Dallas 1, Tex.
- Vocational Guidance Films, Inc.**  
2718 Beaver Ave., Des Moines, Ia.
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau**  
347 Madison Ave., New York 17  
19 S. LaSalle St., Chicago 3, Ill.  
351 Turk St., San Francisco 2, Cal.  
1700 Patterson Ave., Dallas 1, Tex.

## FILM STUDY GUIDES

- Scholastic Bookshop**  
Exclusive Distributor  
National Audio-Visual Council  
Visual Learning Guides  
220 East 42nd St., New York 17, N. Y.

## MOTION PICTURE

### PROJECTORS and SUPPLIES

- The Ampro Corporation**  
2839 N. Western Ave., Chicago 18  
(See advertisement on page 95)
- Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13  
(See advertisement on page 91)
- Calhoun Company**  
Visual Education Service  
101 Marietta St., NW, Atlanta 3, Ga.
- Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.
- DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 92)
- Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N.Y.
- Gallagher Film Service**  
123 S. Washington St.,  
Green Bay, Wis.
- General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.
- Holmes Projector Co.**  
1813 Orchard St., Chicago 14, Ill.  
(See advertisement on page 120)
- Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 94)
- Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.
- Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.
- Radio Corporation of America**  
Educational Dept., Camden, N. J.  
(See advertisement on page 98)
- Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.
- S. O. S. Cinema Supply Corp.**  
449 W. 42nd St., New York 18, N. Y.
- Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 122)
- Victor Animatograph Corp.**  
Davenport, Iowa.  
(See advertisement on inside front cover)
- Visual Education Incorporated**  
12th at Lamar, Austin, Tex  
Cotton Exch. Bldg., Dallas 1, Tex.
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SCREENS

- Da-Lite Screen Co., Inc.**  
2723 N. Crawford Ave., Chicago 39  
(See advertisement on page 115)
- Fryan Film Service**  
Film Building, Cleveland, Ohio
- Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.
- Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.
- National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.
- Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)
- Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.  
(See advertisement on page 122)
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDEFILMS

- Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)
- Visual Sciences**  
Suffern, New York  
(See advertisement on page 122)
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES (KODACHROME 2 x 2)

- Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.
- Kime Kolor Pictures**  
1823 East Morada Pl., Altadena, Cal.
- Klein & Goodman**  
18 S. 10th St., Philadelphia, Pa.
- Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 116)
- Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

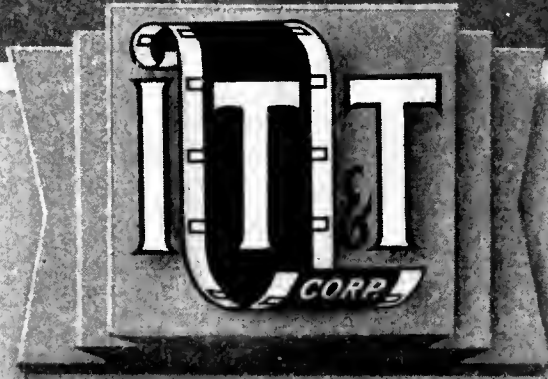
## SLIDES (Standard 3 1/4 x 4)

- Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 94)
- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 90)
- Radio-Mat Slide Co., Inc.**  
222 Oakridge Blvd.  
Daytona Beach, Fla.  
(See advertisement on page 122)

## STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**  
Rochester, N. Y.  
(See advertisement on inside back cover)
- DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 92)
- General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
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(See advertisement on page 121)
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(See advertisement on page 97)
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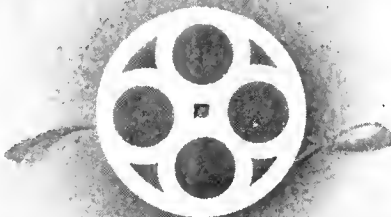




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### Contents

	Page
TO THE TEACHER	4
BETTER INSTRUCTION THROUGH VISUAL TEACHING	5
What is Visual Teaching?—Mechanical Aids in the Classroom—Desirable Factors to the Use of Visual Aids	5
TEACHING PRIMARY GRADES	7
Some Essentials—Good Social and Work Habits—Varied Experience—Adequate Use of Language—Ability to Think Properly—Wide Interests—Reading Readiness Instruction—Teaching Colors—Following Directions—Reading Exercises—Stimulating Free Reading—Writing—Spelling—Arithmetic—Examples—Drawings—Language Work	7
TEACHING INTERMEDIATE GRADES	13
Need for Recognition of Individual Requirements—Response to Pictures—Reading—Spelling—Language Work—History—Geography—Elementary Science—Health and Physical Education—Social Studies—Music—Writing—Drawing—Art Appreciation—Directing Creative Expression	13
TEACHING HIGH SCHOOL CLASSES	19
Visual Instruction, A Supplement to Good Teaching—Better Distribution of Text Book Content—History—Sciences—Social Studies—English—Languages—Mathematics—Geography—Agriculture—Shorthand—Typing—Manual Arts—Public Speaking—Art—Cartoon Work	19
THE DELINESCOPE AS A DIAGNOSTIC AND DATA DEVICE	25
Discovering Past Experience of Pupils—Discovering Ability to Associate Symbols with Meanings—Testing Ability to Reproduce a Short Story—Testing Ability in Matching Letters—Testing Ability in Matching Words—Discovering Ability to Supply Missing Words—Exercises Requiring the Filling in of Blanks—Finding Word Opposites—Finding Words Beginning Alike—Finding Words of Same Meaning—True-False Tests—Picture Title Tests—Phonogram Exercises and Tests	25
SHORT EXPOSURE TECHNIQUES	27
SPECIAL USES	28
Preparing for Promotion—Illustrating the Need for Improvements and Winning Community Support for Schools—School Announcements—Preparing Class for Field Trips and Excursions—Study of Library Cards—Making Use of Road Maps	28
TYPES OF SCREENS	30
DARKENING THE CLASSROOM	30
COLLECTING AND CLASSIFYING MATERIALS	32
SOURCES OF PICTURES AND OTHER MATERIALS	34

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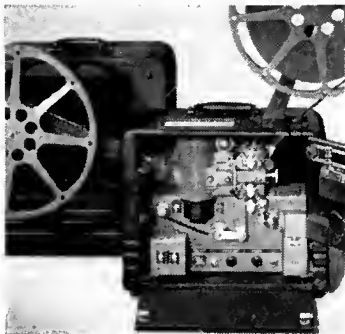
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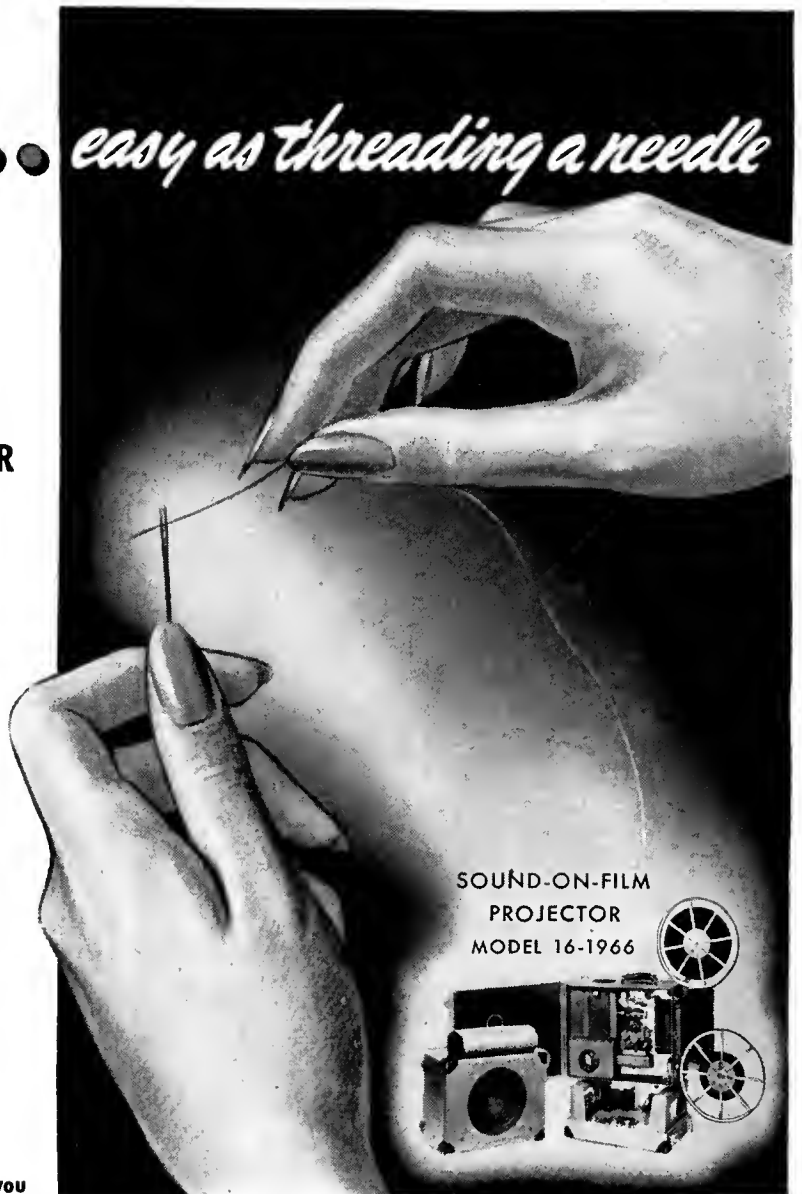
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VOLUME XXIV

APRIL, 1945

NUMBER FOUR

WHOLE NUMBER 231

## Contents

Cover Picture—Peace Conference Site (The Veterans Administration Building and adjoining War Memorial Opera House in San Francisco's Civic Center)	
The End Is But the Beginning.....	Editorial 137
Non-Theatrical Films at Work in England.....	J. R. Williams 138
The Inseparability of Geography and Visual Aids.....	Lewis D. Cannell 141
Wartime Community Benefits by Visual Methods.....	William M. Zehr 142
Regional Institutes in Audio-Visual Education in Minnesota.....	Paul Wendt 144
The Film and International Understanding.....	John E. Dugan, Editor 145
The ABC's of Visual Equipment.....	J. E. Dickman-Philip Mannino, Editors 147
Summer Courses in Visual and Audio-Visual Education, 1945.....	150
The Literature in Visual Instruction A Monthly Digest.....	Etta Schneider Ress, Editor 152
Bigger Film Program for the Seventh War Loan.....	156
Experimental Research in Audio-Visual Education.....	David Goodman, Editor 158
Teacher Committee Evaluation of New Films.....	L. C. Larson, Editor 162
News and Notes.....	164
Current Film News.....	168
Among the Producers.....	170
A Trade Directory for the Visual Field.....	172

### SUBSCRIPTION PRICE

Domestic .....	\$2.00
Canada .....	\$2.50
Foreign .....	\$3.00
Single Copies.....	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
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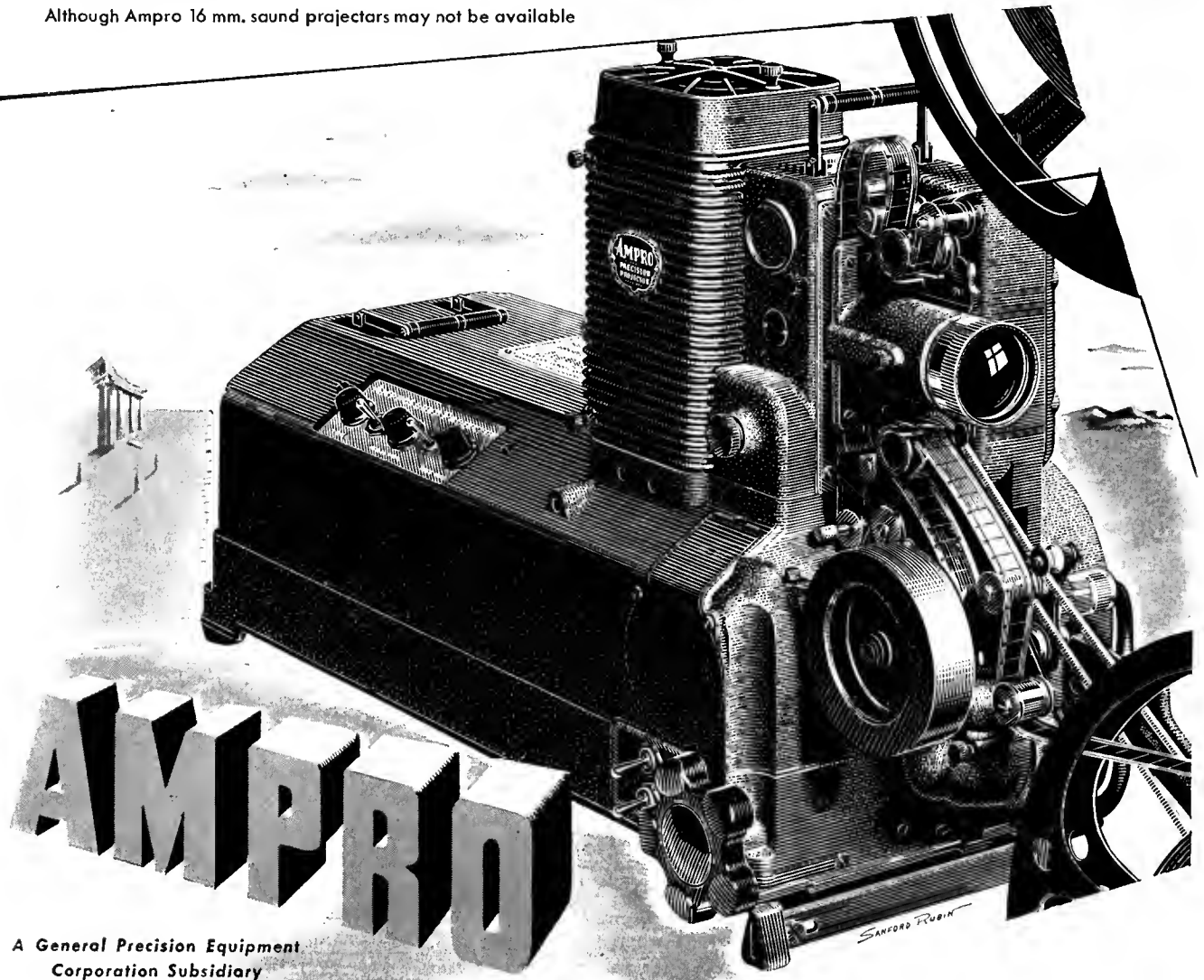
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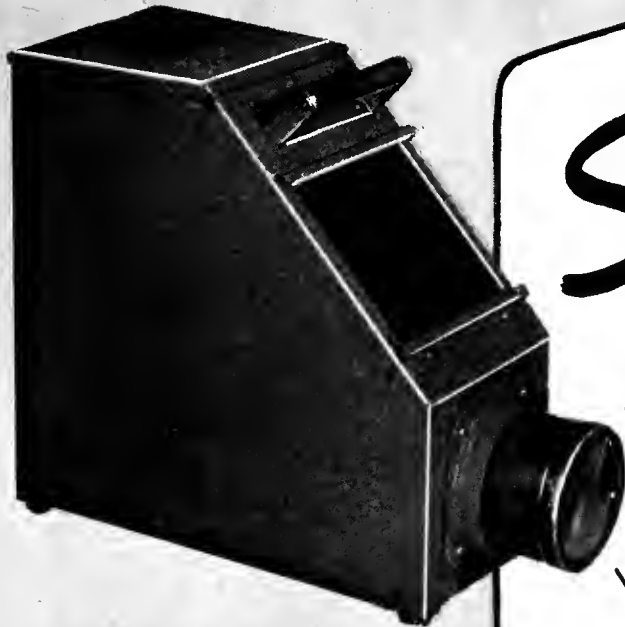
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## Editorial

# *The End Is But the Beginning*

THE prospect of the termination of further bloodshed is cheering the entire world on Easter Sunday as this editorial is written. The rapid march of the Allied armies through the Ruhr during the last days of March and the brilliant accomplishments of the Army and of the Navy in the Pacific during the same period encourage the hope that the end of the active fighting phase of the war may be close at hand. That answer to the world's prayer can not come too soon.

Our armed forces will not relax their strenuous efforts to accomplish that victory in the shortest possible time. They know too well that every day saved means several thousand American lives saved as well as a correspondingly greater number of lives of our Allies. This gruesome reality should be sufficient to prevent civilians from any relaxation of their efforts in producing munitions, furnishing supplies, or contributing moral and financial support to the men on the active fighting front.

The enthusiastic over-subscription of the Red Cross Drive is a good omen for the continued unified support of the war. Acceptance of continued food rationing and the collection of clothing for rehabilitated populations are further tests of continued loyalty to the war effort. Subscriptions to the Seventh War Loan, May 14 to June 30, and public understanding and support of efforts to "win the peace" at the San Francisco Conference will present severer tests. Unified support of the period of occupation, conversion, and rehabilitation will be the supreme test of American and world unity.

The cessation of fighting will thus see the beginning of equally serious problems. But the fact that the problems that we face in the dark days ahead are of a constructive nature—rather than destructive—should be sufficient to encourage us to constantly greater efforts and to a more complete resolution to unity. The response to the State Department's request for the help of groups in local communities in spreading an understanding of the meaning and of the problems of the San Francisco Conference augurs well for this continued unity of the national effort. Despite the occasional views of pessimism and futility, nearly every community in the country has rallied its constructive organizations and agencies in an effort to spread the understanding of the critical character of the problems to be discussed at San Francisco, and subsequent prac-

tical measures that will lead to some form of organization for world peace.

Our immediate interest in all of these problems is the role which visual aids should play in their successful conduct. Here we may be really optimistic, for just as visual aids have played an important role in training the military establishment, so we find them playing an increasingly important role in the non-military aspects growing out of the war and of the peace. Reference has already been made in a previous editorial to the importance of movies in adult education. *Watchtower Over Tomorrow*, produced by the Commission on War Activities of the Motion Picture Industry for the State Department, now currently appearing in all theatres of the country, is a striking example of the use of theatrical movies for this purpose. The list of 16mm movies prepared by Chicago's "Build for Peace" movement referred to on page 145 of this issue provides an additional illustration of the continuing role of visual aids toward public understanding and unity.

Look again at the record of non-theatrical movies in the War Loan Drives. In the Fifth War Loan there were twenty-five thousand showings to ten million people. In the Sixth there were eighty-seven thousand showings to twenty-three and a half million people. Announcement of the special offerings being prepared for the Seventh War Loan will be found on page 156 of this issue. It seems unnecessary to do more than to remind school people that these films offer one more fruitful opportunity for public service toward the success of the Seventh War Loan Drive, as well as one more opportunity for astute public relations in your community. Projectors, operators, and public meeting halls should be freely volunteered to your State War Loan organization.

The remarkable unity which this country has developed during the prosecution of the war reflects the activities of all forms of modern mass communication—the radio, the movies, and the press. In emphasizing once again the importance of maintaining the same national unity in the period following the war, EDUCATIONAL SCREEN calls special attention to the illuminating first-hand observations of the part which non-theatrical films have played in Great Britain, which immediately follow this editorial. How much we in America could do in the solution of our peacetime problems if we adequately harnessed this same power!

D. P. B.

# Non-Theatrical Films at Work in England

*A close-up of domestic film distribution by The British Ministry of Information.*

J. R. WILLIAMS\*  
British Information Services, New York

I REVISITED Britain recently, after an absence dating from June 1942, and in a tour of the country I took pains to find out what was happening in the world of non-theatrical films. I was most struck by the way in which they have become part of the life of the people. It is much more surprising to be able



A showing for the *Fire Watchers* of St. Paul's Cathedral.

to say this about Britain than about America because, though Britain may fairly claim to be one of the leaders in the creation of documentary films, she was at the start of the war (and in one sense still is) very far behind the U.S.A. in 16mm film distribution. The reason is simple: the number of projectors, even in proportion to population, is much less.

A more acute need, however, can bring forward a swifter remedy, and the stimulus of war needs brought on a period of almost bewilderingly rapid progress in Britain. The Ministry of Information adopted an encouraging attitude toward films from the start, and by the fall of 1940 there was in existence an elaborate non-theatrical scheme manned by a great corps of enthusiasts. Since there were not enough projectors to make library distribution of prints effective, the plan had to be more drastic. A fleet of mobile units

was set up so as to cover the whole country. Fortunately, Britain's population is, by American standards, very compact, and it was comparatively easy to reach most communities from the control points of the Ministry's twelve regional offices.

The English countryside has its problems, however, and I shall never forget the excitement of the fall and winter of 1940 (I was a Regional Film Officer then) with cars breaking down in the middle of snowstorms, a projectionist here and there sleeping in his unit in a snowdrift, or an audience turning up at a village show on sledges.

Meanwhile, right at the outset, the Battle of Britain was on, and when one saw the confidential reports listing railroads blocked, bridges blown and culverts dammed up, one wondered if the promised films would ever be more than a dream. Then one morning a little pile of cartons would appear on the doorstep of the office, and *Into the Blue*, *Behind the Guns* and *Dangerous Comment* would go into circulation. There was something miraculous about these films appearing out the midst of the battle, and they gave us a strange kind of excitement.

It was exciting too, to find how the audience ate up the films. Within six months a solid scheme had been worked out for serving the whole country, and inside a year every city, town, village and hamlet was being taken care of in some way.

It soon became clear that the best markets were at the two extremes, city and hamlet. On the one hand



The M.O.I. mobile unit finds a road blocked on its way to a show at Tomintoul, Scottish Highland village.

\*Mr. Williams was Regional Film Officer in England from the inception of the Government's non-theatrical schemes in 1940 till June 1942 when he came to the U. S. A. He has been Head of Non-Theatrical Section of Film Division, British Information Services in New York City since January 1943.



Below: The Men of Tomintoul follow the film intently.  
 Right: The Highland audience is very curious about the projection apparatus.



the factories clamoured for films, and lunchtime shows rapidly became the most important single block of bookings. On the other hand, the rural villages welcomed with great enthusiasm this completely new addition to their social life. Almost the entire population would turn out for the show, whatever the weather, and some of the older, stay-at-home folks actually had their first experience of sound films on these village-hall occasions. Film Officers became accustomed to receiving letters from remote rural villages saying that this new miracle of the sound-projector which came right into your own community hall promised to transform the social life and culture of the countryside.

In the cities there were many audiences outside factories which welcomed the films. The rule was simple: any organization which could provide a hall and an audience of 100 or upwards could have a show. The Ministry would provide all the rest: projectionists, projector, films, screen and even electric current if necessary (supplied from a gasoline generator).

Clubs and community groups of all kinds took advantage of this service. Amongst the first, in my part of the country, were the Working Men's Clubs, which are a characteristic feature of the life of industrial Britain, and the Women's Institutes, which organize the spare-time life of both women and men in the rural villages. I remember having a block of bookings for the Sheffield Working Men's Clubs when the great blitz fell on the city. We were preparing to write these off as a week's straight cancellations when there came in a prompt report-card from a club which had mustered an audience of 400 men the night after the blitz. The film the audience had liked best was *Men of the Lightship*; reason—"the courage of the men." Then

there was a projectionist in East Yorkshire who used to report regularly: "Show O.K., air raid in progress."

Gatherings of Air Raid Wardens and Fire Guards were great occasions for films, especially when we were able to give them technical films on their own job, such as *Fire Guard*. I shall never forget a gathering of Fire Guards (civilian fire watchers) in one of the big industrial cities. The Air Raid Wardens (full-time, paid men) had organized the show, and attendance was restricted to the street leaders of the city. There was a maximum attendance, and 2,500 enthusiasts packed the City Hall right to the top shelf. The meeting opened with community singing. We used 35mm and gave them a 90-minute show beginning with the Carl Sandburg film *Bomber*, going on to *Fire Guard*, and ending with defiant films about British resistance to Hitler. The show was followed by thirty 16mm shows to the rank and file of the firewatchers throughout the city, each of which drew capacity audiences in local community halls. There was not much doubt about the morale of that city.

On my recent return to the scenes of these old enthusiasms, it was easy to see that the excitement of the early days was ended. But something even better had emerged. Films have proved their community value, and a steady, sober practice of using them has developed throughout Britain. In 1943-4, 150 mobile units gave 67,000 shows to an audience of 11½ millions, using at each of these shows anywhere from two to six pictures. In addition, the Central Film Library (which is part of the Ministry of Information's organization) made 130,000 shipments of films to borrowers having their own projectors, and there were 1,700 full-dress 35mm shows given outside normal hours (mostly on Sundays) in theatres.

The films used include both those of general community value and specialized films intended for specific groups. I saw a typical general show when I was in

Manchester. Right in the center of the city the public library—untouched by the blitz—puts its auditorium at the disposal of the Ministry once a week. Here I found an earnest audience, seventy-five per cent men and obviously busy people, not just loiterers with a lunch-time to kill. They sat attentively through two films (including one which told the story of how the War Office made a new anti-tank gun especially to keep a "date" with a new German tank on the Mareth Line) and then hurried away soberly to their work.

At Salford I saw an evening showing for a group of 150 Air Raid Wardens who have been keeping up their morale with the aid of films for four years. They do not have much to do in the way of air-raid work now, but they do not think this is any reason for a loss of morale—or of films. What struck me about a lunch-time show which I saw in a Leeds factory was how much this kind of thing seemed to be a part of the normal life of the place. I asked representatives of both management and labor whether they thought the practice should continue after the war. They had no doubt of it.

I paid a visit to Stratford-on-Avon, not to see Shakespeare's birthplace but to attend a showing of films to a Youth Organization of the kind the Ministry of Education has set up as a means of combating the tendency to juvenile delinquency. The young Stratfordians were a turbulent crowd—very much like a crowd of young American jive-enthusiasts—but the films held them, and they were not slow to express their appreciation of pictures of the rigors of Atlantic trawling or sheep farming in the mountains of Scotland. These boys and girls certainly did not realize they were being "educated." To them it was fun.

Alongside the generalized film-shows the M.O.I. has, from 1941, promoted the more specialized uses of films, and this type of use has grown rapidly of late. The Ministry produces or arranges for production of films for farmers, films for doctors, for housewives, for builders, for furnacemen and so on. When I was in the Midlands, for example, I saw one of the County Agricultural Executive Committees, which have been so active in implementing the Ministry of Agriculture's policy, previewing a batch of new agricultural films with a view of using them amongst the farmers. Two days later I was able to see a group of Welsh police-women taking in the brand-new film on juvenile delinquency *Children of the City*. It is particularly satisfying to see a film hit the nail on the head like this.

In all this ferment and development, the schools are not yet playing the part which they undoubtedly will play soon after the war. Here the British 16mm scene differs very markedly from the American one, in which the school is so prominent. The reason is again the simple one—shortage of projectors. The British schools have not yet been properly awakened to the possibilities of films and at present there are not the projectors for them to buy, even if they had the money to buy them. During the war the M.O.I. mobile units have helped considerably, but it has been ruled consistently that the Ministry's first business is with adults, and the schools have been offered no more than the spare time of the units. It is confidently expected that

all this will change rapidly after the war, and that the newly-created Ministry of Education will take up the slack in visual education.

Before returning to New York, I did witness one very interesting and unusual M.O.I. show at a school of "junior high" type in a mining town. A new film on road-safety for children was the centerpiece of the occasion; but the showing of this had been synchronized with a campaign undertaken by the county police. A policeman, specially trained for his job, introduced the film with a little homily of his own. He was quite a teacher himself, in his own way. He made friends with the children, taking care to identify himself with their interests, and convinced them that laws and regulations were intended for their good. After this the film was a great success.

Everything I saw in Britain gave me confidence that the future for non-theatrical films is secure. What part the government will play in post-war plans has not yet been announced, but there is a growing conviction that the ground which has been won shall not be lost; a belief that the various Ministries should use films as part of the means by which they both discharge their duties and give their masters, the people, an account of their stewardship. Alongside this there can be no doubt that the private, commercial development of 16mm films will go ahead at a great pace.

Finally, everyone in the documentary movement in England hopes and believes that the film is going to play a great part in the international relations of the future. By no other means can nations explain so vividly their ways of life, or contribute from their experience to the common pool of civilization.

A film display which I attended in the auditorium of the Cadbury plant in Bourneville was a particularly good omen of this. It was an all American program of films borrowed from the O.W.I. in London. The feature of the evening was the T. V. A. film, and a young lieutenant from Tennessee had come along to give a note of authenticity to the occasion. An audience of over a thousand, mostly young people, received the whole program very intently. I spent more time looking at the audience than at the screen, for it seemed to me a symbolic occasion. This, I thought, was one of the audiences of the future, learning about the ways of another people and another country, not from pedagogues nor from entertainers, but from those who have realized in a new way Macaulay's ambition to make history as fascinating as fiction.

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### Visual Meeting in Waukegan Next Month

A Lake County Audio-Visual Conference is to be held the afternoon and evening of May 4 in the Senior Assembly of the Waukegan, Illinois, Township Secondary Schools. Dr. Stephen M. Corey of the University of Chicago will preside as chairman of the program, which has been arranged by Orlin D. Trapp, Director of Industrial and Visual Education. Speakers include W. A. Wittich, Lt. James W. Brown, USNR, William F. Kruse, W. Roger Zinn, Harry E. Erickson, and Carl F. Mahnke.

# The Inseparability of Geography and Visual Aids

*A brief but stimulating presentation of the intimate relation between Geography and visual materials.*

LEWIS D. CANNELL, Instructor in Geography  
State College of Washington, Pullman

**M**ANY people will tell you today that geography is due for a big revival. They point to the travel experiences of our troops, to the profusion of war maps in the press, to the land-office business in atlases and globes as evidence of undeniable interest. Let us hope they are right. So far, however, geography has been incredibly neglected in our schools and colleges. In the State of Washington, for example, in the first school year after Pearl Harbor just 31 high schools out of 166 taught the subject. In the two years since then 16 schools have added it, and 19 have dropped it. Some condone this curricular inertia by saying geography is "kid stuff" (but the grades are slighting it too!) Some say it is being given as parts of other courses; some that the curriculum is already chock-a-block with other requirements. And some particularly expert experts in "the changing curriculum to meet changing conditions" say, "Why teach it now? The maps will all have to be redrawn when the war is over!"

It would be a hollow task indeed to discuss the use of visual aids in geography, if geography is not going to be taught. To attempt to forestall such a calamity, I should like to use my space to warn against the political isolationism which is bred of our amusement at strange place names, our disgust with "foreign backwardness," and our vain indifference to the countries, customs, and problems of other peoples. But that is not my assignment. Let us assume that we are all "sold" on geography and let us assume that we are all "sold" on visual aids—but not oversold! That is, we welcome visual aids as a means of teaching geography; we do not necessarily welcome geography merely as a new way of employing visual aids!

Or do we? I should like to submit that geography *is* a visual aid. It gives location, depth, color, concreteness to all the other social sciences. For the sociologist it provides the backdrop for all human activity. We cannot get far with a study of man's relationships with man without some knowledge of man's relationship to the earth on which he stands and from which he draws his substance. For the political scientist, geography points up the natural barriers which separate states and the resources which comprise their strength. For the economist, geography brings to life the differences in production as the differences between climates, soils, mineral deposits and population. Geography affords a space concept to match the historian's time concept. It does for the drama of history what television will do for the radio play. Geography is a factor in literature. Setting, along with plot and character, is one of the three prime elements of

all fiction. Any great literary work reflects something of the individual author who produced it, something of the epoch in which it was produced, and something of the area in which it was produced. The reasons why Greek drama developed in Greece and the saga developed in Scandinavia are largely geographical.

My first thought, then, is that geography is a visual aid to, and an indispensable part of, the social sciences and the humanities—not simply because it provides illustrative information, but also because it provides certain principles by which the information of other fields is appraised.

My second thought is that geography, besides being a social science, is a natural science (it may be that this dual nature accounts for its neglect—everybody's business is nobody's business). As a science it has a problem exactly opposite to that of most other sciences. Where other scientists are familiar with the whole and are striving to see and understand the parts, the geographer is familiar with the parts and strives to see and understand the whole. The biologist studies the structure of the sub-visual cell with the aid of a microscope. The chemist studies the structure of the sub-microscopic atom with the visual aid of a ball-and-rod model. The geographer, on the other hand, has as his visual aid and tool the map, which integrates what his eye has seen in a thousand isolated observations. The map is an ancient and an invaluable visual aid and scientific instrument.

My third thought is that geography, whatever it is—natural or social science or both—can and should make abundant use of a variety of visual aids. Among these are:

**Maps.** Of course. Physical maps should outnumber political maps by at least 20 to 1. Don't sacrifice accuracy for dramatics; the accurate ones can be colorful, too. Don't go overboard on the airplane era; you may fly over the north pole once in a lifetime, but you aren't going to live there. Get lots of maps—lots of kinds of maps. Don't omit United States Geological Survey topographic maps and Department of Commerce aeronautical charts. Have a map laboratory. With enough maps you can give up looking for a suitable textbook. Man must be in the picture—it may be geology, but it isn't geography without him—where is he? The population map is of prime importance. Have plenty of dot maps; they can relate almost any data to its geographic distribution.

**Map projection Demonstrator.** With wire and solder one can make a grid of parallels and meridians, and, using light from a small enclosed source,

project the grid by shadows on cylindrical, conical, and plane surfaces.

**Planetarium.** The hemispheric auditorium in our big cities is wonderful. The chain-drive desk model is a bit expensive for what it can do. It is likely to give some misconceptions of size and distance relationships. Try the vegetable analogy: "Here on the desk is a pumpkin, the sun; at the back of the room is a pea, Mercury; at the back of the next room, another pea, Venus; and in the room beyond, a third pea, Earth. Three inches from it a mustard seed, the moon—and so on. The nearest next pumpkin (sun) is, on the same scale, in Japan.

**Sand Table.** A good many of the facts of earth science can be demonstrated on a sand table. The well-equipped general science laboratory used to have one. Too bad general science is disappearing!

**The Outdoors.** You're bound to live in *some* climate on *some* landform. Geography is all around you—biotic factors, edaphic factors, transportation routes, human occupancy patterns, and so on.

**Museums.** And why not your own museum? Get process displays from industrial companies. Swap specimens with distant schools. Put that collecting bug to work.

**Still Pictures.** The magazines are full of good ones. Have committees to edit them, and to keep the bulletin boards fresh.

**2x2 Slide Projections.** Slides afford still pictures with topical concentration and room-wide attention.

**Strip Film.** Film strips afford still pictures as well as diagrammatic elucidation of puzzling phenomena such as volcanism or the polar front. They have some advantage over movies in that the pace can be regulated and discussion can be interposed.

**Motion Pictures.** Motion pictures are what we think of first when visual aids are mentioned. They are the most spectacular. Besides the many excellent films now published on specific geographical subjects, almost any film of general interest contains, deliberately or unavoidably, a good deal of geographical material. Its educational value should not be wasted. It can be made at once to draw on and to reinforce the geographical understanding of the student; it will draw on his geographical understanding, if he has been given any in the first place, and it will reinforce it, if the teacher observes the cardinal visual aids rule of beforehand preview and preparation, and is the sort who never wastes an opportunity.

## Wartime Community Benefits by Visual Methods

*Visual materials prove their unique value in solving educational problems in a ship-building community.*

WILLIAM M. ZEHR

Vanport City Schools, Portland, Ore.

THE Vanport youth is growing up in a complicated culture. With the impact of war and the problems that war automatically brings to a society, we try as much as possible to direct these youths in as nearly a normal educational growth as is possible under these circumstances. In so doing, we do not overlook the dominating influences the film plays in the lives of our youth. The social adjustment of the adolescent is sharply influenced by the films he sees, so it becomes a challenge to us to make the best use of the film possibilities as is expedient in our classrooms—entertainment films as well as educational films.

We believe our school system to be unique in that we must operate our schools on a two shift program. This becomes necessary as we have 5000 students, with school facilities for 2500. The average enrollment per room is 39 children. In order to serve this ship-building community of 39,000 population to a better advantage, we conduct an extended service program which begins at 6:00 a.m. and continues until 6:30 p.m. in the same buildings that are used for regular classwork.

Another problem we had to face is the inservice training of approximately 250 teachers (with a monthly teacher turnover of about 4%) in the uses of visual material. However, our greatest problem is the lack of adequate equipment and supplies. Our school owned equipment consists of two sound projectors, two stand-

ard glass slide projectors and one stripfilm projector. In spite of more than usual difficulties, a typical visual education program is developing.

An important phase of our work is the organization of a club for boys and girls who are interested in camera and projection work. The objectives of this organization are as follows:

1. To supply an activity for those interested in the field of photography.
2. To help with the mechanics of taking and developing a number of pictures of our schools and activities.
3. To familiarize the pupils with visual aids, equipment and their application.
4. To have available to the school system at any time, capable and dependable operators of visual equipment.
5. To develop an appreciation of school equipment, care, cost and upkeep.
6. To develop responsibility promptness, and ability in helping the teacher carry out her program.

The club has undertaken two projects for the year. The first project is the making of an album of school pictures and related activities. We take pictures of outstanding bulletin boards, exhibits, displays and special attractions, such as Thanksgiving and Christmas programs. The actual developing and printing of the pictures is done in one of the apartments as the school at the present time has no facilities for this type of work.



Glass slides being made by pupils

The second project is that of showing entertainment films three times each week. Popular demand has succeeded in adding to the basic subjects and school work a selection of entertainment films which are shown in the evenings of Thursday and Friday and on Saturday mornings. The aims of this phase of our program are:

1. To develop high ideals of citizenship and love of country.
2. To offset the disintegrating influences found in a community which has none of the normal recreational activities.
3. To afford necessary contacts with the outside world.
4. To broaden and enrich the cultural background of pupils.
5. To provide wholesome entertainment for the pupils.
6. To earn enough money for needed school activities and equipment.

Two educational films in color are now in the process of being filmed. One film is on health. In this film a sixth grade girl demonstrates the approved methods of brushing the teeth, personal hygiene, adequate diets and periodical physical examinations. This film is under the advisanship of the supervisor of the school nurses, the director of school cafeterias and one of the physical education instructors. The camera club is helping with the mechanical part of the filming.

The second film is in part an answer to a very definite need which is evident in Vanport City; that of building community pride and an understanding of other people. Since all the property and equipment is government owned, many do not feel responsibility. He has no lawn to mow. What little lawn there is, the government cares for; he has very little yard in front of his apartment and feels no need of keeping that tidy and attractive. Vanport City is composed of temporary homes, therefore there is no normal pride in caring for the building or in making the apartments attractive. Out of this an air of carelessness has developed which we want to try to curb before these parents and children return to their permanent homes. The average family membership is 3.8. With this in mind, the supervisor of Visual Education with the help of one of the school principals appointed a committee of five teachers to act as advisors on this film.

The film will try to teach respect and care for property and understanding of other people and ways of making yards and apartments attractive. This will be

done through showing of contrasting apartments and yards, negro and white children working and playing together. Clean up scenes will be prominent. The picture is unified by the activities of three families living in the same neighborhood.

With these definite needs confronting the community, it is hoped that a film such as described will function as a medium of communication and help our educational system bridge the gap between in-school and out-of-school activities.

At present we are developing an in-service training program for teachers who are interested in the use and construction of glass slides. The glass slide projector is probably the oldest (1646 Kircher) mechanical means of presenting visual material. There is much to be said in favor of the continued and increased use of the lantern slide. The use of slides seems limited only by the ingenuity of the teacher and pupil. We are convinced that this is a means of bringing the real experiences and interests of the pupils directly into the classroom. The pupil-made slides help to bring about the desired intimate personal relationship which bring life and meaning to our curriculum. The continued use and exploration into the possibilities for the use of slides will definitely widen their usage.

The actual preparation of the slide induces original thought, study, research, accuracy, art and the much desired, personal participation. When the slide is projected on the screen before the audience, the individual is conscious of a satisfaction of being personally identified with the unit, satisfaction of accomplishment, dramatization, sharing and cooperating with others.

Since there is a shortage of ground glass, we purchased plain glass and cut it into pieces  $3\frac{1}{2} \times 4$  and dipped them into a prepared solution of ground glass substitute. It is natural that the individual loves and responds to color. The coloring is essential as it not only lends an artistic air to the slide, but it aids in contrasts when needed, as in maps and charts, and shows a correct presentation as in the use of slides for natural science.

In brief, we try through the use of visual material to present our traditional subjects in a manner which is alive and vivid. In doing this, we not only use sound and silent films, slides and strip films, but a great deal of emphasis is placed on the value of the bulletin boards in the individual class room and in the halls.

The officers of the Camera Club





# Regional Institutes in Audio-Visual Education in Minnesota

*An effective and practical method for the promotion and stimulation of visual teaching in schools by University Extension Divisions.*

PAUL WENDT, Director Visual Education Service, University of Minnesota, Minneapolis

WE have had examples in the past of the damage that a band-wagon approach can do to the field of visual education. The band-wagon approach is enthusiastic and noisy, with little emphasis on fundamentals; it almost always over-emphasizes one particular aspect of the field to the detriment of other equally important aspects. There may be an enormous interest in equipment for its own sake instead of as a tool. There may be a flurry of production of teaching films without much consideration of what the teachers need or who is going to buy these films.

All signs today point to an enormous increase in the use of audio-visual aids in teaching after the war. And, again, there are indications that the band-wagon parade is beginning to form. It was to help schools avoid this band-wagon approach and to urge a well-considered, well-rounded program that the University of Minnesota held a series of regional audio-visual education institutes during the second week of February. The plan of regional institutes was not new. It had been carried out successfully at the University of Iowa, at the University of Illinois, and at the University of Kansas. The purpose of holding regional institutes, instead of central institutes at the university, is to carry the instruction out to the people in the state rather than expect them to come in to the university. This democratic procedure seemed especially logical now during wartime when substitute teachers are so hard to find and gas restrictions make travel by large groups nearly impossible.

The series of institutes, sponsored jointly by the Extension Division and by the Visual Education Service, was organized by this writer. The cooperation of the State Department of Education was of course very important and was freely given. We at the University also felt that we must make use of the valuable experience of some leaders in visual education throughout the State. In all, approximately ten people toured the State in this series. These included J. M. Nolte, Director of the University Extension; Paul Wendt, Director Visual Education Service; G. Lester Anderson, Director University High School; Donovan Johnson, Demonstration Teacher, University High School; A. R. Holst, Head, Center for Continuation Study; G. W. Remington, Field Adviser, Community Service Bureau; M. I. Smith and N. L. Nelson, Heads of the Visual Education Departments of the schools of Hibbing and Virginia respectively; Harold Bauer, Superintendent of Schools at Winona, Minnesota, and until recently the Navy's utilization officer at the Naval Training Camp at Sampson, New York; and W. A. Andrews, Director of Graded, Elementary, and Sec-

ondary Schools, Department of Education. J. S. Lombard, Director Concerts and Lectures, University of Minnesota, spoke at the Duluth meeting. The institutes were held at Owatonna, February 10; Duluth, February 12; Crookston, February 14; Alexandria, February 15; and Marshall, February 17.

After a brief introduction by Mr. Nolte or Mr. Holst, Mr. Andrews opened the program with a general discussion of the value and place of visual aids in the classroom with illustrations from his own wide experience with the schools of the State. Professor Anderson's talk on "Audio-Visual Aids and the Psychology of Learning" stressed a little discussed aspect of the use of visual aids in the classroom,—that there is a very sound basis in the psychology of learning for the use of visual teaching. These two introductory talks having established the basic values, the rest of the morning was devoted to the discussion of the advantages, limitations, mechanics, and special utilization of all types of visual aids. Since Mr. Bauer was recently honorably discharged from the Navy's training program, he was able to discuss some of his experiences with the Navy's training aids and especially their non-photographic devices. (Mr. Bauer made it quite clear that he was speaking as an individual and not as an ex-officer of the Navy and that he could cover only the training devices which were neither secret nor confidential.) Proceeding to the projected aids, Mr. Nelson of Virginia spoke on both the standard and miniature slides, and Mr. Smith of Hibbing spoke on the filmstrip and the opaque projectors. Mr. Wendt concluded the morning meeting by discussing silent and sound motion pictures.

The morning's talks established the groundwork on which the afternoon meeting was built. Immediately after lunch, the panel discussion on the many aspects of setting up and operating a visual aids program in schools called on the services of all the institute members. Sub-topics included such points as methods of financing a program, inventorying and reconditioning old equipment, training and operating a student operator's club, what equipment to buy first, selection of materials, need of a coordinator, etc. In three of the five cities, local panel members who were selected for their experience took an active part in this discussion. In Owatonna this included Mr. Fogdahl of Austin; in Duluth, Mr. Stevenson, Director of Training at the State Teachers College; and in Crookston, Dr. Christianson and Dr. Addicott of Moorhead State Teachers College.

(Concluded on page 149)

# The Film and International Understanding

DR. JOHN E. DUGAN, Editor  
Hadden Heights, New Jersey

**EDITOR'S NOTE:** The items on this page may at first seem unrelated. Yet they are all related in that they bear witness to a new era in the history of the world and of motion pictures—an era in which films definitely and deliberately are being used to advance the peace of the world and the welfare of mankind on a world-wide basis.

When this department was started a little over two years ago, there were perhaps some who thought that it was fantastic and unrealistic. Yet the events of the intervening months, culminating in the reports on this page, together with many others, have proved that films can be as practical as peace treaties or cannons.

It is indeed a great day for those who believe in the use of the film for world understanding.

## Goldwyn Urges Use of Films at San Francisco Conference

**S**AMUEL GOLDWYN, Hollywood motion picture producer, upon his recent return from a mission to England for the Foreign Economic Administration, urged delegates to the United Nations Conference in San Francisco to view the motion-picture record of this war before sitting down to form a world security organization.

Urging that delegates be given an opportunity to view the vivid motion picture record of war's havoc on peoples, communities and nations, Mr. Goldwyn expressed the opinion that the showing of such a pictorial record would help the delegates to have a clearer and more forceful understanding of their mission at San Francisco.

Mr. Goldwyn points out that documentary films have been of great value to the men in our armed forces in teaching them the reasons why they are fighting on battlefields all over the world. Such films also have been shown to civilian populations in this and others of the United Nations to bolster home front morale and to teach about the war. He suggests that delegates to the all-important San Francisco Conference would not find time spent in viewing such films to be wasted.

Although the Goldwyn suggestion was completely unofficial, there is a report that his suggestion has been taken under consideration.

### AS WE GO TO PRESS

we learn that the State Department has signified acceptance of the plan to provide daily showings of selected films for delegates to the San Francisco World Security conference. Showing of films from various studios will be held daily at 5:00 p.m. and will be announced in the official Convention bulletin. The Alcazar, named the United Nations Theatre for the meeting, will be used for the showings. Documentary films will be shown at a "Conference Theatre."

## Films and Chicago's BUILD FOR PEACE!

**B**UILD FOR PEACE! is a Chicago organization which describes itself as "A City-Wide Effort to Understand the Facts about the Peace for which Chicagoans Are Fighting." It seeks to arouse public interest and to serve as a clearing house for information about Dumbarton Oaks, the San Francisco Conference, and the plans of the United Nations for world peace.

Films play a major role in this organization's program. It recently has been focusing attention upon *Watchtower For Tomorrow*, a film which explains and clarifies the Dumbarton Oaks proposals for establishing world peace. The film was produced by the War Activities Committee of the Motion Picture Industry for theatre audiences, and has had extensive showing in Chicago.

Special emphasis also has been placed upon the new 16mm film *The Peace Builders*, which is described elsewhere in this section.

Another major phase of the organization's film program is the issuance of a special bibliography of appropriate 16mm movies. The films in this bibliography are classified under four headings, in accordance with the organization of the State Department's recently issued four "Foreign Affairs Outlines."

Films listed under the four headings are given below with producers indicated:

- 1. War—How We Can Prevent It**  
Four U. S. Army orientation films: *Prelude to War*, *Divide and Conquer*, *The Nazis Strike*, *Battle of Britain*; *Russia's Foreign Policy*, and *Mask of Nippon* (National Film Board of Canada); *Monroe Doctrine* (Warner Brothers).
- 2. Prosperity—How We Can Achieve It**  
*The Bridge*, and *Grain That Built a Hemisphere* (CIAA); *Post-War Jobs* (March of Time); *Global Air Routes*, *Mutual Aid*, and *Battle for Oil* (National Film Board of Canada).
- 3. Social Progress—How We Can Work for It**  
*Power and the Land* (U. S. Department of Agriculture); *World of Plenty*, *Children of the City*, and *Partners in Production*; (British Information Services); *Story of Doctor Carver* (Teaching Films Custodian release of an M.G.M. production); *World We Want to Live In* (National Conference of Christians and Jews); *Labor Front*, *Man and His Job*, and *UNRRA* (National Film Board of Canada); *Scientists for Democracy* (Bell & Howell); *The City Brandon Films*.
- 4. Freedom—How We Can Extend It**  
*Price of Victory* (OWI); *Freedom Comes High* (U. S. Navy); *ABC-A*, and *Battle of Books* (British Information Services); *The Flag Speaks* (M.G.M. released by Teaching Films Custodians).

The bibliography also gives a brief description of each film, lists its running time, the rental price, and local sources from which it can be obtained.



Josef Stalin, President Roosevelt, and Winston Churchill at a meeting during The Big Three Conference at Yalta



National Film Board Photos

At the Teheran Conference of The Big Three

## A Basic Visual Aids Program on Winning The War and Building The Peace

REALIZING the magnitude of the problems which face us in connection with finishing the war and building the peace, as well as the important part which visual aids can play in the democratic discussion of these problems, Brandon Films has just issued a "Basic Visual Aids Program on Winning the War and Building the Peace." This program is designed to serve as a medium for establishing an intelligent background for the many democratic discussions of these problems which will take place in countless communities throughout our country in the immediate and near future.

The program has three parts: 1. A new motion picture, *The Peace Builders*; 2. A filmstrip, *Building the Peace—The Great Decision*; 3. A special catalogue of available 16mm films dealing with winning the War and Building the Peace. A special discussion guide will be issued with the movie, and commentary notes plus a set of Foreign Affairs Outlines will be issued with the filmstrip. The catalogue will be oriented on the basis of the State Department's four recently issued Discussion Outlines on War, Prosperity, Social Progress, and Freedom.

The film, *The Peace Builders*,\* is the first basic motion picture of the memorable meetings and actions of the Allied leaders, from the Atlantic Charter Meet-

ing to the United Nations Conference at San Francisco. It summarizes the proceedings and proposals worked out by Allied leaders at Ottawa, Cairo, Teheran, Moscow, Hot Springs, Bretton Woods, Dumbarton Oaks, and Yalta. It was produced by the National Film Board of Canada and is the result of discussion between John Grierson, Film Commissioner for Canada, and Brandon.

The stripfilm, *Building the Peace—The Great Decision*, is a detailed visual aid for the study and discussion of the historic steps for world cooperation. It was produced by Public Affairs Films, a new production organization.

The catalogue is an up-to-date compilation of available 16mm soundfilms useful for varied programs dealing with numerous aspects of the war, building the peace, and post-war problems.

Here is an organized three-point visual aids program for dealing with pressing current problems which have implications which are both national and international. It is a challenge to all who believe that the film as a medium can be of outstanding service to humanity in these fields.

"Let each of us recognize that world peace is of immediate vital concern to every living human being, because the issue means literally life or death for ourselves and for our children. Let each of us resolve to make world co-operation for peace our personal business—study the proposals for attaining it — discuss it — will it — make it succeed."

Office of War Information

\**The Peace Builders* can be obtained for rental or purchase direct from Brandon Films, 1600 Broadway, New York 19, and also from numerous regional sources throughout the country, such as Ideal Pictures Corporation, Chicago (and its 11 other exchanges); Bell and Howell Company, 1801 Larchmont Ave., Chicago; Calhoun Company, 101 Marietta St., Atlanta; D. T. Davis, Lexington, Ky.; Visual Education Service, 116 Newberry St., Boston; Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis; Kunz Motion Picture Service, 1319 Vine St., Philadelphia; Visual Arts Films, 507 Liberty Ave., Pittsburgh; Visual Education, Inc., 12th at Lamar, Austin, Texas; Film Preview, 1011 Currie Ave., North, Minneapolis; Photo and Sound, 153 Kearny St., San Francisco, Calif.

# The ABC's of Visual Equipment

Edited by

JOSEPH E. DICKMAN  
and PHILIP MANNINO

## Three Views of Film Damage

### A Technician's View of Film Damage\*

FILM Damage is one of the big headaches of film libraries and exchanges. It discourages the use of films in many schools. It has ruined many good visual set-ups in their infancy.

Most film damage is unnecessary and a little care and thought on the part of the operator will avoid it. It is generally 90 per cent carelessness and 10 per cent machine failure. No library or exchange objects too strenuously if a short scene is damaged, for usually a few dollars will repair the damage; but when a complete film is affected there are heavy replacement costs that must be borne by someone. Usually the library or exchange is very tactful in trying to collect for these damages; but they must be collected regardless of the hard feeling and loss of a customer. The customer is usually "sure" that he didn't do it. Most libraries and exchanges inspect the film upon arrival from the user. They have learned by experience that a splice in time will save further film damage. Most sound films cost from \$20.00 to \$60.00 per 400 feet reel and this is an investment which demands that they give their films expert care.

Films wear out from constant usage. A print that is well cared for and properly projected will last for at least 500 showings, but most libraries and exchanges are pleased if they are able to get 200 showings from a print.

(Continued on page 148)

\*By Philip Mannino, Film Technician, Audio-Visual Aids Library, The Pennsylvania State College, State College, Pennsylvania

### The Administrator's Views of Film Damage\*

TRUE, ninety per cent of film damage could be prevented by care in threading and in cleaning projectors. Also true, that lack of provision for teacher-training in the mechanics of projection and not carelessness is responsible for the needless destruction of film.

However, it is my contention that both the causes of film damage and the need for extensive teacher-training in projection could be largely reduced by improved engineering in motion picture projectors. I sometimes wonder whether some of the designers of projectors ever followed up by trying to thread one of them. I certainly hope that, before these engineers are consigned to eternal perdition, they make amends by alleviating the man-hours of misery they have caused projector operators by designing projectors with accessible sprockets, wide-opening film gates, and direct-threading paths. The educational possibilities of projected visual aids will never be realized until the mechanics of projection are reduced to an unobtrusive minimum.

Film scratching caused principally by a dirty film channel could be almost eliminated by designing a wide-opening film gate that would expose its beard of lint and fairly scream for cleaning. Perforations could be obviated by the use of large sprockets and rounded teeth. A spacious threading route would guarantee correct engagement between film and sprockets. Operation of the

(Continued on page 149)

(Continued on page 149)

(Continued on page 149)

\*By Joseph E. Dickman, Acting Director Visual Instruction and Science, Chicago Board of Education

### A NEW DEPARTMENT

THE field of visual instruction is in the process of enormous growth, but there are obstacles to its progress which must be overcome. The mechanics of visual aids have often caused distortions in their use which have stood in the way of full realization of their instructional possibilities. There are many small problems in projection such as film damage, weight of equipment, complications in operation, darkening facilities, electrical outlets, and dozens of others which in the aggregate have certainly slowed down progress in the field.

It will be the objective of this department to tackle the problems of visual equipment with a view to their solution or at least with a view to their recognition as obstacles in the way of the fullest use of visual aids to learning. As individuals, our knowledge of visual equipment is more or less limited to specific equipment under specific circumstances, but collectively our resources of knowledge and experience in the field are limitless. It is the purpose of this department to bring to bear on our problems with the mechanics of projection these resources of knowledge and experience.

J. D.

### To Our Readers Personally

The Editors of this department are both men of wide experience in equipment problems. Mr. Dickman, in addition to his regular duties, has recently accepted the Chairmanship of the Educational Film Library Association's Committee on Visual Equipment.

Your contribution of problems and solutions will do much to increase the effectiveness of this department. Send them in, early and often.

### A Teacher's Reactions

IT may seem paradoxical that one who believes her fellow-teachers', as well as her own reluctance to use films springs from timidity and fear, should be bold enough to comment on Mr. Mannino's article and to express herself very frankly concerning film damage. But constant association with such teachers and an earnest attempt to understand their reactions to the wealth of visual aid material that is being placed at their disposal, leads me to present certain facts that are not being recognized by administrators and visual equipment dealers.

Truthfully, most teachers are afraid of motion picture projectors. To realize this is difficult for one mechanically minded or for one who does not understand

(Continued on page 148)

### A Technician's View of Film Damage

(Continued from page 147)

Film care, of course, starts in the library or exchange which maintains a trained inspection staff. There the film is inspected, repaired, and cleaned. But even the finest care given to film is of no avail if the projectionist fails to do his part. All reliable exchanges and libraries maintain a well trained inspection staff to insure the user a film that is in good condition for their use.

There are many kinds of film damage. Here are the most common and what can be done to prevent them.

Scratches are caused by a dirty projector or a burr on the film channel. The projector should be cleaned before projecting films. A cotton swab dipped in alcohol or carbon tetrachloride should be used on all parts of the projector that the film will touch. Sometimes an idler or roller that has not been oiled will freeze to the shaft and cause scratches. All idlers and rollers should be checked before threading the film over them.

Burrs or nicks in the film channel are caused by cleaning the film channel with a hard metal object. Use only a cotton swab or camel hair brush. Nicks or burrs can be seen with a magnifying glass. Usually a new part is needed if it has a burr or nick on it.

Sprocket marks on the film are caused by the projectionist's not threading the projector properly. Perhaps he forgot to put the clamp over the sprocket or he put it on loosely so that it came open when the projector was started and the film rode on the sprocket teeth.

Sometimes the springs on the clamps become weak and they automatically open, unknown to the projectionist; then the next splice that goes over the sprocket will cause the film to jump off the sprocket and ride it.

Scratches and sprocket marks show up very plainly on the screen and often new film has to be discarded because of them. There is no inexpensive way of repairing this type of damage.

Pulled or torn sprocket holes result from a variety of causes. The most common, of course, is improper threading. Other common causes are dirty or worn out sprockets, sticking rollers or idlers, bad or bent reels, bad take up belts, a dirty or worn out claw, and of course a poorly cared for or worn out film.

Some projectors will not handle a green film. Film should be aged before projecting, but if it must be run, a drop of sperm oil on the film channel will ease it through.

It is the projectionist's duty to see that a film is not damaged. He should see that the projector is clean, that it is properly oiled, that it is in good condition for presenting the show. He should sit by the projector and feel the film as it comes through. If any damage is being done, the projector should be stopped and inspected to see what is causing the damage. The adage that "the show must go on" which seems to be so deeply instilled in the blood of most projectionists should be modified. A few feet of damage is excusable, but to ruin an entire film is carelessness.

The projectionist is responsible for the film while it is in his possession. His attitude toward presenting a

good show should not prevent him from shutting down the projector to correct any failure of the film's passing through the channel in good shape.

Film damage is costly, alertness will prevent it.

### A Teacher's Reactions

(Continued from page 147)

teachers. They are basically trained to protect zealously, and to teach their pupils to protect, all materials given them to use in their schoolrooms. They are almost over-conscientious in the care of all such material. Anything as expensive as a motion picture projector assumes the greatest importance, and anything mechanical presents to them immediately multiple possibilities of damage and waste. They are impressed by the administrators of visual education and by the writers of articles in their professional journals, "that carelessness is costly and unnecessary." Immediately their reaction is one of fear. Rather than make a mistake and be guilty of the charge of "carelessness," they avoid using the projectors. But what they are afraid will be called, "carelessness," if their attempts cause film damage is, in reality, the result of ignorance, a complete unfamiliarity with the proper operation of a film projector.

It is an unusual teacher who has had adequate, if any, real training in the proper use of a motion picture machine. If upon some happy occasion, she has followed blindly some too technical directions that came with the machine and has had a successful lesson, the relief when the experience is over is so great and the conviction that it was all due to luck or accident so definite, that little self-confidence is gained. But if the experience is less fortunate and difficulties arise, her confidence is completely shattered and a repetition is strategically avoided.

"Ignorance excuses no one" may be the precept accepted by administrators in this case, but it is definitely an unfair one. It is also contradictory to one of the basic laws of education, "We learn by doing." Surely they can recognize that "to learn by doing" in a classroom, without skilled direction, can be an extremely expensive and discouraging form of education. Therefore opportunity for effective learning through actual experience outside the classroom situation should be provided. Few teachers have access to motion picture projectors in their lives outside their profession, as they do their sewing machines and radio. If they are to become thoroughly familiar with the operation of a projector, yes, so thoroughly familiar that they can thread and adjust it almost subconsciously while they are watching a class of forty-five alert, expectant, and restless youngsters, ample opportunity for training the actual operation of a projector must be given. Who is to be responsible for giving this training? That lies between the administrators of visual education and the dealers of visual equipment. Who does it is not nearly so important as the fact that it is done.

Would it be too visionary to suggest that a visual education department set up two or three projectors in a projection room open two afternoons a week where



teachers might go after school to have an hour's lesson and actual experience under the direction of trained operators? The visual aids director could use high school boys who have proved themselves adept in this work, while his only responsibility for such a program would be to give it sufficient publicity and careful direction. The teacher would select for her training the kind of projector provided her school. She could thread the machine repeatedly, be taught to adjust it properly, and become familiar with the rewinding. At the end of the lesson a set of mimeographed notes covering what she has learned, important points to remember, and cautions she should observe could be provided to take away with her for immediate review and to refresh her memory before each succeeding film lesson. Simple diagrams and charts on this sheet would be helpful *after* such a lesson, but *before*, as is now the custom, they are far more confusing than intelligible. Few teachers would need to visit such a "projector workshop" often. They are conditioned "to learning," given propitious circumstances in which to learn; but merely following a chart devised for technically trained operators, independent of any trained guidance, is very likely to result, in most cases, in a discouraging and futile attempt at learning.

The use of visual educational materials on the part of our teachers, is far, far less extensive than it should be. We teachers are all willing to admit this fact. And please believe that we are eager to vitalize our work and to make our teaching more effective by the use of the excellent films that are being made available to us in increasing numbers. But because we are so keenly aware of our limitations in respect to the mechanical equipment, we are neglecting to capitalize upon all that is afforded us. I believe that I am speaking for the majority of teachers when I admit frankly that we are reluctant to use projectors so often as we should because we do not know how to operate the machines skillfully and confidently; but do believe that:

*Teachers' mistakes in using projectors are not often caused by carelessness!*

#### The Administrator's Views of Film Damage

(Continued from page 147)

projector in the open would insure a constant visible check of the progress of the film. Large sprockets with reversible teeth would more than double their life and thus prevent damage to film by undercut and worn sprocket teeth.

While film damage constitutes but a small percentage of the financial cost of maintaining a film library, the cost to the cause of visual education in frayed tempers, dampened enthusiasm, and even complete retreat, is enormous.

So, let's have more care in the operation of projectors; let's have more teacher-training and, above all, let's have well engineered equipment.

The dealer who sells visual equipment to the schools has a primary responsibility in all of these problems. He should recommend only the proper type of equipment for the immediate purpose; he should carefully

explain its operation to the administrator in charge; he should offer to assist in the training of additional operators.

### Regional Institutes in Audio-Visual Education in Minnesota

(Concluded from page 144)

Beginning at 2:45 p.m., Donovan Johnson of the University High School demonstrated the use of a sound film and an integrated filmstrip and teacher's manual produced by the U. S. Office of Education. The film used was the *Slide Rule*, Scales C and D, one of the most outstanding teaching films ever produced in the opinion of this writer. There was also discussion of audio-visual learning guides and other types of utilization aids.

To such a diverse and well-rounded program, the responses of teachers, superintendents, principals, and board members who attended these meetings were varied. That each individual part of the program interested the audience was evident by the fact that at every intermission the speakers were surrounded by a circle of questioners. At the institutes and in later correspondence there was a surprising amount of interest shown in the subject of the afternoon panel,—the general problem of how to get a program started. Apparently school administrators and teachers appreciate receiving help with some of those small problems which can become stumbling blocks out of proportion to their importance.

Not only were the registrants at the institute eager to profit from experience of other schools in the State and of other staff members, but there was general expression of opinion that the effort of the University to come out to the teachers of the State to discuss their problems was much appreciated. In a way, this response was very gratifying to the planners of the institute because it indicated that future regional institutes planned along these same lines would be well received. It is hoped that these regional institutes can be carried out again in subsequent years. Looking back over the program that was presented this year, it is hard to see how it could have been radically improved. The problem was more one of eliminating topics from the field of audio-visual education than of lack of material. It may be desirable however to expand the program by running parallel meetings in the afternoon giving, (1) extended discussion of management problems for administrators, and (2) utilization demonstrations at different grade levels and employing totally different materials.

It seems definitely established from these institutes that, especially in larger states in the Union, the dissemination of accurate information about all phases of the field of audio-visual education will be more speedily and concretely accomplished by regional institutes than by any other method.

# Summer Courses in Visual and Audio-Visual Education, 1945

The following courses have been reported to date. Title, and number of course are given, as well as dates of summer session and name of instructor. Figures in parenthesis show semester or quarter credits. An additional list will appear in May.

## Arizona

- State Teachers College*, Tempe May 28-June 30  
 Visual Aids in Education Ed. 233gs (2) Payne  
 Laboratory in Visual Aids Instruction Ed. 236gs (2) Cool  
*University of Arizona*, Tucson July 9-Aug. 11  
 Visual and Auditory Aids in Teaching Ed. 117 (2) E. L. Larson

## Arkansas

- University of Arkansas*, Fayetteville July 23-Aug. 25  
 Audio-Visual Education 433 (4½ qr.) C. H. Cross

## California

- Occidental College*, Los Angeles July 2-Aug. 11  
 Audio-Visual Education (4 to 6) Francis W. Noel  
*State Teachers College*, San Francisco June 26-Aug. 6  
 Visual Instruction Ed. 152 (2) Anna V. Dorris

## Colorado

- Colorado A & M College*, Fort Collins July 23-Aug. 17  
 Visual Education Ed. 121 (3 qr.) Floyd E. Aspinwall  
 (For vocational teachers)  
*Colorado State College of Education*, Greeley  
 (3 and 4 qr. hours) July 2-Aug. 10; June 18-Aug. 10  
 Visual Education Ed. 108a-208a Dr. Helen Davis  
 Radio in Education Ed. 108b-208b Helen Langworthy  
*University of Colorado*, Boulder June 29-Aug. 22  
 Visual Aids Ed. 137 (2) Lelia Trolinger

## Connecticut

- University of Connecticut*, Storrs June 25-Aug. 3  
 Audio-Visual Aids in Education Ed. 345 (3) Davd E. Strom

## Illinois

- Bradley Polytechnic Institute*, Peoria July 26-Aug. 11  
 Visual Aids Ed. 337 (2 or 3) Albert F. Siepert  
*State Normal University*, Normal July 2-Aug. 24  
 Audio-Visual Education S240 (3) C. L. Cross

## Indiana

- Ball State Teachers College*, Muncie June 11-July 13  
 Audio-Visual Education Ed 451 (4 qr.) Evelyn Hoke  
*Indiana University*, Bloomington June 25-Aug. 18  
 Utilization of Audio-Visual Aids Ed. 523a (2½);  
 Administration of Audio-Visual Aids Ed. 523b ((2½);  
 Selection of Audio-Visual Aids Ed. 624 (2½)  
 All conducted by Carolyn Guss-L. C. Larson  
 Research in Audio-Visual Aids Ed. 727 (Cr. Arr.) L. C. Larson  
 Radio in Education Ed. 527 (2½) H. J. Skornia

## Iowa

- Iowa State Teachers College*, Cedar Falls June 5-Aug. 24  
 Audio-Visual Education 480 (3 qr.) H. A. Riebe  
*Iowa Wesleyan College*, Mt. Pleasant May 29-July 7  
 Visual Education Laboratory 91 (2) Prof. Schilz

## Kansas

- State Teachers College*, Emporia June 4-July 31  
 Visual Education 60 (2) Overholt  
*State Teachers College*, Pittsburgh June 4-Aug. 3  
 Visual Education 190 (2) O. A. Hankammer  
*University of Kansas*, Lawrence June 27-Aug. 18  
 Visual Education in Elementary and Secondary  
 Schools A158 (3) Fred Montgomery

## Kentucky

- University of Kentucky*, Lexington June 11-July 18; July 19-Aug. 25  
 Visual Teaching Ed. 186 (4 qr.) First Session Louis Clifton  
 Second Session Mary Rees Land  
 Motion Pictures in Education Ed. 246 (4 qr.)

## Maine

- University of Maine*, Orono July 2-Aug. 10  
 Motion Pictures in Education Ed. 79s (2) Paul S. Miller

## Maryland

- Western Maryland College*, Westminster July 23-Aug. 31  
 Audio-Visual Aids Ed. 413 (2) Sara Smith

## Massachusetts

- Boston University*, Boston July 2-Aug. 11  
 The Use and Teaching of Visual Aids in Educa-  
 tion S130 (2) John G. Read  
*Harvard University*, Graduate School of Educ. July 2-Aug. 11  
 Audio-Visual Aids in Teaching S1 (2 to 6) James F. Barclay

## Michigan

- Northern Mich. College of Education*, Marquette June 25-Aug. 3  
 Visual-Auditory Education 410 (2) Joseph Dewey  
*Michigan State College of Agriculture and Applied Sciences*,  
 East Lansing June 19-July 27  
 Visual Aids Ed. 430 (3 qr.) Eldon Robbins

## Minnesota

- State Teachers College*, Winona June 11-July 20  
 Visual Aids Workshop (4 qr.) Harold Bauer  
*University of Minnesota*, Minneapolis June 18-July 28  
 Visual Aids in Teaching Ed. C.I.105su (3 qr.) Paul Wendt

## Montana

- Billings Polytechnic Institute*, Polytechnic June 11-July 13  
 High School Methods (3 qr.) H. K. Moore

## Nebraska

- Concordia Teachers College*, Seward July 15-Aug. 4  
 Use of Visual Aids in Education Ed. 143 (1) C. T. Brandhorst  
*State Teachers College*, Wayne June 4-Aug. 3  
 Audio-Visual Education (2 qr.) G. E. Seeck

## Nevada

- University of Nevada*, Reno July 17-Aug. 24  
 Audio-Visual Aids in Teaching Ed. 80 (2) Thad Stevens

## New Mexico

- New Mexico Highlands University*, Las Vegas  
 Visual-Sensory Aids in Rural Schools Ed. 271 (3)  
 June 4-July 13  
 Visual-Sensory Aids Ed. 453 (3) July 14-Aug. 17  
 Both courses given by Lois Roquemore-Lester B. Sands  
 Audio-Visual Business Education Bus. Ed. 477 (3)  
 June 4-Aug. 17, E. Dana Gibson  
*University of New Mexico*, Albuquerque July 3-Aug. 25  
 Visual Education 110 (2) Reid

## New York

- Columbia University*, New York City July 2-Aug. 10  
 Audio-Visual Aids to Instruction Ed. s217A  
 (2 pts.) Max R. Brunstetter-Etta Schneider Ress  
 Laboratory Course in Audio-Visual Instruction  
 Ed. s 217Ax (2 pts.) Etta Schneider Ress  
 Radio in the Classroom Ed s217D (2 or 3 pts.)  
 To be announced

*N.Y.U. School of Education*, New York City July 3-Aug. 10  
 Selection and Use of Visual and Auditory Aids  
 (2 pts.) Grant Leman  
 (given both sessions; July 3-20; July 23-Aug. 10)  
 Visual Aids in Education 131.1 (2 pts.) July 3-20  
 Ludwig Madsen  
 Methods in Visual Education 131.2 (2 pts.)  
 July 23-Aug. 10 Ludwig Madsen  
*St. Bonaventure College*, St. Bonaventure July 1-Aug. 13  
 Audio & Visual Instruction Ed 434 (3) Rev. Cornelius Welch  
*State Teachers College*, Buffalo July 2-Aug. 10  
 Visual Education, Techniques and Materials (3 qr.)  
 S. A. Czurlies  
*Plattsburg State Normal*, Plattsburg July 2-Aug. 4  
 Audio-Visual Aids Ed. 317 (3) Charles T. Smith

**North Dakota**

*State Teachers College*, Minot June 4-July 27  
 Audio-Visual Education 258 (2 or 4 qr.) Carl A. Pearson

**Ohio**

*Kent State College*, Kent June 18-July 27  
 Use of Visual Aids in Instruction 337 (3 qr.) Argra Ruffer  
*Ohio University*, Athens June 11-Aug. 4  
 Audio-Visual Education 141 (2) W. A. Yauch

**Oklahoma**

*Oklahoma A & M College*, Stillwater June 4-July 8  
 Introduction to Visual Education; Visual Aids  
 (3 qr. each) H. Pruitt  
 (also 2 two-week Workshops June 11-23, July 9-21,  
 each carrying 2 hr. credits)  
*University of Oklahoma*, Norman June 1-29  
 Workshop in Audio-Visual Aids 409 (2)  
 Betty Blanton-Roy Bondurant-W. B. Ragan

**Oregon**

*Eastern Oregon Normal School*, LaGrande June 11-July 18  
 Audio-Visual Aids in Education Ed. 435 (3 qr.) R. E. Badgley  
*Southern Oregon Normal School*, Ashland June 11-July 20  
 Construction and Use of Visual Aids Ed. 431 (3 qr.)  
 W. W. Wells-Angus Bowmer-Florence Allen  
*Oregon State College*, Corvallis June 18-July 27  
 Construction and Use of Visual Aids Ed. 431 (3 qr.)  
 George B. Eby  
 Educational Cinematography Ed 532s (3 qr.) George B. Cox

**Pennsylvania**

*Beaver College*, Jenkintown June 4-July 13  
 Visual Education 228 (3) Carl E. Seifert  
*Bucknell University*, Lewisburg July 2-Aug. 10  
 Visual Education Ed. 258 (2 or 3) John W. Rice  
*Geneva College*, Beaver Falls June 11-July 11  
 Visual Education (3) John S. McIsaac  
*Grove City College*, Grove City May 31-July 21  
 Visual Sensory Education 44 (3) R. G. Walters  
*Marywood College*, Scranton June 30-Aug. 6  
 Audio-Visual Aids to Teaching (3) Sister M. Sylvia  
 Motion Picture Appreciation (3) Sister M. Sylvia  
*Muhlenberg College*, Allentown July 9-Aug. 31  
 Visual Education Ed. 32 (3) John E. Trainer  
*Seton Hill College*, Greensburg July 2-Aug. 10  
 Visual Education (2 qr.) Sister Marie Martha  
*State Teachers College*, Bloomsburg July 2-Aug. 10  
 Visual Education 2-1 (1) H. H. Russell  
*State Teachers College*, East Stroudsburg June 25-Aug. 4  
 Visual Education (1) F. B. McGarry  
*State Teachers College*, Edinboro June 25-Aug. 3  
 Visual Education (1) F. S. Heinaman  
*State Teachers College*, Kutztown June 25-Aug 4  
 Visual Education (1) Allan F. Bubeck

*State Teachers College*, Mansfield June 25-Aug. 3  
 Visual Education (1) Cyril L. Stout  
*State Teachers College*, Millersville June 25-Aug. 4  
 Visual Education (1) M. E. Stine  
*State Teachers College*, Shippensburg June 25-Aug. 4  
 Visual Education Ed. 6 (1) Leslie C. Krebs  
*Temple University*, Philadelphia July 2-Aug. 10  
 Audio-Visual Education 1 & 11 135s, 136s,  
 (2 each) Blair Daniels  
*University of Pennsylvania*, Philadelphia July 5-Aug. 15  
 Visual and Sensory Techniques Ed. 526 (2) J. H. Minnick  
*University of Pittsburgh*, Pittsburgh June 25-Aug. 3  
 Visual Education S141 (2) Herbert Olander  
*University of Scranton*, Scranton July 9-Aug. 17  
 Visual Aids (3) L. Paul Miller  
*Villa Maria College*, Erie June 26-Aug. 3  
 Visual Education Ed. 5 (4) Sister Irma Claire

**South Dakota**

*University of South Dakota*, Vermillion June 11-July 18  
 Audio-Visual Education Ed. 172s (2) Ray Cash

**Texas**

*Baylor University*, Waco June 5-Aug.24  
 Audio-Visual Education 297 (5 qr.) M. L. Goetting  
*Southwest Texas Teachers College*, San Marcos June 4-July 15  
 Audio-Visual Education 273 (3) Ruby Henderson,

**Virginia**

*Roanoke College*, Salem June 15-Aug. 17  
 Preparation and Use of Classroom Materials in  
 Visual Education (3) Miles S. Masters  
*State Teachers College*, Farmville  
 Audio-Visual Education Ed. 314 (3 qr.) June 18-July 21  
 The School Use of Motion Pictures Ed. 414 (3 qr.)  
 July 23-Aug. 25 Both courses given by Edgar M. Johnson  
*Virginia State College*, Ettrick June 18-Aug. 18  
 Audio-Visual Aids to Instruction (3) Walter N. Ridley

**Washington**

*Seattle Pacific College*, Seattle July 25-Aug. 30  
 Audio-Visual Aids to Instruction Ed. 133b  
 (2½ qr.) Paul Wright  
*State College of Washington*, Pullman June 11-Aug. 3  
 Audio-Visual Aids in Education Ed. 161b  
 Research in Audio-Visual Ed. 161c (2-6) Claude Simpson

**West Virginia**

*Morris Harvey College*, Charleston June 4-Aug. 23  
 Visual Education Ed. 341 (3) Harry M. Brawley  
*Salem College*, Salem July 16-Aug. 24  
 Audio-Visual Education Ed. 109 (2) Oliver S. Ikenberry  
*West Virginia University*, Morgantown July 16-Aug 24  
 Audio-Visual Instruction 221 (2) H. B. Allen

**Wisconsin**

*Marquette University*, Milwaukee July 2-Aug. 14  
 Problems in Visual Education 201.71 (3) G. E. Vander Beke  
*St. Clare College*, Milwaukee June 18-July 28  
 Audio-Visual Education (2) Sister Julitta  
*State Teachers College*, Eau Claire July 19-Aug. 24  
 Audio-Visual Education (3 qr.) Hazel Ramharter  
*State Teachers College*, Milwaukee June 25-Aug. 17  
 Audio-Visual Education (3 qr.) Harold Stamm  
*The Stout Institute*, Menomonie June 18-July 27  
 Visual Education Ed. 360; Experiments in Visual  
 Education, Ind. Ed. 560 (2 each) Paul C. Nelson  
*University of Wisconsin*, Madison June 23-Aug. 17  
 Visual Instruction. Ed. 165 (2) W. A. Wittich

*Readers who know of visual courses to be given this summer are earnestly asked to send us names of the institutions offering them, with as complete data as possible, for listing in the May issue.*

# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor

### EVALUATION

- **Teacher Evaluation of Classroom Motion Pictures**—Stephen M. Corey, University of Chicago—*Elementary School Journal*, 45:324 February, 1945.

Two assumptions are usually made when a motion picture to be used in the classroom is evaluated. First, that the picture is a means to an end; and secondly that the appraisers have clearly in mind the desirable changes in behavior to be caused by the use of the picture. The more explicit or definite the purposes to be served, the more precise and satisfactory the evaluation of the film can be.

There are five fundamental questions which, if answered unequivocally in the affirmative, mean that the picture is a good one for classroom use. These questions have been organized in the form of a rating scale that appears in the article. Briefly, they are: (1) Is the content of the picture related obviously and definitely to what is taught? (2) Is the picture authentic? True to the facts? (3) Are the level of difficulty and the pedagogy of the picture appropriate for the maturity level of the pupils with whom it will be used? (4) Is the picture technically and aesthetically satisfactory? (5) Does the picture represent adequate exploitation of the medium? Could equally good lessons be taught with less expensive instructional materials?

The pooled judgments of several qualified persons in answering these questions would provide a good evaluation of a given film, since none of the questions can be answered with complete objectivity and a consensus would be helpful.

### TEACHER TRAINING

- **Teacher Training in Visual Education in Virginia**—Martin L. Hogan, state supervisor, Bureau of Teaching Materials, State Board of Education—*Virginia Journal of Education*, March, 1945.

The article describes the status of pre-service and in-service training for the use of visual aids in teacher-training institutions within the state.

### UTILIZATION

- **Are Science Films Used Scientifically?**—David Schneider, Evander Childs High School, New York—*High Points*, 27: No. 2 p. 44 February, 1945.

There is little evidence on the way in which motion pictures are used in science teaching. Many teachers cannot find the time to include a few worthwhile films in their courses, in spite of the fact that they are readily available (in New York City science classes) and have been proven useful.

Those who do use motion pictures may be classified into three groups: First the individual who does nothing more than merely show a film. The more reels he can squeeze into one class period, the better. Secondly, there is the one who only uses films for introduction or review. Finally, there is the group that has for years been using the film as a powerful stimulus to thinking.

One approach to increase the number of teachers that use films intelligently, is to remove the word 'aid', and regard a film as an educational experience, comparable to the lecture, demonstration or socialized recitation. Then we must learn to broaden the use of films as a means of direct instruction, and not only for introduction or review. Good teaching guides would help, such as the ones prepared for pre-induction training subjects.

The cooperation of public libraries and of cinema-amateurs of the community should be enlisted to improve and increase the availability of educational films.

- **The Motion Picture as an Aid in Geographical Instruction**—William M. Gregory, Western Reserve University, Cleveland—*School Science and Mathematics* 45:223-9 March, 1945.

There are several methods of organizing geographical material into film form: (1) collections of raw observational pictures for laboratory study; (2) scientific pictorial surveys of various environments; (3) geographical pictorial descriptions of man in his natural environment; (4) a narrative of man's activity in a selected location; (5) analytical illustrations in maps, charts, diagrams; (6) geographical problems to aid in their understanding and lead to their solution; and (7) documentary films of unreviewed picture records of events. But some "documentaries" over-dramatize some facts and neglect others.

There are 600 geography films which, if used for classroom instruction, must be more carefully selected. Lack of standards, free films used just because they are free, rented films used quickly because they must be returned quickly, and the high cost of better films are some of the bottle necks.

Examples are given of good films that convey geographical information better than any other medium . . . Success of a good film is determined by the technique of presentation. Teachers can best use what is available by careful advance preparation and follow-up. A good picture may extend over two or three class periods, thereby allowing the pupils opportunity to observe details and participate in discussion and critical thinking.

- **Film News**—Grace Gilbert—*Clearing House*, 19:260, December, 1944.

A good summary of principles underlying the use of films for discussion, with a few illustrative titles and the ways in which they can be used.

### LIBRARIES AND FILM DISTRIBUTION

- **Possible Development of Film Service through Collaboration of Schools and Libraries**—William Porter Kellam, Librarian, West Va. University—*West Virginia School Journal*, 73:14 February, 1945.

The local library and school system should help to distribute educational motion pictures, much as books and other materials are now being circulated. A state university cannot do the job alone.

For a state such as West Virginia, the author imagines a situation in which local, county and regional film-lending services are made available. In the future West Virginia there is a citizenry that is able and willing to be taxed for adequate support of schools, libraries, museums, playgrounds and other cultural services. As a result there is a large public library in each of the larger counties. A bookmobile goes out to every school and community bringing weekly supplies of new books and films. Projectors are loaned to those organizations that have not bought their own. Films are provided by librarians who suggest the right film for the right occasion. Bookings are made by telephone, delivered by bookmobile or mailed. Then there are fortnightly film forums in library buildings. But these are all possibilities for the future!

### OTHER VISUAL AIDS

- **Still Pictures Tell a Story**—Chet Ullin, Assistant in Visual Education, Seattle—*Nation's Schools*, 35:52 March 1945.

Teaching materials were prepared on the fisheries re-

(Concluded on page 154)

# Brilliant Illumination WITH THE RCA PROJECTOR

**Efficient** projection performance is assured in classroom, assembly hall and school auditorium because the light system is correctly engineered.

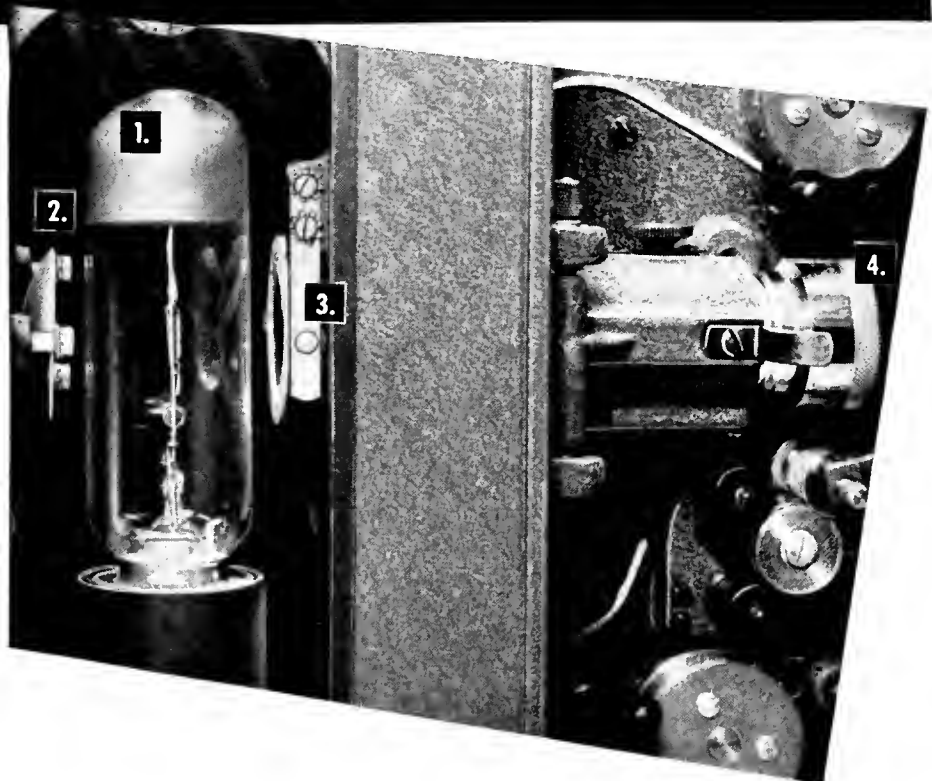
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**1.** Any standard 750- or 1000-watt Lamp with medium pefocus base can be used.

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**4.** A fast two-inch F1.65 Projection Lens is standard equipment. All air-glass surfaces are coated, increasing picture brilliance and contrast.



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ing to prevent hot spots; lower film-loop adjustable while in operation; theatrical framing.

**Availability:** Because of military demands, these new RCA projectors are not available now for civilian use. But investigate the new RCA projector before you plan postwar purchases for your school. Write: Educational Department 43-24F, RCA Victor Division, Radio Corporation of America, Camden, N. J.



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sources of the Pacific Northwest. They included a film in color and black-and-white; kodachrome slides; and black-and-white photographs. The non-projected aids (the photographs) were arranged for display on large panels with accompanying diagrams and captions.

These materials may be used as follows:

1. Motion pictures and selected color slides or photographs used in the exploratory stage.
2. Motion pictures shown for a view of the whole subject before the various parts are studied.
3. Individual research carried on with the still pictures and stereograph.
4. Group discussion may be held during the presentation of the slides and pictures.
5. A motion picture may be shown to summarize the unit.

- **Filmstrips in the Middle East**—David Wood—*Sight and Sound*, (British Film Institute publication), 13:87 January, 1945.

An interesting account of the use made of OWI filmstrips when adapted for Arab and Palestinian audiences. They find filmstrips much better than motion pictures because the leader can control the tempo of the images and can read or relate the commentary.

#### RADIO AND TELEVISION

- **Television as an Educational Force**—Worthington Miner, CBS, New York—*Indiana Teacher*, 89:155 February, 1945.

The possibilities of television for education are limitless, now that color may be transmitted and images may be shown greatly enlarged for group viewing. In many ways television holds out a promise for a realistic type of experience that even color motion pictures lack. There is the actuality and the intimate, informality of a telecast that come closest to the real experience.

For education, the author visualizes programs as the following: an art exhibit currently held in Moscow; a display of new furniture models from the Amana Society in Iowa; jet-propelled planes in action; historical biography dramatized; regular programs showing artists at work; musical programs with important and interesting visual backgrounds or accompaniments; special programs put on for a school system within a city or county or state.

- **Television in Education**—Rohama Lee—*Film News*, 5: No. 10 p. 3 December, 1944.

A summary of the current status of television broadcasting in the United States, and a plea for greater expansion as soon as feasible. In Great Britain, television had been developed by 1939 to the point where theaters were using it to show sports events, and modern apartment houses had built-in sets for each tenant.

- **Tools for Learning: Audio Education**—Max U. Bildersee, supervisor radio education, N. Y. State Education Department—*New York State Education*, 32:197 December, 1944.

Four definite purposes may be served by radio in the elementary classroom: to motivate interest; to present information; to summarize or follow-up; and to entertain.

Other audio aids that may be effectively related to the curriculum are phonograph records, school-made recordings and transcriptions of radio programs.

- **FM for Education**—by William Dow Boutwell—published by the U. S. Office of Education, 20 pp. illustrated. Available from the Superintendent of Documents, Government Printing Office, Washington 25, 20 cents.

This bulletin, illustrated with photographs, charts, and diagrams, gives suggestions for planning, licensing and utilizing FM radio stations owned by school systems, colleges and universities. Five FM channels have already been allocated to schools by the Federal Communications Commission, and educators have petitioned for ten more.

#### TEACHING GUIDE

- **White Flood: Film Guide**—Helen Eagle Glannon, Newark, N. J.—Educational Film Library Association, 45 Rockefeller Plaza, N. Y. 20 11p. 50c 1944.

This guide provides exactly the type of background material a teacher would want in using so beautiful a motion picture as *White Flood*, the story of glaciers. The mood and rhythm of the film's pictures and musical score are the outstanding characteristic of the subject. It is inevitable that further information will be wanted after seeing it, and for the casual observer this guide offers excellent material. Further knowledge of glaciers and the origins of the world should be explored in greater detail through books and other media. An excellent reading list is provided in this guide. This brief booklet is a pattern of a useful teaching guide that may well be applied to other films.

#### PERIODICALS

- **Film World**—Non-Theatrical Film Magazine, 6060 Sunset Blvd., Hollywood 28, Calif. vol. 1, no. 1. February, 1945.

This trade journal for 16mm. film producers and distributors plans to serve as a clearing house for new developments and future trends.

The first issue resembles other trade journals of the 35mm. industry, with clipped phrases announcing headline news. "Bean New Publisher of Educational Screen"; "School Field Looms Big in Survey" (returns show 15 new companies planning production of postwar sound projectors); "March of Time Invades 16mm. Field with Big Film Program", and so on.

There is a section devoted to brief descriptions of new films, and one that charts the production activities of various companies.

- **Russia—a Building America** unit, issued by the Department of Supervision and Curriculum Development of the N. E. A., 2 West 45th St., New York 19, N. Y.

Numerous maps, charts, and photographs, and a simply-written text enable this unit to present a clear and vivid picture of both the old Russia and the new. Sections describe the Russian people and the land in which they live, and give a concise history of life under the Tsars and the events leading up to and following the Bolshevik revolution. Briefly described are the governmental structure of the USSR, the role of the Communist Party, education, agriculture, industry, and trade under the Soviets; the achievements and failures of the Five-year plans, and a description of daily living in the Soviet Union. A concluding section points out similarities between the USSR and the U. S. but emphasizes differences that must be understood if the cooperation established to win the war is to develop into cooperation for lasting peace. A useful "balanced" bibliography is included in the unit.

#### SOURCES OF INFORMATION

- **Educational Film Catalog**—Dorothy E. Cook and Eva Rahbek-Smith, ed.—H. W. Wilson Co., N. Y. \$3.00 a year.

A revised edition of the standard film source book includes the publication of 9 issues annually, with a bound volume including Title List giving only basic information; part 2 is a selected, classified list with annotations; part 3 is a subject index for part 2.

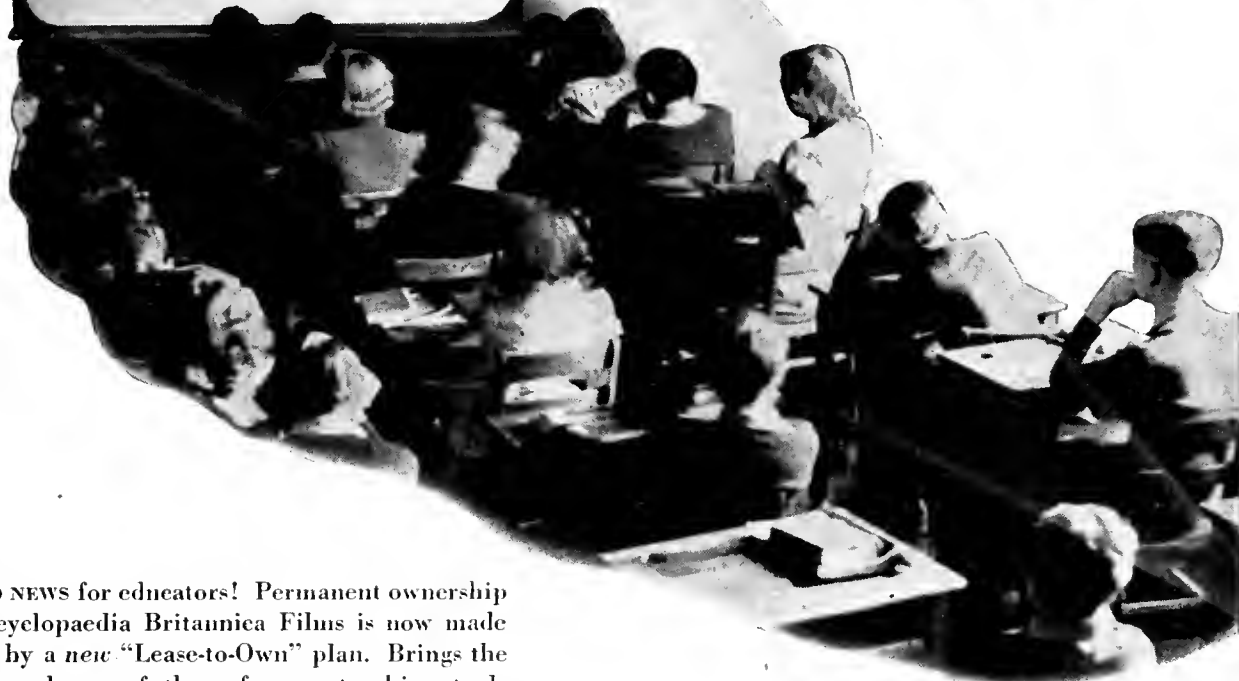
- **Business Education**—edited by Margaret G. Cook, Librarian, New Jersey State Teachers College, Montclair, N. J. 75 cents must accompany order (no stamps accepted). 45 pp. mimeo. 1944.

One of the latest compilations in the series of teaching aids prepared by this educational institution—listing sources of charts, exhibits, field trips, films, slides and filmstrips, games, maps, phonograph records and transcriptions, pictures, posters, and publications dealing with business education.

Chapter headings are "General Information," "Junior Business Training," (31 pages) and "Commercial Subjects" (12 pages).



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## Bigger Film Program For the Seventh War Loan

THE Seventh War Loan has been set for May 14 to June 30. The over-all quota—corporate and individual—is 14 billion dollars, the quota for individual bond sales the biggest in the history of the War Bond Drives—7 billion dollars with 4 billion in E Bonds alone.

Sales in the Sixth War Loan Drive totaled \$21.6 billions or 54 per cent over the quota. In recognition of the valuable contribution that the 16mm Industry made to the success of that Drive, J. Edward Shugrue, Director of the Motion Picture and Special Events Section of the War Finance Division of the U. S.

Treasury Department, has created a Publicity and Promotion Department headed by Max E. Youngstein, formerly Assistant Director of Advertising and Publicity for 20th Century Fox, and Co-ordinator of Advertising, Publicity, and Exploitation for the 35mm Film Industry during the Sixth War Loan. The preparation of promotion material for 16mm films is one of the most important functions of this new department. Merriam H. Holtz continues as Special 16mm Consultant to the War Finance Division.

Mr. Shugrue has announced that the use of 16mm films in the Seventh War Loan will be intensified and expanded more than ever before, and that the films selected will be the most effective to date. The experience gained in the Sixth War Loan has been used to produce a well-rounded 16mm film program that will appeal to the school audience, the industrial type of audience, and the mixed audience. It is indicated that there will be eight to ten short subjects of from fifteen to twenty minutes each, and several 2½-minute "impact" trailers, made available to the Treasury Department by various branches of the Armed Forces.



The first prints are being sent to 16mm distributors this month.

The list of films includes three short subjects from the U. S. Navy which have been prepared from hitherto unreleased combat material, entitled *Remember These Faces*, *Midnight*, and *My Japan* (tentative title), and six "impact" trailers: *This Could Be America*, *The Voice of Truth*, *Iwo Jima*, *Back Home*, *Time for Sale*, *Mission Completed*. The Coast Guard is making available a two-reel picture, *The Story of a Transport*, and possibly a nine or ten-minute short on *Iwo Jima*. *D-Day Minus One* (running time 20 minutes) is to come from the Army Air Forces, and the Army Ground Forces will supply *Action at Anguar*.

Russian footage is being screened for the purpose of securing a film to show what our Russian Allies are doing with the material we are shipping to them on Lend Lease. Prints of a 3½-minute War Bond Trailer titled *Your Future Security*, produced by the Department of Agriculture for the Treasury, have been shipped to that Department's film depositories with the idea that these prints be attached to Department of Agriculture films which are now widely distributed in farm areas. This film is designed for farm audiences.

A dramatic picturization of bonds in action, as they help to win the war and secure the peace, is unfolded in the new War Finance Division short subject entitled *Mr. and Mrs. America* (running time 12 minutes). Action shots from the battlefronts illustrate the power of Bonds as a weapon of war. In the latter half of the film, attention is directed to the War Bond's role in the post-war world—how regular Bond purchases will assure new opportunities, homes, education and other benefits for post-war security. Appearing in the film are President Roosevelt, Secretary Morgenthau, Eric Johnston, Phillip Murray and William Green, each of whom emphasizes the importance of buying and holding War Bonds.

(Continued on page 158)



Two scenes from "Mr. and Mrs. America" illustrating war in the Pacific.



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## **SWISS FAMILY ROBINSON**

(Thomas Mitchell, Edna Best, Freddie Bartholomew)

This screening of a beloved world classic has captured all the charm, engaging humor and excitement of the original. It's all there—the rebellious family taken by idealistic father from decadent London life to colonies, the ship-wreck by tidal wave, the escape to an uncharted isle on a raft of barrels, the hidden treasure, the house in the tree-tops, the fun and fear with wild animals—and all the other exciting and delightful adventures.

## **LITTLE MEN**

(Kay Francis, Jack Oakie, George Boncroft)

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**National 16mm Seventh War Loan Committee**

Officers for the National 16mm Sixth War Loan Committee were re-elected to serve for the Seventh. They include Horace O. Jones, Victor Animatograph, Chairman; Murray Goodman, Castle Films, Secretary; and Thomas Brandon, Brandon Films, Treasurer.

**Executive Committee**

Henry E. Childs, Visual Instruction Section, Public Schools, Providence, R. I.

Eric Haight, Films, Inc., New York, N. Y.

Harry Kapit, Walter O. Gutlohn, Inc., New York, N. Y.

William H. MacCallum, Modern Talking Picture Service, New York, N. Y.

Frank Rogers, Jr., Ampro Corporation, Chicago, Ill.

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Wells Alexander, Distributor's Group, Inc., Atlanta, Ga.

B. A. Aughinbaugh, Supervisor of Visual Education, State Department of Education, Columbus, Ohio.

Camilla Best, Division of Audio-Visual Aids, Public Schools, New Orleans, La.

O. H. Coelln, Jr., Business Screen, Chicago, Ill.

Bruce A. Findlay, Supervisor Visual Education, Board of Education, Los Angeles, Cal.

John Gunstream, Director of Radio and Visual Education, State Department of Education, Austin, Tex.

John R. Hedges, Bureau of Visual Instruction, State University of Iowa, Iowa City, Ia.

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William F. Kruse, Bell & Howell Company, Chicago, Ill.

L. C. Larson, Educational Film Library Association, Indiana University, Bloomington, Ind.

Richard O'Neil, Visual Education Service, Inc., Boston, Mass.

J. A. Rorer, University of Virginia, Charlottesville, Va.

A. Wertheimer, Radiant Mfg. Co., Chicago, Ill.

Bertram Willoughby, Ideal Pictures Corp., Chicago, Ill.

Col. H. L. Winton, Movie Makers, New York, N. Y.

Edward J. Mallin, State War Council Albany, N. Y.

Richard B. Sealock, Director War Film Service, Public Library, Gary, Ind.

Donald P. Bean, Educational Screen, Chicago, Ill.

Russell C. Roshon, New York, N. Y.

George Adde, UAW - CIO, Detroit, Mich.

Milt D. Campbell, American Legion, Indianapolis, Ind.

Three meetings of State 16mm War Loan Chairmen were called this month—one in New York April 11-12, representing eighteen states; one in Chicago April 13-14, representing eighteen other states, and another in Portland, Oregon, April 16-17 for thirteen states.

## Experimental Research in Audio-Visual Education

By DAVID GOODMAN, Ph.D.

Title: CHILDREN'S PREFERENCES FOR TRADITIONAL AND MODERN PAINTINGS

Investigator: ELIAS KATZ, Ph.D.

Completed Columbia University, 1944

**Purpose**

To determine elementary school children's preferences for traditional paintings as compared with modern paintings. Although children's preferences for paintings are one factor which must be considered, other factors must also be taken into account. Among these are (1) the fundamental art values which art teachers are striving to inculcate in all children; (2) shifts in standards of "acceptable" art (in recent years, this trend has been in the direction of the greater acceptance of modern paintings) (3) individual differences among children in their interests, and level of art appreciation; (4) attitudes of school administrators towards the modern movement in art; (5) appropriate methods of teaching art appreciation, etc. These varied and changing considerations indicate some of the complexity of the problem. Only when all these sub-problems have been studied, and their results integrated, can there be a completely satisfactory solution to the general problem of the selection and use of paintings for picture study in the elementary schools.

**Previous Investigations**

A survey of eleven previous studies of children's preferences for paintings has shown that (1) there has been a growing interest in recent years in the whole problem of elementary school children's preferences for paintings; (2) most of the studies have been limited to preferences for subject matter in paintings; (3) investigations have proceeded on an individual basis, without any coordinated approach; (4) certain specific findings as to children's preferences for subject matter at various age levels have been reported by different investigators; and (5) these studies have been limited by such factors as inadequate statistical treatment and contradictory evidence. By combining the results of some previous studies, it would seem that, in

the elementary school, original differences in preferences for paintings at lower age levels tended to become less and less as children grew older.

**Procedure**

In this study, children's preferences for traditional and modern paintings were measured by means of an original test, in which two types of paintings were used. Traditional paintings were selected from the Elementary Art Syllabus and Course of Study of a large public school system. These were paintings of a traditionally "accepted" type, Italian, Dutch, French, and German Renaissance paintings. Eighteenth Century English portrait paintings, and some Nineteenth Century American academic paintings. For the most part, these paintings have been widely recommended for picture study in elementary schools.

Modern paintings used in the test were the best available examples of modern painting from the schools of Impressionism, Post-Impressionism, Cubism, Expressionism, as well as contemporary American and Mexican paintings of the social scene. For the most part, these paintings have not been recommended for picture study in the elementary schools.

In all, 64 pairs of paintings were selected, each pair composed of one traditional painting and one modern painting similar in subject matter. Each pair was submitted to eleven competent judges, and was included in the test if approved by a majority or more of the judges. On the average, there was 84.2 per cent approving of all the pairs by all the judges. Color reproductions of the approved pairs of paintings were photographed in Kodachrome, and mounted in pairs in 2"x2" lantern slides. This made it possible to obtain reactions to a pair of paintings simultaneously, and removed the distracting influence of extraneous factors.

The test was administered by the writer to 2,437 boys and girls in the Second Grade through the Sixth Grade in five schools, from November, 1940, through January, 1941. Three of the schools were New York City public schools, one was a New Jersey township public school, and one was a private progressive school in New York City. Each school was characterized by a different socio-economic level, with variations in location, size, cultural background, and intelligence level of the children. It was thus possible to investigate the variation among preferences

(Continued on page 160)



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which might be attributed to differences between the schools.

The testing procedure was developed and standardized through preliminary experimentation. This included standardization of verbal directions, as well as physical conditions for showing the paintings, and securing quantitative reactions to them.

### Conclusions and Implications

1. The test of preferences for traditional and modern paintings in this study gave evidence of validity and reliability.

a. Validity was demonstrated by the high consensus of agreement (84.2%) among eleven competent judges with respect to all items in the test, and by the power of the test as a whole, as well as individual items in the test, to differentiate among the children when grouped by grade, sex, and school.

b. Reliability was estimated both by re-testing and by odd-even correlation, the coefficients averaging between .75 and .80.

c. As a valid and reliable measuring instrument, the test in its preliminary form provided quantitative estimates of the nature of any changes in children's preferences for traditional and modern paintings at the elementary school level. With appropriate revisions, the test's validity, reliability, and range of usefulness could be extended to a point where it might aid in studying preferences for other forms of art, at different age levels, at different socioeconomic levels, etc.

2. The results of the test indicated that, in general, the elementary school children in this study preferred traditional paintings to modern paintings, in a ratio of about three to two. Since most of the paintings which are recommended for picture study in the elementary schools, as well as most of the paintings with which children come in contact outside of school, are of the traditional type, it is not surprising that traditional paintings were in general more preferred than modern paintings. What should be kept in mind, however, is the relatively small margin (three to two) by which traditional paintings were in general preferred to modern paintings. This would seem to indicate that paintings which adults generally believe that children should be taught to like (that is, traditional paintings) constitute only in part the paintings which children themselves actually do like. Indeed, in sixteen out of sixty-four individual pairs of paintings, all the children preferred the traditional painting less than the modern painting. This discrepancy between adult standards and children's preferences has been noted by other investigators.

3. Preferences for traditional paintings increased from the Second Grade through the Sixth Grade.

4. The lower the grade level, the greater the preference for modern paintings as compared with traditional paintings.

5. It is probably just as true at the elementary school level, as has been suggested for the secondary school level, that "... a frequent reason for failure to develop appreciations is that the content of a course is determined by purely adult standards ..."

6. The shift in preferences from modern paintings towards traditional paintings with increasing age may be interpreted as indicating that as children get older, they gradually acquire adult standards of taste, until their original spontaneous liking for modern paintings has been overlaid with "a borrowed standard."

7. The results of the test indicated that preferences for traditional paintings as compared with modern paintings tended to become somewhat stabilized in the Fifth Grade and Sixth Grade, since there was no statistically significant difference between the mean preferences scores of these two grades.

The results of the test indicated that the variation among children's preferences for traditional and modern paintings may be attributed to differences between the schools. Among the many factors which may have accounted for

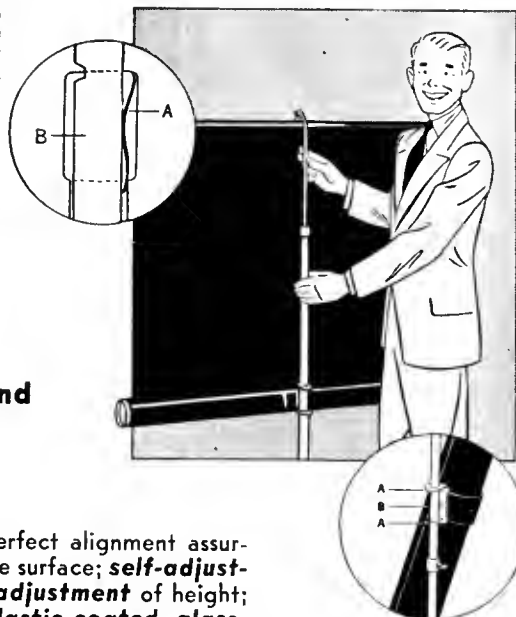
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these differences between the schools were (a) differences in age from school to school, (b) differences in I. Q. from school to school, (c) differences in picture study instruction within each school, (d) differences in the socio-economic status (home environment) of children within each school.

9. In general, where the subject matter of the paintings was portraiture, the traditional painting in the pair tended to be preferred more than the modern painting. Where the subject matter was landscape, the modern painting in the pair tended to be preferred to the traditional painting.

10. In general, girls preferred the traditional painting more than boys did, where the subject matter was portraiture, while boys preferred the traditional painting more than girls did, where the subject matter was landscapes.

### QUESTION BOX ON FILM PRODUCTION

**QUESTION:** Please describe any or all the possible methods one could employ to eliminate the annoyance as well as the embarrassment caused by film breaks during public screening.

**ANSWER:** The first thing to do with any film that is to be projected before an audience is to preview it. Any weak spot or complete break will show up in time to avoid the embarrassment you speak of. If the film is too long to be previewed, a quicker method of inspection could be made by running the film on the rewind machine. During this process it is a good idea to keep the edges of the film between the thumb and index finger. Broken or torn sprockets can thus be discovered in time and mended.

If your own splices come apart, they may be due to many causes. The splices or any part of the film itself may become brittle and break, if the film is kept in too warm or too dry

an atmosphere, a change in climate to a cooler spot in the room may restore the film to a healthy condition.

The splicing fluid may have become too thick. This is due to evaporation which takes place every time the cover is removed from the bottle. This change in the viscosity of the fluid renders it less effective as a binding material. I suggest that you use the smallest size bottle for your film cement, thereby removing the opportunity for this liquid to reach the dangerous old age.

In preparing the film for splicing be sure to remove the entire emulsion from that part of the film which is to be covered with cement. The smallest bit of emulsion left on the film base will prevent the perfect welding together of the two parts. Before applying the film cement be sure that the film base has been thoroughly dried. Water will weaken the splicing fluid, and sooner or later will cause the splice to come apart.

If there is a film tension control on your projector it pays to become its friend and learn exactly the amount it will stand before it gets temperamental and starts to chew and maul the film. Proper lengths of film loops while threading the machine also keeps the projector in good humor.

In spite of all these precautions "gremlins" still find a way of sneaking into a film performance, and playing havoc with the projectionist's nerves. To reduce the time lost during these unfortunate interruptions it is worth investing in a second pick up reel and to keep it on hand during public performances. Should a break occur, the broken end of film from the supply reel can easily be attached to this second pick up reel in less time than it takes to make a splice. If a second pick up reel is not available a piece of scotch tape or a narrow strip of gummed paper can be used to make a speedy, temporary splice.

DAVID SCHNEIDER

Evander Childs High School, New York City

# Teacher Committee Evaluation of New Films

L. C. LARSON, Editor  
Ass't Prof., School of Education  
Consultant in Audio-Visual Aids  
Indiana University, Bloomington

Assisted by CAROLYN GUSS  
and ELIZABETH MEANS  
Extension Division  
Indiana University, Bloomington

## South Chile

(Office of Coordinator of Inter-American Affairs, 444 Madison Avenue, New York City) 18 minutes, 16mm sound. Produced by Julien Bryan. Apply to distributor for rental sources and terms governing purchase.

The film opens with a map of the southern hemisphere superimposed on the northern. Animation is used to show the route of Magellan on his round-the-world voyage. A map of South America is followed by a map of Chile with its 2600 miles of shore line. This introductory sequence closes with scenes of southern Chile—its mountains, glaciers, lakes, and plains.

Life among the Araucanian Indians is depicted through scenes of their primitive spinning and weaving, thatched houses, the rain dance, unique grave markers, and woman's headdress composed of hundreds of tiny silver coins. The commentator explains that these people have been gradually driven farther south until by a treaty of 1883 certain sections were turned over to them for a permanent reservation.

The third sequence deals with physical features of the country. High mountains, immense glaciers, turbulent streams, scenic lakes with modern lodges vouch for the claim that here are American Bavarian Alps that may rival former European tourist attractions. Picturization of burned timberland due to volcanic action, hauling of logs by teams of oxen, and the sawing of these logs by electrically driven machinery is supplemented by the commentator's stating that almost half of Chile is covered by timber which has not been exploited due to primitive transportation.

Next is shown the activities of the people on the island of Chiloe where the potato thrives and is the chief export. This is followed by scenes of the worst weather in the world—that on the southwestern coast of Chile. The high mountains protect the eastern part and thus effect livable conditions.

The film closes with scenes of the sheep raising industry. Here are pictured the city of Punita Arenas where the wool is exported, immense pastures with literally hundreds of thousands of sheep, the shearing by highly skilled workmen, grading which is done by experts brought from England, machine baling of wool, the dipping of sheep into creosote baths, and the housing and feeding of the workmen.

The closing part shows additional views of this country's unusual scenery and the statement that this is one of the world's few remaining frontiers.

**Committee Appraisal:** An interesting and informative film on the physical features of South Chile and the extent to which the Indians and other peoples are beginning to take

advantage of not only their own potentialities, but also the available resources. The skillful teacher will wish to use the film for studying not only the preceding points but also for the contrast between a primitive and a modern civilization. The film should be useful for student and adult groups interested in both the physical and economic geography of South Chile.

## Action

(British Information Services, 30 Rockefeller Plaza, New York City) 10 minutes, 16mm sound. Produced by British Ministry of Information, London, England. Apply to distributor for terms governing purchase or rental.

Emphasizes the importance and benefits of games that provide training and exercise in discipline, strength, and alertness.

Introductory scenes show some children and adults enjoying games while others because of lack of opportunity or shyness never play at all. Numerous shots of cricket, soccer, rugby, and rowing demonstrate that games help people work together, teach them strategy and tactics, and accustom them to working under difficulties.

Following are views of coaches on playing fields instructing players in javelin throwing, cricket, medicine ball, boxing, wrestling, tennis, swimming, water polo, and dancing. The narrator points out that in each of these sports there is fun and that the benefits include good health, discipline, and coordination.

Next, young people are shown going to youth centers where they select the type of recreation which appeals to them. The activity and coordination required in various games are compared to the requirements of several jobs—the boy pedaling a bicycle to the man operating a treadle, the boy running to catch a ball to the brakeman running to jump on a train, and the boy wrestling to the man unloading freight.

In summary the commentator states that games increase fleetness of foot, neatness of hand, quickness of eye, the power of concentration, initiative, resourcefulness, and drive.

**Committee Appraisal:** An excellent film portraying the British recognition of the importance of an organized, recreational program for youth during wartime. The film medium is used successfully to portray the participant's keen enjoyment and complete absorption in the games. An effective film for showing the contributions of organized play to the individual's health and morale, and general physical fitness. Should be useful for physical education and recreational groups on the secondary, college, and adult levels.

## The Scout In The Forest

(Boy Scouts of America, 2 Park Avenue, New York City) 26 minutes, 16mm sound-color. Purchase price \$125. Apply to producer for rental sources.

This film presents the contributions of the Boy Scouts of America to wise forest management through their efforts in improvement cutting, planting, and conservation.

The opening sequence of the film by means of scenes of forests and commentary indicates such values as an opportunity for adventure and life in the wilderness, wood products, the habitat of wild life, and vocational opportunities for a large number of men employed in various phases of the lumber industry.

The major portion of the film is devoted to the basic principles of forest management among which the first illus-

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*



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trated is improvement cutting. Scenes show that the trees marked for removal and later removed should include dead trees, crooked trees, shade or wolf trees, forked trees, and crowded trees. The "before" and "after" of correct tree cutting is demonstrated through wash drawings.

As the commentator states that for more than three decades the Boy Scouts have been planting trees, the film shows a Scout camp in Macon, Georgia, which because of a planting program begun thirty or forty years ago is now able to cut one-half million feet of lumber per decade and yet be surrounded by trees. The procedure and principles of good planting are shown in detail.

The film lastly treats fire as the single greatest enemy of forests. The role of the Scout in combating and preventing forest fires is depicted in scenes showing trained Scouts fighting fires, using caution in making and extinguishing camp fires, breaking matches in two before throwing them away, and cooperating with fire wardens employed by the federal government.

**Committee Appraisal:** The film in its portrayal of the work of the Scouts in the conservation of forests demonstrates the kind of a program necessary for the maintenance of this important national resource. The committee felt that one of the strong points of the film was the skillful organization and treatment of content for effective teaching. Highly recommended for use not only by Scout troops, but also by elementary, secondary, and adult groups interested in wise forest management.

### Grow Your Own

(United States Department of Agriculture, Extension Service Washington, D. C.) 20 minutes, 16mm sound. Apply to producer for a list of depositories and terms governing purchase.

This film deals with the problem of raising a garden—planning, planting, cultivating, and harvesting—and emphasizes the basic rules of successful gardening.

The picture begins with gray-haired John Smith studying the seed catalogues and plotting his next spring's garden on paper. The final selection of seed, however, is left to Mrs. Smith for she best knows the family appetites. Later Mr. Smith collects the tools and materials needed and sees that all are in working condition.

The actual making of the garden covers the essential facts of good gardening—the preparation of the soil, different methods of fertilizing according to the type of soil enrichment selected, the laying off of rows and planting of seed, transplanting of plants, watering, cultivating, and control of insect pests by chemical dust baths.

Gardener Smith tired by the unusual exercise in the hot sun, takes a nap. During this time he dreams of the growth of his garden and slow motion photography depicts the gradual unfolding of the embryo and its development into the sturdy plant.

The last sequence deals with the essential "don't's" exaggerated to drive home the facts portrayed without which the gardener's efforts would prove fruitless. "And don't forget" the narrator adds, "these gardens are worthy of serious thoughts. There are millions of them scattered across our land, with millions of gardeners."

**Committee Appraisal:** A timely and helpful film on home gardening presenting the basic rules of gardening in a simple but nevertheless thorough manner. Humor is occasionally used to advantage to emphasize the more salient points. Teachers will be interested in checking on the student reaction to the exaggerations used to review the "don'ts." The committee questioned both the relevance and the effectiveness of the dream sequence. Unanimously recommended by the committee for use in intermediate grades through high school and adults and some even felt it could be used on the primary level.



# News and

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## Summer Project at Occidental College

Notable as a joint attempt of educators, radio people  
and motion picture people to study the possibilities of  
wider and improved classroom use of motion pictures,  
records and radio, an experimental project in audio-  
visual technique will be undertaken next summer at  
Occidental College, Los Angeles, California, according  
to an announcement by Dean Arthur G. Coons. Only  
teachers and qualified persons will attend the project,  
which will be in the nature of a seminar and workshop.  
General direction will be by a board of 18 heads of  
visual education in California school systems, together  
with technicians from radio and motion picture studios.  
Actual leaders are expected to be Lt. Comdr. and  
Mrs. Francis W. Noel.

Proximity of the studios and the unusual attention  
accorded audio-visual education in Southern California  
schools make this area unique in its opportunities for  
leading post-war development, says Dr. Coons. Need  
for the revision of old audio-visual techniques has been  
emphasized by the Army and Navy's success in the  
training of combat personnel through newer methods.

Reports of findings made during the summer will be  
sent to the American Council on Education for the  
possible use of schools throughout the country. Methods  
evolved, however, will be tested on local school children  
before they are released for use in other areas.

## Photographic Industry Coordinating Committee

At a conference called by the special advisory com-  
mittee appointed some months ago by the Photographic  
Manufacturers and Distributors Association, represen-  
tatives of nine trade and professional associations met  
in Chicago on March 15, 1945, to form a provisional  
Photographic Industry Coordinating Committee. This  
Committee represents the first serious effort to unite all  
elements of the photographic field into a single service  
unit that will function in the best interests of all. The  
participating groups included the Allied Non-Theatrical  
Film Association, Biological Photographic Association,  
Educational Film Library Association, Master Photo  
Finishers and Dealers Association, Microfilm Group,  
(now being formed) National Association of Film  
Producers for Industry and Education, National Asso-  
ciation of Visual Education Dealers, National Photo-  
graphic Dealers Association, Photographic Manufac-  
turers and Distributing Assoc., Visual Equipment  
Manufacturers Council.

The objectives of the new committee were defined  
as follows:

The Photographic Industry Coordinating Committee  
shall endeavor to foster, enrich and develop the mani-  
fold services of the photographic industry to society.  
Toward this end it shall collect experiences, information  
and scientific data from all available sources and dis-  
seminate this knowledge to all fields in which photo-  
graphy is being or can be used.

# Notes

It shall promote cooperation with and between organs of industry, government, education, commerce and the public generally, and rally maximum support for causes that involve the common welfare.

It shall serve as a channel of co-ordination between all affiliated national trade and professional associations in any way connected with the photographic industry, providing when possible for periodic over-all meetings at which the various elements, now so effectively organized in their own proper trade and professional associations, may get together for the furtherance of their broader interests.

Joseph Dombroff, president of the PMDA, was elected provisional chairman, and secretaries of five of the attending groups were designated as a provisional secretariat: William F. Kruse, ANFA; Miss Avis Gregersen, BPA; L. C. Larson, EFLA; Bernard A. Cousino, NAVED; Wilfred L. Knighton, PMDA; Selwyn Schwartz, NPDA; O. H. Coelli, VEMC. Mr. Knighton will serve as provisional secretary of the committee until organization is complete. Committees were appointed to formulate objectives, recommendations concerning membership qualifications and organizational procedures, legal counsel, finances, and general activities. Reports and recommendations of the committees will be acted upon finally at another meeting to be held in New York City between May 14 and June 1.

## CIAA to Expand Literacy Film Program

Preliminary experiments with literacy films—especially designed to test the use of motion pictures in helping to teach illiterates to read—indicate that such films can be utilized with much success for this purpose, as well as for teaching the basic facts of personal health.

Special health and literacy films used in these demonstrations were planned and developed by various departments of the Office of the Coordinator of Inter-American Affairs, in cooperation with educational specialists from the other Americas, and with the Disney Studios in Hollywood.

Departments of the Office of Inter-American Affairs particularly concerned with the production of these health and literacy films are the Department of Basic Economy, responsible for the administration of inter-American cooperative health, sanitation, and food supply programs; the Education Division, which carries out similar cooperative programs in education; and the Motion Picture Division, concerned with the advancement of information about the American hemisphere through motion pictures.

The actual experiments were conducted with groups of adult illiterates in Mexico, Honduras, Ecuador, and in Spanish-speaking localities of the Southwestern United States.

Results of these first exploratory experiments show that film-taught illiterates gained almost equally in health information and reading ability, when com-

## The Treatment of JUVENILE DELINQUENCY



**TWO NEW  
16mm SOUND FILMS**

## CHILDREN of the CITY

Produced by the British Ministry of Information. Portrays the social origins and causes of juvenile delinquency in over-crowding the slum areas; the remedies advocated are the provision for play-centers and youth clubs, and the organization of all such activities as gives a healthy outlet to childhood's energies. An especially timely and useful film for many organizations in this country which are faced with similar problems.

3 reels .....Sale Price \$33.00  
30 minutes .....Loan 1.00

## HOUSING IN SCOTLAND

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**16MM Educational Sound Film Library Sale and Rental**

Depositories for films of Office of War Information, Inter-American Affairs, British Information Services, and U. S. Office of Education.

**FILM PREVIEW**  
 1504 Hennepin Ave. Minneapolis 3, Minn.

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pared with teacher-instructed illiterates, and consequently, that the films can be successfully used as teacher aids. They further suggest that for the best educational results, films and personal teaching should be combined, along with the use of other teaching media—filmstrips, flash cards and printed materials.

Altogether, four health films and four reading films were produced, with the literacy films dependent upon two of the health films for subject matter. The two fundamental health films are "The Human Body" and "The Unseen Enemy". The two supplementary health films concern malaria and tuberculosis. Two of the four reading films concern the experiences of Jose, a young farmer, in building up physical vigor, endurance, and personal health. The other two are devoted to the experiences of another young farmer, Ramon, who drinks polluted water and thus becomes the victim of the unseen enemy—bacteria.

In view of their potential usefulness as educational tools for combatting illiteracy and in promoting personal health, a new series of films is being projected. These new films will involve a longer period of instruction, and they will be guided in their production by the facts learned from the preliminary demonstrations and the recommendations of the experimenters. Additional health films also will be produced.

The films to teach literacy will be used in conjunction with a variety of other basic films; incentive films which show the benefits of literacy; health films which show the benefits of cleanliness and balanced diet; agricultural and scientific films; and others.

**Young People's Film Study Club**

A Film Critics Club for young people, to explore the use of the film for the purpose of creating a better understanding among the peoples of the world, and to serve also as a forum for the discussion of topics relating to the film, and later, perhaps, as a student workshop for the production of films—is now being organized jointly by the Division of Education of the Philadelphia Museum of Art and the Division of Visual Education of the Philadelphia Board of Public Education.

An outgrowth of the vital role that films are playing today in providing essential instruction, entertainment, and information for countless millions of people the world over, the Film Critics Club is designed to give young people an opportunity to become more familiar with the many problems involved in film making and to enrich their appreciation of the film as a work of art.

Comprising more than 100 youngsters drawn from every senior high school in Philadelphia, the Film Critics Club will meet at the Art Museum on alternate

Saturday mornings from 10:30 to 12 noon, beginning February 26 through June 3. In direct charge of the organization of the project are E. M. Benson, chief of the Division of Education, Philadelphia Museum of Art and Paul E. Long, assistant to Dr. John T. Garman, director of Visual Education, Philadelphia Board of Public Education.

The meetings will be devoted in part to discussions relating to the films included in the Art Museum's current free film program *This Is Your World*—as well as to a critical evaluation of major Hollywood film releases.

Every possible facility—the advice and encouragement of the most distinguished authorities in the field, conference quarters, projection facilities, a lending library of books on the history of the film—will be placed at the disposal of the Film Critics Club. It is hoped that it will become a permanent organization dedicated to the task of creating a truly appreciative audience for fine films and to encourage the making of films that do justice to the genius and idealism of the American people.

**Priority Regulations on Equipment Eased by WPB**

The War Production Board has authorized manufacturers of restricted photographic equipment and accessories to fill non-military orders for less than \$500 without preference rating. Educational institutions, therefore, may now apply their MRO AA-2 priority rating on the purchase of equipment, the total of which does not exceed \$500. Prior to November, 1944, an MRO preference rating could only be extended to \$100 on purchase of photographic equipment. For anything above that amount, it was necessary to make application to the local WPB on a 1319 form.

Only high priority ratings will continue to get prompt delivery, orders bearing AA-1 rating being delayed thirty to sixty days, and AA-2 orders longer.

**Audio-Visual Education Meetings**

A Lake County Audio-Visual Conference is to be held the afternoon and evening of May 4 in the Senior Assembly of the Waukegan, Illinois, Township Secondary Schools. Dr. Stephen M. Corey of the University of Chicago will preside as chairman of the program, which has been arranged by Orlin D. Trapp, Director of Industrial and Visual Education. Speakers include W. A. Wittich, Lt. James W. Brown, USNR, William F. Kruse, W. Roger Zinn, Harry E. Erickson, and Carl F. Mahnke.



The Connecticut Audio Visual Association met in Stamford, Conn., Saturday, March 24. Talks were given on "A Librarian Looks at Audio-Visual Aids," "The Motion Picture Industry Views Audio-Visual Education," "The Sound Film Strip in Health Education." Many new films for the war effort were projected, as well as the new 16mm classroom version of *A Tale of Two Cities* (courtesy of Teaching Film Custodians.)

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OR  
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Dept. 17

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CIRCLE 7-7100

# Current Film News

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York 20, producers of many films recording historic events, recently was obliged to change a release because the war in the Pacific has raced so far beyond the most optimistic military schedules. A complete reel depicting the invasion of Luzon in the Philippines and the winning of Manila was almost ready for distribution when news came that the Marines had landed on Iwo Jima and spectacular battle action movies of the historic struggle were on their way to this country by air. It was at once decided that, for two reasons, the Philippines film story had to be delayed. One was that the motion pictures of the battle for Iwo were of too much importance to collectors of historic movies to be discarded. The other reason was that the need today for the conservation of film required that the two news stories be covered in one reel. Therefore, the film previously announced as a single-story *News Parade*, is now called:

**MacArthur Liberates Manila—U. S. Marines Capture Iwo Jima**, incorporating the complete story of each action with all their dramatic highlights intact.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, announce the following new 16mm. sound film releases:

**Children of the City**—30 min.—made by Paul Rotha Productions. It deals with juvenile delinquency and seeks to present in human terms, the British approach to the problem. Actual scene is Scotland, but the film may be taken as representative of the British attitude generally. It deals specifically with the subject by telling the story of three boys from 10 to 14 years of age, who are involved in a charge of petty larceny. The Juvenile Court in Edinburgh studies the history of each child with respect to background, home environment, parental influence, physical and mental attributes, to discover causative factors and recommend remedial measures. The film then points out that these boys are but three out of a whole generation which often nears the borderline between play and crime, a state of affairs accentuated by war. Over-crowded playgrounds, gangs of children playing in mean surroundings are shown as posing the real problem—the free out-of-school hours which are a large and important part of a child's life. The film ends on a constructive note in its advocacy of play centers and organized activities of all kinds.

BIS points out that although the film deals with juvenile delinquency, it does not attempt to exhaust the

subject. One aspect of the subject, for example—the problem of the teenage girl—is not touched upon at all.

**Housing in Scotland**—14 min.—explaining and describing the need for half a million new houses in Scotland, which is being met by plans and models of houses temporary and permanent, shown to prospective tenants.

**Air Battle**—8 min. No. 5 in "Act & Fact Series"—a thrilling account of the greatest air combat since the Battle of Britain. Allied fighters blast the Luftwaffe out of the skies on New Year's Day, 1945.

■ **COMMONWEALTH PICTURES CORPORATION**, 729 Seventh Avenue, New York 19, announce its exclusive 16mm. release of

**Leopard Men of Africa**—8 reels—filmed by Dr. Paul Hoefer, producer of "Africa Speaks." It is the photographic record of Dr. Hoefer's last expedition into the wilds of the African Congo, revealing countless fascinating and astonishing wonders of deepest Africa. Here are shown earthquake plants that forecast volcanic disasters, the seldom photographed Cheetah in closeup; a baby Dick-dick saved from a lion's jaw, sub-human monsters stalking their prey, antelopes that



dance, billions of "bomber locusts" deadlier than diving Stukas; and many more thrilling marvels.

■ **ATLAS EDUCATIONAL FILM COMPANY**, Oak Park, Illinois, has just completed the following two subjects:

**The Story of Magnesium**—a 40-minute production made for the Hills-McCanna Company of Chicago, who is distributing it without charge. The story of the miracle metal is told from the refining beds where it is taken from sea water, to the finished airplane parts produced in the Hills-McCanna foundry, with detailed treatment of mass production methods in the making of cores and molds. Several scenes are devoted to the laboratory, with microphotographs showing

the effect upon the metal of heat-treating, pickling, etc. Magnesium's outstanding quality—its lightness—is graphically illustrated.

**Seven Days Adventure**—16mm. sound and color, running 40 minutes—produced for the Georgian Bay Lines, Chicago, from whom it can be secured free. This subject presents historical information, commercial data and scenic wonders of the Great Lakes region. Starting with a tour of Chicago, the film moves on to Mackinac, Isle Royale, Houghton, Duluth, Detroit, Cleveland, Buffalo, and Niagara Falls, pointing out many interesting details.

■ **THE PRINCETON FILM CENTER**, Princeton, New Jersey, is distributing a new, two-reel color motion picture in 16mm. sound, produced for the Association of American Railroads. Title of this picture is:

**Life Line of the Nation**—portraying the extraordinary wartime job America's railroads are doing today, hauling more war goods, freight and passengers than ever before.

The picture which is available for a small service fee, makes a special appeal to adult service clubs, schools and colleges.

■ **DEVRY FILMS & LABORATORIES**, 1111 Armitage Ave., Chicago 14, has been appointed exclusive distributor of a new educational 16mm. sound film, titled:

**Ominous Arms Case**—3 reels—produced for the National Plumbers' Association by Pure Water Films, Inc. This is a highly dramatic subject designed for showing in connection with health programs. It depicts the hidden dangers from water-borne diseases which lurk in obsolete and worn-out plumbing installations. It is obtainable on a free rental basis.

## New Catalogs

The Eighth Edition of its 16mm. Sound Film Catalog has been issued by Post Pictures Corporation, 723 Seventh Avenue, New York City. New releases, in both feature pictures and short subjects, are included. Through illustrations and full descriptions the type, character and classification of each picture are made clear. Many of the films feature well-known stars such as Fredric March, James Cagney, Adolphe Menjou, Carole Landis, Joan Bennett, Roland Young, and others.

Post also releases many historical, travel, science, sports and religious subjects, and selected groups of westerns, cartoons, musical comedies and serials.

The catalog can be had free upon request from Post Pictures Corporation.

(Concluded on page 171)



# IT'S HERE!

## JANUARY

The January editorial of EDUCATIONAL SCREEN stated that, as soon as events indicated the approaching end of the war, the subscription price of the magazine would be increased.

## APRIL

The rapid conquest of the Ruhr, and the progress of our Armed Forces in the Pacific during recent weeks indicate that the plans for further expansion of EDUCATIONAL SCREEN'S publishing service to the educational world may be accelerated in the near future, so, effective

## JUNE 30

the regular subscription price of EDUCATIONAL SCREEN will be increased to \$3.00 in the United States; \$3.50 in Canada; and \$4.00 in foreign countries. The single copy price will be increased to 35c.

The present subscription price of \$2.00, \$2.50, \$3.00 will apply until that date. **(Former rates for two- and three-year subscriptions are discontinued effective with the publication of this announcement).**

Until June 30 old subscribers may extend their subscriptions at \$2.00 per year up to a maximum of 3 years.

New subscriptions will be accepted on the same basis, subject to the limitations imposed by present paper quotas.

### NOT A SINGLE SUBSCRIBER

complained about the announcement of the proposed price increase following the publication of the January editorial. Several subscribers wrote that they had always wondered how we could give so much for \$2.00. One reader volunteered the reassuring statement that the practical ideas in EDUCATIONAL SCREEN were worth ten times the subscription price!

### OLD SUBSCRIBERS AND APPROXIMATELY ONE THOUSAND NEW ONES

may save themselves the effect of this change up to a maximum of three years by filling in the enclosed blank and MAILING IT PROMPTLY.

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# AMONG THE PRODUCERS

## ITTC Expansion

George A. Hirliman, President of International Theatrical and Television Corporation, 25 West 45th St., New York, has announced the closing of two franchise deals whereby six additional 16mm. exchanges will be opened in Boston, New Haven, Portland (Maine), Memphis, New Orleans and Charlotte. These I. T. & T. branches were made possible through the closing of deals with Arthur Lockwood and Louis Gordon for the New England area, and with Wells Alexander and Russel McGee for the South. The latter will continue to operate the Atlanta office, and in addition to setting up exchanges in Memphis, New Orleans and Charlotte will also take over the present Walter O. Gutlohn office in Dallas. This expansion is in line with Mr. Hirliman's plan to eventually set up 30 branches for domestic distribution of the company's 16mm. product.

Plans of the Walter O. Gutlohn Division of ITTC, include the addition of six new religious films to their 16mm. release schedule. The first of these is *The Virgin of Guadalupe*, the story of the miracle of Topeyac and the conversion of the Mexicans from the worship of heathen gods.

Announcement is also made that ITTC and subsidiaries, including Walter O. Gutlohn, Inc., Certified Film Distributors, Circle Film Laboratories, and Film of the Month Club, Inc., has currently under way, through S. Duane Lyon, Inc., advertising agency, a national advertising campaign in various magazines and trade journals, one of the main purposes of which is to acquaint the trade with the fact that Walter O. Gutlohn organization has been taken over by ITTC and that it will continue as a leader in the production and distribution of 16mm. film in the educational, religious, industrial and entertainment fields.

## DeVry on Inspection Trip

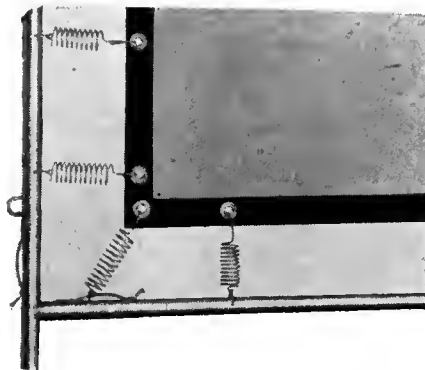
E. B. DeVry, president, DeForest's Training, Inc., and secretary-treasurer, DeVry Corporation, Chicago, is making a personal inspection tour of the southwestern states and sections of Mexico.

The primary objective of Mr. DeVry's tour is to obtain first-hand information regarding educational and entertainment requirements of army camp training personnel and to confer with DeVry distributors and theater operators in the territories he will visit. Mr. DeVry will confer also with school supply dealers and educational leaders on the upward trend in post-war demand for sound motion picture films and equipment in elementary and high schools as well as in colleges.

## New Portable Screen

Radiant Screen Corporation, 1140 West Superior Street, Chicago 22, reports that it has just brought on the market a newly-developed completely efficient portable screen unit, ranging in sizes from 7' x 9' to 11' x 14'.

This Radiant *Fold-Pak* screen consists of a light but sturdy rust-proof, fully collapsible steel frame with springs to hold screen smooth and flat and supported on legs that raise the screen



Section of *Fold-Pak* screen showing springs holding fabric smooth and flat.

as high as five feet above ground. The screen fabric can be folded, is washable and is said to possess unusual brightness. When the screen frame is dismantled, the complete *Fold-Pak* unit fits into a compact portable,



The *Fold-Pak* set up for projection

lightweight, but sturdy, carrying case, simple to transport.

It is further described as being ideal for use on large or small stages, in auditoriums, large outdoor gatherings, road shows, conventions, lodge halls, industrial plants and camps, and answering the need for a portable screen that can be assembled and dismantled in a few minutes without special tools—a screen strong enough to stand rough handling and frequent set-ups, yet light enough to be carried in a portable case.

## Official Opens Chicago Branch

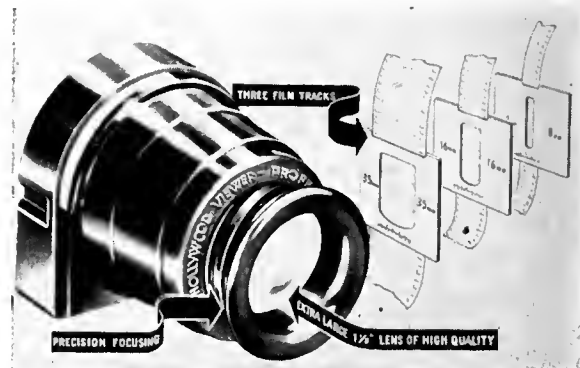
Phincas T. Bluerock, General Sales Manager of Official Films, Inc., in New York, announces the opening of a Chicago branch office at 8 South Dearborn Street, with Mr. Harold Heyward as Manager. Ten midwestern states comprise the territory covered by the new office.

## Professional Model Hollywood Viewer

A high quality ground and polished lens, with extra large covering capacity and extraordinary magnification, is a feature of the new Professional Model Hollywood Viewer just announced by Craftsmen's Guild, 1668 N. Van Ness Ave., Hollywood 28, Calif. This lens is so large that the entire picture appears with no cutting of corners.

Another worthwhile feature of this attractive plastic viewer is the precision with which the lens can be focused by means of the spiral groove molded into the lens mount. The viewer will take any thickness of 2x2 inch slides, in cardboard, glass or metal mounts, and each viewer comes equipped with three film tracks, for 35mm., 16mm. and 8-mm. film strips.

Transparencies appear as large as they would if projected to cover a screen eight feet wide at a distance of ten feet. These efficient little viewers are extremely useful to color slide enthusiasts; they also are in demand by school and college classes. Dentists use them for viewing X-Ray films, and sales organizations employ them for showing full color views of their products.



Professional Model Hollywood Viewer

## "E" Award to Pacific Sound Equipment

The highly coveted Army-Navy "E" was awarded February 8th to the Pacific Sound Equipment Company of Hollywood, manufacturers of portable electric phonograph-transcription players and spring-wind phonographs.

These are the machines used at advanced bases and on vessels of war for the playing of the radio transcriptions produced and distributed by the Armed Forces Radio Service. They provide a continuous flow of all of the most popular radio network programs to the men and women of all branches of the service.

## Filmstrip on Distributive Education

Recognizing the ever increasing popularity of distributive work as a career for young people, schools all over the country are adding retailing courses to their curricula. The announcement of the release of a new sound slide film on food and fountain service should be of special interest to teachers of such courses. This new audio-visual aid is entitled *Tommy Fork and His Fountaineers* and is the fourth in a series produced by the Syndicate Store Merchandiser. The film includes an entirely new feature, an added film quiz. The main part of the film is followed by a series of



An example of wrong counter conduct

silent, still pictures each of which contains several examples of poor service. The audience uses these pictures as a basis for class discussion and a review of what they have learned.

*Tommy Fork and His Fountaineers* is especially adapted for use in high school classes since it assumes no knowledge of fountain work on the part of the audience but treats the fundamentals of the subject simply and completely. For this reason too, it is useful in any Distributive Education course on food service, and although the action takes place at a variety store fountain, the principles involved are basic to food service anywhere.

The film tells how a typical inexperienced counter girl learns about food and fountain service with the aid of a likeable group of cartoon characters. A set of serviceware comes to life to teach

her the importance of care and attention to personal appearance, the mechanics of good service, proper customer approach, correct use of the cash register, the prevention of behind-the-counter accidents and the way to give extra service that builds up trade.

Further information about this film may be secured from the Visual Training Division of the Syndicate Store Merchandiser, 79 Madison Avenue, New York City, New York.

## Eldon Imhoff on Victor Staff

Eldon Imhoff, former associate visual education specialist with the War Department, has been added to the sales staff of the Victor Animatograph Corporation, Davenport, Iowa.



Eldon Imhoff

Mr. Imhoff's background includes 15 years activity in various branches of still and motion picture photography, as well as installation of equipment in these fields. With this experience is combined a practical knowledge of these mediums and their application to schools, industry and military training.

Shortly after the outbreak of the war, Mr. Imhoff was invited to headquarters of the Eighth Service Command, where he with seven other men, under the direction of Major Dennis Williams, formulated initial plans for the army's film training program and the navy camps in that service command. Since then and until joining Victor, he was visual education specialist at Camp Hood, Texas.

## Rheumatic Fever Sound Filmstrip

"Jimmy Beats Rheumatic Fever," a 15-minute sound filmstrip, has just been released by the Metropolitan Life Insurance Company. The strip was made under the supervision of George M. Wheatley, M. D., Assistant Medical Director of the Company.

It was produced primarily for parents, teachers and others who work

with children. It is an eight-year old boy's story about his successful battle with rheumatic fever. Because his mother was alert to minor signs of illness, the doctor was able to diagnose rheumatic fever in the early stage. Under medical guidance and with the assistance of the Visiting Nurse, Jimmy's mother created many diversional activities which aided his recovery during the months in bed. The filmstrip also stresses the importance of following the rules of healthful living and of medical supervision to prevent a recurrence of rheumatic fever.

Officials of the New York City Department of Health and the Board of Education are recommending it for training courses for nurses and teachers as well as for mothers clubs. Requests for the strip should be addressed to Welfare Division, Metropolitan Life Insurance Company, 1 Madison Ave., New York 10, New York.

## Current Film News

(Concluded from page 168)

Bell & Howell Filmosound Library, 1801 Larchmont Ave., Chicago 13, has prepared a new list of its educational films in 16mm. sound and silent. To facilitate selection, the films are separated into three sections: (1) Color films, sound and silent; (2) Sound films, black-and-white; (3) Silent films, black-and-white. In each section the films are grouped by subject matter.

All are available for rental and most of them can be bought outright. Those films which are available on long-term lease are so indicated. Essential data is given on each, such as grade level suitability, length, rental rate, sale or lease price, and quality rating. Detailed descriptions of contents and any further information desired will be supplied on request to the library.

Included in this extensive listing are the product of leading independent producers of educational films, such as Bray, Burton Holmes, and Knowledge Builders; as well as many school- or teacher-made motion pictures.

Two new attractive catalogs are being distributed by Visual Education Service, Inc., 116 Newbury St., Boston 16, Mass. One offers a classification of Social Studies films in 16mm. silent and sound, selected from the VES library as an aid to teachers who are planning for the postwar period. The films in this Social Studies catalog have been arranged in the following main groupings: (1) Our Country: The United States; (2) Our Neighbors in the Americas; (3) Our World as a Modern Community. Each group is further classified.

The other VES catalog, generously illustrated, is devoted principally to "The Latest in Sound Entertainment Pictures," including features, musicals, sports, westerns, comedies, cartoons, and novelties.

# A Trade Directory for the Visual Field

## FILMS

**Akin and Bagshaw, Inc.**  
2023 E. Colfax Ave., Denver, Colo.

**Bailey Film Service**  
P.O. Box 2528, Hollywood 28, Cal.  
404 N. Goodwin St., Urbana, Ill.

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on page 131)

**Chas. Beseler Company**  
243 E. 23rd St., New York 10, N. Y.  
(See advertisement on page 135)

**Brandon Films, Inc.**  
1600 Broadway, New York, N. Y.  
(See advertisement on page 136)

**Bray Studios, Inc.**  
729 Seventh Ave., New York 19

**British Information Services**  
30 Rockefeller Plaza, New York 20  
(See advertisement on page 165)

**College Film Center**  
84 East Randolph St., Chicago 1, Ill.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**Creative Educational Society**  
4th Fl., Coughlan Bldg.  
Mankato, Minn.

**DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 132)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N.Y.

**Encyclopaedia Britannica Films Inc.**  
20 N. Wacker Drive, Chicago 6  
(See advertisement on page 155)

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**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 157)

**International Theat. & Television Corp.**  
25 W. 45th St., New York 19, N. Y.  
(See advertisement on page 129)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N.Y.

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(See advertisement on page 164)

**Southern Visual Equipment Co.**  
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(See advertisement on page 164)

**Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 166)

**Universal Pictures Co., Inc.**  
Rockefeller Center, New York 20  
(See advertisement on page 167)

**Visual Education Incorporated**  
12th at Lamar, Austin, Texas  
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**Vocational Guidance Films, Inc.**  
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19 S. LaSalle St., Chicago 3, Ill.  
351 Turk St., San Francisco 2, Cal.  
1700 Patterson Ave., Dallas 1, Tex.  
(See advertisement on page 160)

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(See advertisement on page 134)

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**Holmes Projector Co.**  
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(See advertisement on page 160)

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**Mogull's Inc.**  
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**Radio Corporation of America**  
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(See advertisement on page 153)

**Ralke Company**  
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**S. O. S. Cinema Supply Corp.**  
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(See advertisement on page 164)

**Victor Animatograph Corp.**  
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(See advertisement on page 161)

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**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

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**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Southern Visual Equipment Co.**  
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(See advertisement on page 164)

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(See advertisement on page 166)

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(See advertisement on page 164)

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(See advertisement on page 157)

**Keystone View Co.**  
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**Radio-Mat Slide Co., Inc.**  
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**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 159)

**Society for Visual Education, Inc.**  
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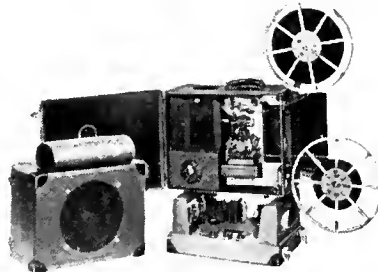
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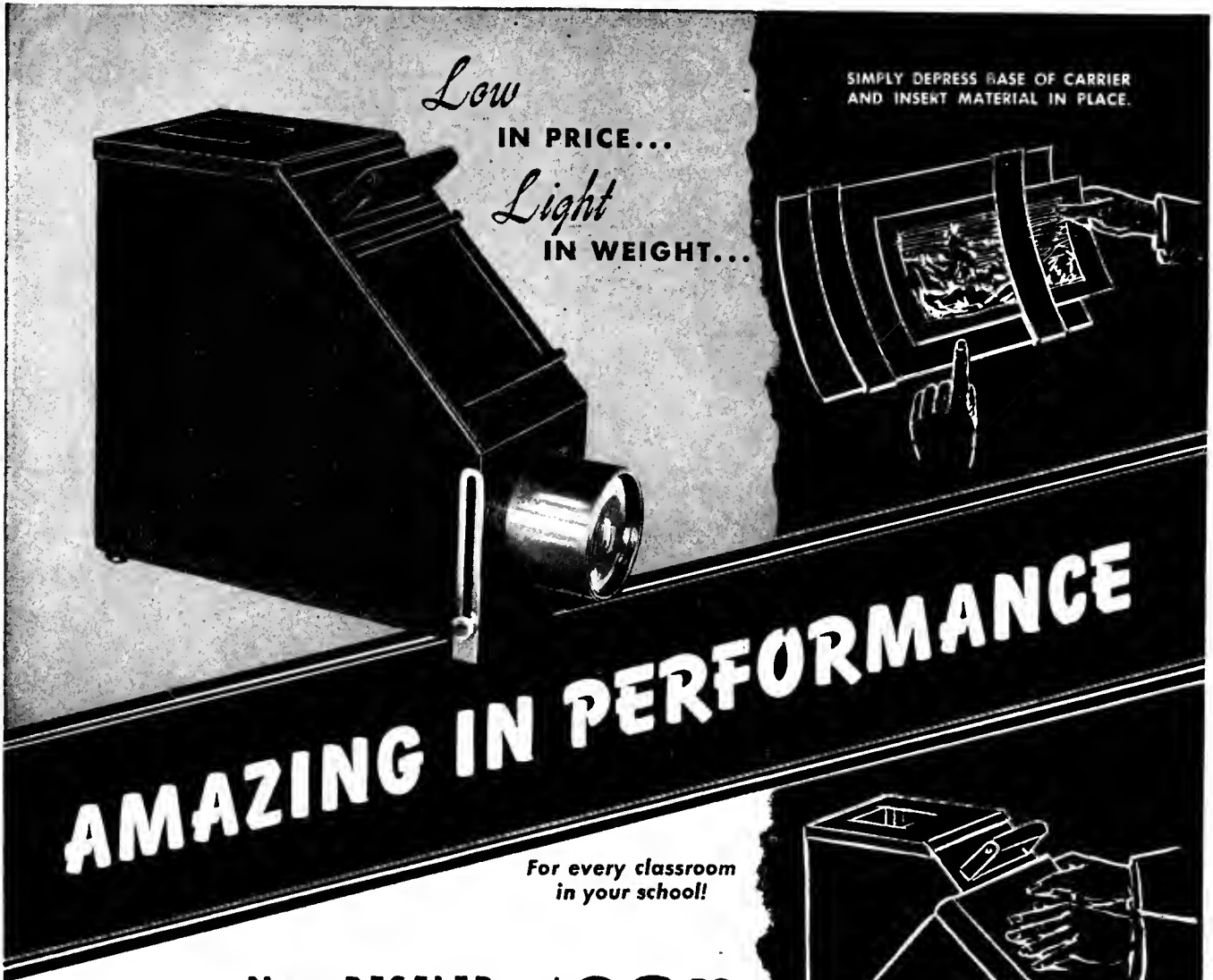


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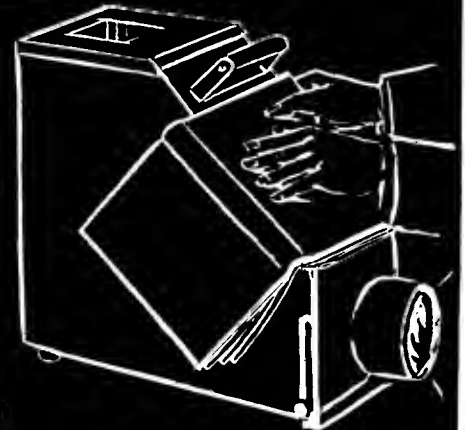
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VOLUME XXIV

MAY, 1945

NUMBER FIVE  
WHOLE NUMBER 232

## Contents

Cover Picture—Message to the American People

Our Research Could Do Better.....	Editorial	181
Film + Teacher + Motivation = Learning.....	John L. Hamilton	183
Trends in Audio-Visual Instruction in Illinois.....	Alvin B. Roberts	185
Group Discussion through Motion Pictures.....	Etta Schneider Ress	188
Good Film Library Service?.....	William F. Kruse	190
The Film and International Understanding.....	John E. Dugan, Editor	192
The Seventh War Loan Drive Is On.....		194
The Curriculum Clinic.....	Walter A. Wittich, Editor	198
The ABC's of Visual Equipment.....	J. E. Dickman-Philip Mannino, Editors	200
St. Louis Division of Visual Education Anniversary.....		202
The Literature in Visual Instruction A Monthly Digest.....	Etta Schneider Ress, Editor	204
Summer Courses in Audio-Visual Education, 1945.....		207
News and Notes.....		210
Current Film News.....		213
Among the Producers.....		215
A Trade Directory for the Visual Field.....		216

## SUBSCRIPTION PRICE

Domestic.....	\$2.00
Canada.....	\$2.50
Foreign.....	\$3.00
Single Copies.....	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
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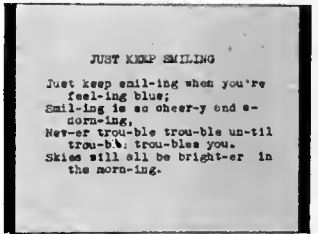
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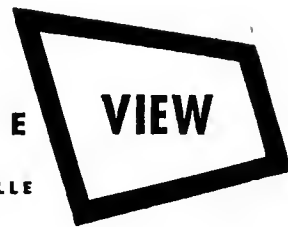


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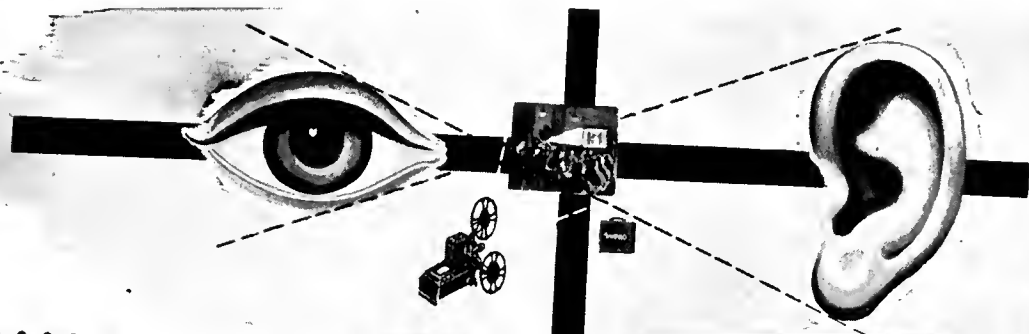
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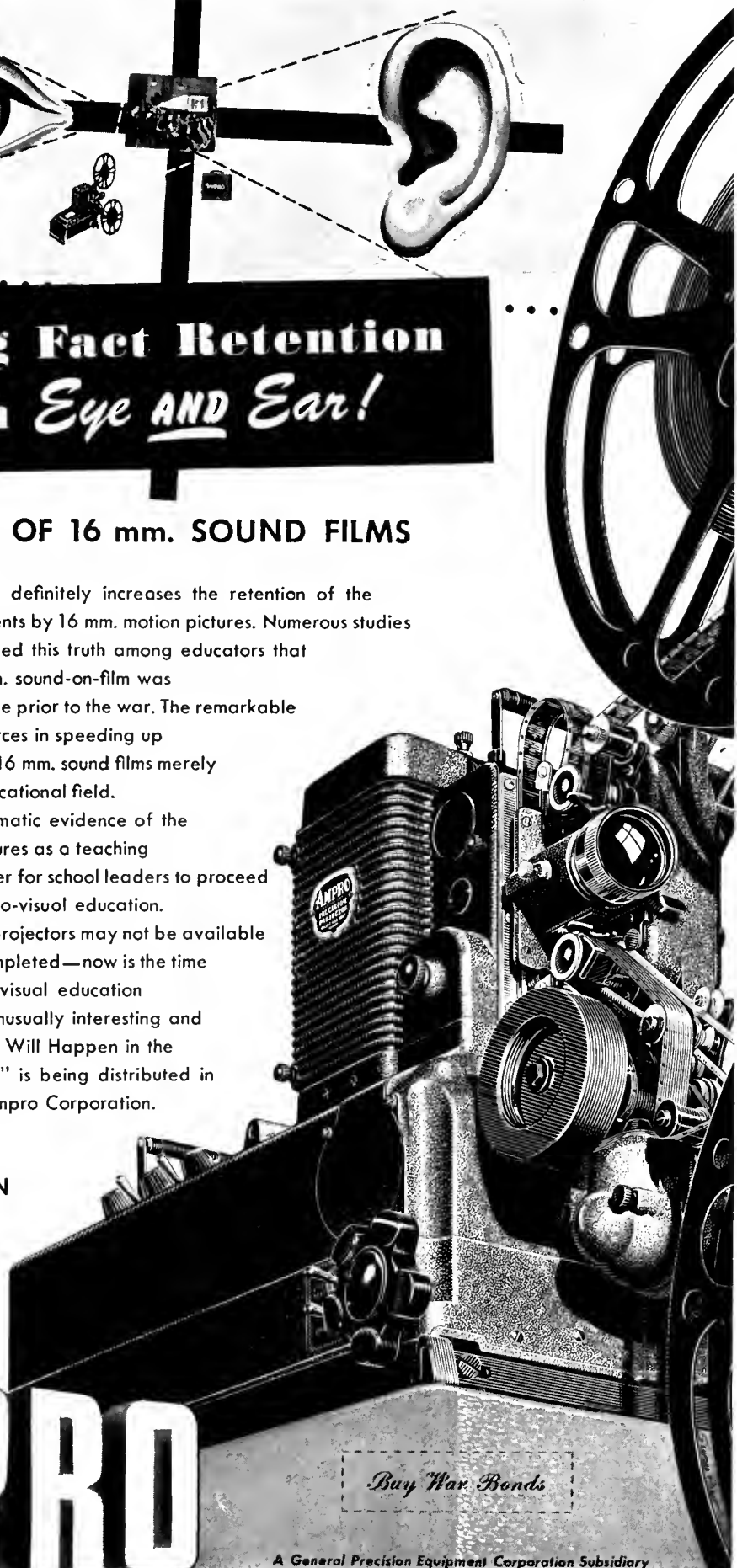
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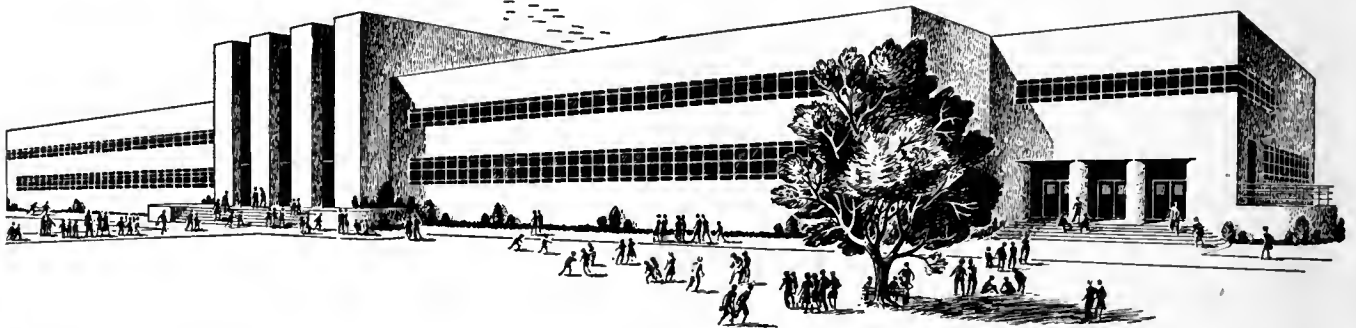
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## Editorial

### *Our Research Could Do Better*

RESEARCH is a potent instrument of progress in all fields of human endeavor, intellectual, social, scientific and industrial. As systematic procedure on an organized basis, research is a modern phenomenon dating from the founding of the great Reichsanstalt in Germany after the Franco-Prussian war of 1870. Its results put Germany in the forefront of economic and scientific achievement before other countries awoke to the value of research. The turn of the 20th century, however, saw the establishment in swift succession of the National Physical Laboratory in London, the Bureau of Standards in Washington, the Laboratoire Central d'Electricité and the Laboratoire d'Essais in Paris. From these institutions research has spread through the whole economic and social structure of the world.

From the beginning, the dual nature of research was recognized. It could be "pure" or "applicational"—the search for truth itself (the old Abbé Mendel seeking pure knowledge of heredity from his humble peas), or the search for applications of that truth (the modern miracles of animal and plant breeding evolved from the Mendelian laws). Pure research precedes, applicational research pyramids results. Both are essential. The truth about DDT was discovered some 40 years ago—the application of that truth came with World War II.

Higher research is attained by great universities, by cultural foundations, by scientific institutions, and above all, perhaps, by the great industrial organizations where all conditions are met for maximum achievement. Such research must always be the province of scholars, specialists and geniuses. The great organizations know this and can afford the cost. Such research is always important and, sooner or later, always successful, for it is conducted by the finest minds, aware of all previous findings in the field, expert in research method, and with complete resources available. It is not motivated by diplomas, degrees or credits. It is never used as a stopgap or to keep somebody busy. It never sets amateurs chasing vagaries. It seeks precise goals by scientific means. From research on that level, both academic and industrial, have come all advance in knowledge and the highest achievements of the race. We owe to research the revelations of the geologic past, knowledge of primitive man, history of long dead nations, gunpowder and printing, sources of power, countless machines, the magic of light and lenses, electricity in all its manifestations, wonder-working drugs, ever swifter communication and transportation, with undreamed of progress still to come. Small wonder that research has become a word to conjure with, a fetish, a wildfire growth. It has spread from the sanctums of scholarship and the laboratories of science and industry outward into the community and downward through college, high school, even into the grades. Everybody's doing it! And that is just the trouble . . . especially in the audio-visual field.

Educational research differs substantially from industrial research. For one thing, it is used widely and wisely as assignment work of unquestionable value to the student, regardless of the importance of results secured. The mass of theses that gather their dust on the back shelves of college libraries, unread since the day they were accepted, yielded real values to the writers. A more crucial difference is that, while industrial research deals with measurable facts and figures, educational research is constantly concerned with imponderables, the reactions of variable human minds.

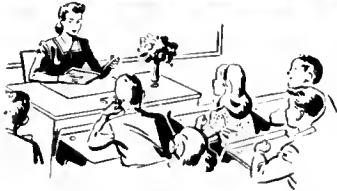
Results of the former can be specific and concrete, of the latter only approximate and general. There is a vast difference between the determination of weights, densities, stresses, valences . . . and the measurement of psychological response, thought, learning, imagination, emotional nuance.

Naturally enough, the audio-visual field has made perhaps the feeblest contribution to the total of educational research. First, it is a very young field. The earliest Ph.D. thesis on visual education to be accepted by a university was J. J. Weber's at Columbia in 1922. Since then, there has been much confirmation, some amplification, but little advance on Weber's findings. Second, too little of our research has been done by qualified writers. Many beginners in the field mistake their enthusiasm for a call to research. A new convert to the visual idea is liable to "do a thesis" immediately. Third, the field seems to have an infinite capacity for repetition. The great bulk of our research has been devoted to proving over again the obvious and unshakable truth that we can teach better with pictures than without them. Any live teacher who ever used pictures seriously for teaching knows this without research. Is research, then, of no value in the audio-visual field? Most emphatically it is! We have only to cease piling up proof of the self-evident and begin real research on questions yet untouched and needing answer. More and more teachers are beginning to voice these questions. For example:

*What proportion of the total contents of a motion picture can actually be seen by the eyes of children . . . of youth . . . of adults? Since the act of seeing is purely physiological and practically instantaneous, while the process of observing is psychological, involves thought, and takes time, What proportion of the total contents of a motion picture can be observed by children . . . by youth . . . by adults? If these proportions are found to be less than expected, Can they best be corrected by running the motion picture over and over, or by still projection of key scenes from the film? Since discussion and interpretation are admittedly vital for optimum learning from pictures, Is a still or a moving picture more conducive to effective discussion? If still pictures should be found to enhance the teaching efficiency of the motion picture, How can still and moving pictures be most effectively combined for a unit showing? Since silent and sound motion pictures have not been scientifically tested against each other, What is their relative value as teaching tools? As this value will doubtless vary according to subject matter, What subjects can best be taught by sound films and what by silent? Assuming that the mind can pay 100% attention to a single set of stimuli received through a single sense, What happens to the 100% attention when two sets of stimuli are received through two senses simultaneously? If attention is found to divide and fluctuate between simultaneous sound and sight sensations, What modification in the content, degree, continuity or arrangement of the sound will correct the difficulty?*

For answers to these, and many other questions, both pure research and applicational research are urgently needed. Many veterans in the field, and many others, have their own opinions on these questions. Expert and serious research is the supreme means for confirming or correcting these opinions. The audio-visual field needs to know the truth and, most importantly, it had better know nothing but the truth.

N. L. G.



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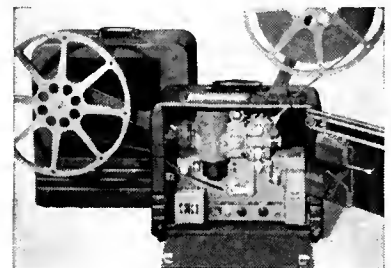
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# Film + Teacher + Motivation = Learning

*Fine emphasis on certain problems and procedures in the use of sound motion pictures in teaching.*

WHAT real reasons do pupils have for learning from films? Are these reasons ever pointed out to them? Do we merely assume that by virtue of its magic presence the projector causes learning to take place automatically?

Certainly much literature in visual education bears evidence to a none too happy answer. It has considered such phases as utilization, definition of terms, preparation, follow up, discussion, etc. Yet one vital consideration rarely touched on is that learning from films needs motivation, the *sine qua non* of learning. The magic presence of the projector is supreme, and the newness of the visual technique seems sufficient. However, the educator knows, when he stops to remember, that there is no short cut to learning. Devices may be invented to decrease the number of responses a pupil makes in accomplishing a particular learning hurdle, but the degree of permeability of each pupil remains unchanged.

Motivation then must be considered equally important to the proper use of the projector as a thorough knowledge of how to thread the film into it. This is particularly true since only a few films are designed with motivating devices built into them. The Erpi film, *Heart and Circulation*, and the British science film, *Hydraulics*, are examples of films where the producers have been careful to motivate the learning that is desired from the films.\* In applying a mechanical device to a psychological problem, it is not logical to assume that the two should work together without assistance from both the producer and the teacher.

The inevitable question then is, how? The answer is manyfold. Unquestionably much classroom learning takes place because the teacher decrees it shall be done, or because some other outside force exerts its pressure. We do not propose to debate the merits of this type of extrinsic motivation for educators do not agree on the value of learning by this means. Although it is wholly lacking in imagination, we can offer motivation by decree as at least one method for its achievement. This type of motivation may take the form of learning in order to pass the test that is to be given right after the film is shown or the incentive may be merely to escape punishment by being able to answer a number of questions presented orally by the teacher after the film has been shown.

Insofar as we in education are concerned with the problem of learning through visual aids and its relationship to building interests as a definite part of the total structure of the human being, then our genuine concern must be rather with intrinsic motivation. We must be willing to probe deeper into the whole question of film utilization and examine those factors which play an important part in the learning process as it is

JOHN L. HAMILTON, Formerly of  
The University of Minnesota,  
Now Film Officer  
British Information Services, Chicago

aided by films. It is insufficient to define the new words the pupils are going to hear on the sound track if interest in the material is not first developed. Nor can interest be developed if pupil experiences are not made the source of some motivation. There are many related factors which play an important part in motivating learning through films.

Let us examine four factors that are of special importance to the classroom teacher. These are (1) Problem of meanings, (2) Definition of objectives, (3) Guidance to learning and (4) Pupil interests. Before launching on a brief discussion of these points the writer is assuming (he hopes not unwisely) that the teacher has certain classroom conditions under control. These are the conditions one hears expounded at length whenever a number of visually inclined teachers get together. Described without emotion and as briefly as possible, these are:

- (1) The projector is set up with the film threaded in it and ready to go at the beginning of the class period.
- (2) The teacher knows how to run the projector.
- (3) The teacher has previewed the film and knows its content.
- (4) The subject matter of the film has been taken into consideration in planning the unit.
- (5) The film has been selected because it fits the particular curriculum unit and grade level. (This does not necessarily argue against films and curriculum being designed together. Perhaps some day they will be.)

The question of meaning is an important one for the teacher who hopes that some learning will be achieved. Not only are meanings of words as spoken by the commentator important, but the meanings of the pictures, the relationships between these two and the relationship of these with meanings outside the realm of the film itself are also vital. Unexplained activity in the pictures can be as confusing to the learner as having the commentary mention things not shown.

The teacher must be alert to all problems of meanings as they are directly related to the matter of motivation. Since all films used today are not designed to fit the curriculum at a particular grade level, the matter is acute. Frequently the commentary is spoken at too great a rate of speed. Words may be introduced that need definition in terms of their use in the film as related to their general use.

Pictures can convey information, misinformation, or no information. The fault may lie with the producer of the film if the latter two be the case, but greater scorn should be heaped on the teacher who fails to recognize the need for defining meanings in the case of pictures as well as words. Frequently the popular magazines, *Life* for example, run a series of photographs that were taken of familiar objects at high

\*Other titles that show some attention to motivation are: *Know For Sure*, *Elephants*, and *Springs*.



magnification. Usually these familiar objects take on an entirely different appearance, and consequently, different meaning when viewed with the camera's magnifying eye. For example a microphotograph of a newspaper picture would appear only as a series of dots. This is only an instance of how the camera can change the meaning of a familiar object. Both the angle at which the camera is set and the lighting utilized contribute to learning set and, therefore, should be important to the teacher. For the sake of motivation, the teacher could well profit by discussing the important points to be covered by the films. Perhaps a brief outline for the class would serve this worthy purpose.

This leads to the second point in the four being considered, that of definition of objectives. Unless the student has some concept of what he is to learn from the film, his set for learning is stunted. Unfortunately for those who are making the best of the present materials in this field, film producers are sometimes prone to imitate Hollywood in their efforts to make teaching films. They avoid such revealing words as "The purpose of this film is to . . ." at the beginning or anywhere for that matter. Our teaching films have been built on the foundation that they are really a form of propaganda and hence their function must not be

evident to the observer. To define the problem briefly, the teacher must decide what is to be learned from the film and define the objectives accordingly. This information should be imparted to the pupils.

Guidance of learning is directly related to the matter of defining the objectives. After these have been formulated, guidance has only just begun. Many films tend to convey the idea that everything to be said on a particular subject is contained therein. This is unfortunate from the standpoint of motivation if we can generalize from the statement of an outstanding educational psychologist, that a limitation of ideas is better than attempting to cover a broad area. It is better to cover a few items well than many carelessly. It is necessary for the teacher to guide pupils to these items.

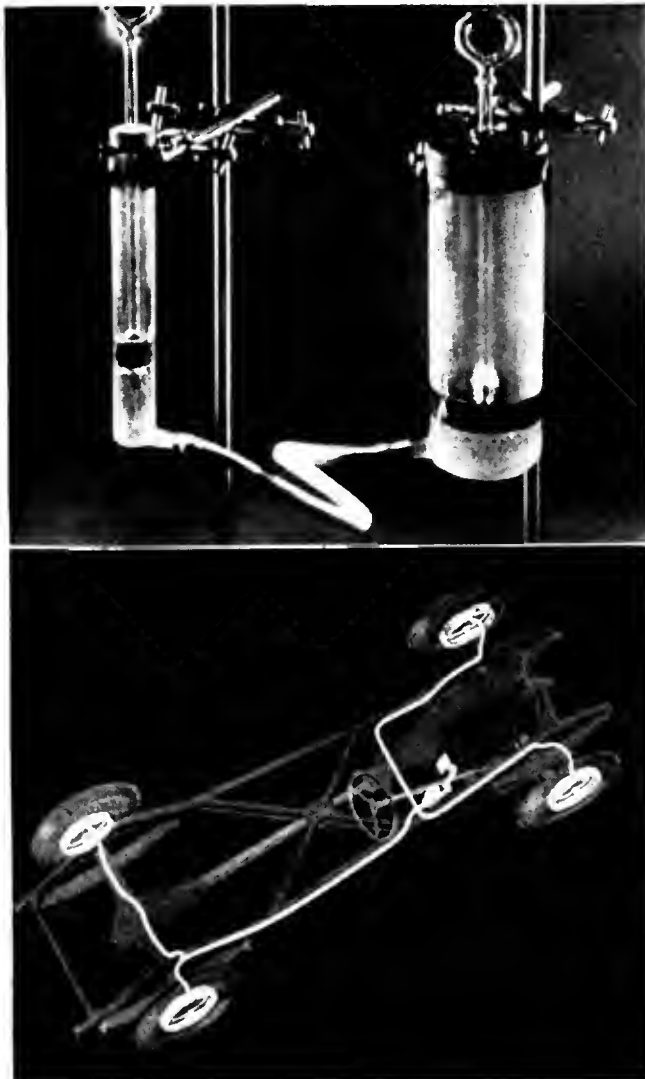
Again the ghost of the feature motion picture rears its head in the field of teaching films when one suggests that it might be a good idea to point out things the pupils should look for. This is supposed to be bad for it will spoil the film for the class. Much better to reduce the entertainment value of the film and increase its teaching value. Motion picture appreciation should be divorced completely from classroom teaching via films.

The last factor to be considered is that of pupil interests. Obviously it is unwise for the teacher to go to extreme lengths to find out ways of relating film material to pupil interests. On the other hand, if the teacher expects that the pupils are going to be interested in a film automatically he is in for a sad disappointment. It behooves the teacher to know where the current enthusiasm lies among the particular age group with whom he is dealing.

Perhaps a good example of the use of pupil interests lies in the current youthful zest for aviation and information about flying. The film *Hydraulics* can well be introduced by an explanation that the hydraulic principle is used in many different ways in the modern aircraft. The hydraulic principle makes it possible for the gun turret to be swung around so easily; it makes the folding up of the wheels and landing gear possible. These are things that make the study of hydraulics interesting. Instead of depreciating pupil interests, it is well to capitalize on them.

Within the area of pupil interests is the relationship of participation in meaningful activities to motivation. So often pupils are asked to write a theme, make a list, or even look at a film without making any connection between the activity and the everyday life of the pupils. Making a list of the uses of the hydraulic principle in modern aircraft may be an exceedingly interesting task if it is made challenging by the teacher and not presented as one more dreary thing that must be in by eight o'clock the next morning.

No effort has been made here to present a complete text on the motivation of learning when films are used in the classroom. Rather an attempt has been made to point out four factors that play an important part in any kind of learning situation and therefore are applicable to the use of films. To date, the failure to consider motivation as a part of learning through film is due to the assumption that the film is so novel in itself that motivation is unnecessary. In due course this attitude will be corrected and some really serious thinking will be done about the psychological implication in the use of motion pictures in the classroom.



From the film "Hydraulics," showing liquid tubes (top) containing fluid that operates car brakes (bottom).  
(British Information Services)

# Trends in Audio-Visual Instruction in Illinois

*A Four-Installment Audio-Visual Survey of Schools in Illinois (May and June), and in the 48 States (September-October).*

ALVIN B. ROBERTS, Principal  
Haw Creek Township High School, Gilson, Illinois

FIVE years ago the author made an extensive study of audio-visual education in the state of Illinois.\* In making that study, 1,980 questionnaires were mailed to schools or school systems throughout the state, with the exception of the schools of Chicago and Cook County. The study revealed some very definite trends, and led to some definite suggestions for furthering the audio-visual movement.

Since that study was made, the nation has become involved in a second World War, and the training program of the Armed Forces has given startling proof of the value of audio-visual materials as teaching aids. Administrators and instructors are now taking deeper interest in the subject. Numerous meetings, throughout the state and nation, have acquainted school people with these materials, their function, methods of use, and problems of administering an audio-visual program. In order to get a more complete picture of what is happening in this field, the author has made a second survey.

The purposes of this survey are:

1. To see how the trends, that were evident five years ago, developed.
2. To determine, if possible, the new trends.
3. To determine what can be done to promote a wider and more efficient use of audio-visual materials.
4. To determine the effect of the training program of the Armed Forces upon the audio-visual program of the public schools.

In securing information for this study 600 questionnaires were mailed to schools or school systems in the state of Illinois (exclusive of Cook County). The schools were divided into three groups on the basis of enrollment, each group receiving 200 questionnaires. The groups were as follows: A (over 500), B (over 150), and C (under 150). Of the 600 questionnaires mailed, 195 were returned. Of the 195, 12 were received too late for tabulation, and 18 reported no audio-visual program. (Hence this survey is based on returns from 165 schools, or 27½% of the total mailing. Percentage of returns on previous survey was 15½%). Questionnaires returned from each group total as follows: 47 from A, 80 from B, 38 from C.

In the study made five years ago, 315 schools were carrying on an audio-visual program. The 315 schools owned a total of 654 projectors of all makes and types or over 2.6 projectors per school. The 165 schools reporting on this study own 498 projectors or over 3.07

projectors each. As may be expected, the highest ratio of projectors (5.7 per school or school system) is found in group A. In group C the ratio is 1.6 per school. However, on the basis of projectors per student the small schools rank equal with or above those in group A.

CHART I

	Group A (Over 500)	Group B (Over 150)	Group C (Under 150)	Total
Number of Replies from Schools or School Systems Grouped by Enrollment	47	80	38	165

Chart I shows the distribution of projectors per type and by groups. As one may expect, the 165 schools reporting on this survey own more 16mm. sound projectors than did the 315 on the previous study. This is true also of the 2x2 and the 35mm. strip film projector. The increase in the number of 16mm. sound projectors was to be expected and was definitely indicated on the previous study. However, the increase in the 2x2 and the 35mm. strip films, was greater than indicated.

CHART II

Projectors Owned	Group A	Group B	Group C	Total from 165 Schools	Total from 315 Schools on previous survey
35 mm Sound ...	4	2	0	6	27
35 mm Silent ...	4	2	9	6	61
16 mm Sound ...	66	54	21	141	108
16 mm Silent ...	41	17	11	69	160
3¼ x 4 Lantern Slide .....	45	27	6	78	134
2 x 2 Lantern Slide	25	17	4	46	21
35 mm Strip Film	52	41	10	103	100
Opaque Projector	29	13	7	49	63
Totals .....	266	173	59	498	654

Chart II covers Cameras, Screens and opinions on school made materials. A study of Chart III shows the types of projectors the schools of the three groups expect to buy. The increase in the purchase of the 2x2 and the 35mm. film strip projector would seem to indicate that teachers recognize more fully the value of the still picture as a teaching aid. However, the 16mm. sound holds first place in the greatest number for purchase. One factor that will have a tendency to check the further purchase of the small still-picture projectors, is the scarcity of materials for use in them. From the number of schools that expect to buy 2x2 cameras, and on the basis of those now owned, it would seem that a large portion of these materials will be produced by the teachers themselves. The glassbead screen in comparison with other types is used in the ratio of 2 to 1. This is a much higher ratio than indicated on the first survey.

In regard to the material owned or rented, it was difficult to set up a clear tabulation without dividing

\*See "Status of Visual Instruction by Projection in Illinois", *Educational Screen*, September, 1939.

CHART III

Questions	Group A	Group B	Group C	Total from 165 Schools	Previous Survey
Does your school own a movie camera? ...	YES 9	2	2	13	40
	NO 34	70	26	130	239
Have you made any films for your use?	YES 17	9	8	34	80
	NO 28	54	24	106	150
Does your school have access to cameras for 2 x 2 slides?	YES 14	14	3	31	
	NO 27	55	28	110	
Do you believe school made movies will have part in program of the future? .....	YES 41	58	27	126	193
	NO 5	11	3	19	44
Do you believe 2 x 2 slides will have part in program of the future? .....	YES 39	62	23	124	
	NO 2	3	3	8	
Screens owned					
Glassbead .....	104	69	21	194	145
White .....	35	34	11	80	106
Others .....	4	2	2	8	56
Total .....	143	105	34	282	307

each group into categories, as shown in Chart IV. By far the larger number of schools rent most of their films. Only a few own enough films to form an adequate program. Even the schools owning the largest number of 16mm. films rent more films per year than they own.

CHART IV

Equipment that schools expect to buy

Projectors and Cameras	Group A	Group B	Group C	Total from 165 Schools	Previous Survey
35 mm Sound .....	2	4	2	8	10
35 mm Silent .....	0	0	0	0	1
16 mm Sound .....	32	29	13	74	132
16 mm Silent .....	1	0	0	1	31
3 1/4 x 4 Slide .....	1	1	0	2	11
2 x 2 Slide .....	5	4	1	10	5
35 mm Strip Film .....	19	14	4	37	23
Opaque Projector .....	9	8	0	17	22
Movie Camera .....	10	9	2	21	
2 x 2 Slide Camera .....	7	5	0	12	
Totals .....	86	74	22	182	235

The second portion of Chart IV, on annual expenditure, was even more difficult to tabulate. The amount appropriated, or used for rental and purchase of audio-visual materials, ranged from 0 to \$2,275. However, the greater number reported annual expenditures of less than \$250.00. There seems to be more general recognition now on the part of school people that there should be an annual appropriation for the rental or purchase of these materials. The amount is far from adequate in the large majority of schools. There are, however, far more schools that have an annual appropriation than there were on the previous study.

Concerning the length of the film, Chart V shows that the general preference is for the shorter films, films running from 15 to 30 minutes having general preference. Of the 56 schools that have used O. W. I. films, a small majority report that the films were satisfactory. However, in regard to their use following the war, many

CHART V

Material Owned or Rented, and Expenditures for Audio-Visual Program

Items owned and Rented (Over 150 items a) (Under 75 items b) (Under 75 items c)	Group A	Group B	Group C	Totals from 165 Schools
	Own Rent	Own Rent	Own Rent	Own Rent
Reels 35 mm Sound (None reported)				
Reels 35 mm Silent (None reported)				
Reels 16 mm Sound ....	a) 0 4	1 3	1 0	2 7
	b) 0 5	0 6	0 2	0 13
	c) 3 16	6 21	0 5	9 42
Reels 16 mm Silent....	a) 0 1	0 0	0 0	0 1
	b) 0 6	0 1	0 0	0 7
	c) 5 9	1 5	2 2	8 16
3 1/4 x 4 Lantern Slides ..	a) 6 0	2 3	0 0	8 3
	b) 0 0	2 1	1 1	3 2
	c) 5 0	4 0	0 1	9 1
2 x 2 Lantern Slides ...	a) 3 0	0 0	0 0	3 0
	b) 0 0	2 0	1 0	3 0
	c) 5 2	1 0	0 0	6 2
Rolls of Strip Film ....	a) 2 0	1 0	0 0	3 0
	b) 1 0	4 1	2 0	7 1
	c) 4 5	17 6	2 1	23 12
Flat pictures for Opaque Projector .....	a) 0 0	4 1	1 0	5 1
	b) 0 0	0 0	1 0	1 0
	c) 2 0	2 0	0 0	4 0

Annual Expenditures

Above \$75.00 and Under \$75.00

Purpose	Group A	Group B	Group C	Total from 165 Schools
Purchase of Films and Slides	Above 7	2	1	10
	Under 8	15	5	28
Rentals of Films and Slides	Above 7	18	5	30
	Under 14	29	18	61
Purchase of Records and Transcriptions	Above 4	1	0	5
	Under 9	5	2	16
Rental of Records and Transcriptions	Above 2	0	0	2
	Under 2	2	0	4
Expenses not subdivided	Above 2	4	0	6
	Under 0	1	1	2

expressed the view that films of this type might become an agent of propaganda.

As is shown in the section dealing with administration (Chart VI) there has been a considerable increase in the number of schools that have a director of the audio-visual program. In the schools that do not have a director, the responsibility is shared by principal, teacher, and superintendent. The large majority of schools use student help and provide a training program for the students. It is also encouraging to note the large number of schools that report that their teachers know how to operate projectors.

Schools could be given considerable assistance in the development of a well balanced audio-visual program through the use of simplified forms. Forms that show not only the number of audio-visual materials wanted, and the date these materials are scheduled for use, but also the distribution of these materials in a given subject area, and within a particular unit. Those indicating that such forms would be helpful are about in the same ratio in groups B and C. While forms of this type can be used to advantage by all schools, they will serve best the smaller ones. However, the greatest preference for help of this kind comes from those in group A. There is also considerable demand for assistance in helping the schools correlate films with the curriculum. The fact that such a large majority

CHART VI

Length of Film Used and Preferred

Running time in minutes	Questions	Group	Group	Group	Totals from	
		A	B	C	165 Schools	
45 or over a)	Average length of film used on the Elementary Level?..	0	0	1	1	
30 to 45 b)		1	1	0	2	
15 to 30 c)		7	8	2	17	
15 or less d)		23	7	6	36	
	on the Secondary Level?....	0	1	1	2	
		2	6	5	13	
		16	17	8	41	
		17	14	9	40	
	What length film do you prefer on Elementary Level? .....	1	0	2	3	
		2	4	3	9	
		8	10	3	21	
		18	8	8	34	
	on the Secondary Level? ....	0	1	2	3	
		2	4	0	6	
		15	14	3	32	
		14	12	4	30	
	Has your school used any of the OWI films? .....	YES	23	27	6	56
		NO	18	48	17	83

are even willing to pay for this service is indicative of the demand.

Films are being selected to correlate with a specific subject matter, topic, or unit by practically all schools reporting, as is apparent from Chart VII. Most of the films are shown to a given class. However, the special room is used more frequently. This was not true of the returns of the first study. Most of the

CHART VII

Administration

Questions		Group	Group	Group	Totals from
		A	B	C	165 Sur-Schools vey
Do you have a Director of Visual Instruction?	Yes	18	18	2	38
	No				25
If no director, who is responsible?	Supt.	10	18	3	31
	Prin.	12	24	26	62
	Teach.	20	27	2	49
Do students help in handling material?	Yes	38	55	17	110
	No	6	11	9	26
Do students operate projectors?	Yes	34	50	15	99
	No	12	16	11	39
Do students check and oil projectors?	Yes	23	24	12	59
	No	23	39	14	76
Do you have a program of training for students?	Yes	26	32	9	67
	No.	11	18	8	37
Do teachers know how to operate projectors?	Yes	45	51	22	118
	No	1	13	4	18
Would simplified uniform forms be helpful in the administration of your program?	Yes	32	40	18	90
	No	6	14	5	25
If your curriculum were studied and films suggested for use with various units do you feel this would be a valuable service in the development of your audio-visual program?	Yes	36	51	23	110
	No	5	9	2	16
Interested in such a service if provided at a small cost?	Yes	32	43	18	93
	No	7	14	5	26
Interested in such a service if provided at no expense?	Yes	34	45	22	101
	No	4	13	3	20

schools are presenting the films to the same class more than once, and in about the same ratio as indicated in the earlier study.

CHART VIII

Instruction

Questions		Group	Group	Group	Totals from
		A	B	C	165 Sur-Schools vey
Are films selected to correlate with a specific matter topic?	Yes	45	64	25	134
	No	1	4	4	9
Is the majority of films in your school presented to?	Class	37	55	18	110
	Group	9	11	10	30
Projectors used?	Class	29	31	10	70
	Special	32	42	20	94
How many times is a film presented to the same group?	1 time	9	9	13	31
	2 times	16	34	13	63
	3 times	7	19	1	26
	4 times	11	7	1	19
On average, films are used to?	Introduce	16	19	7	42
	Present	17	24	12	53
	Summarize	19	26	9	54
Short strips of films would help round out, or in follow-up work?	Yes	23	43	17	83
	No	7	10	3	20
If yes, do you think the value in materials would justify the price?	Yes	23	25	9	57
	No	4	9	6	19
Is student preparation required before the films are shown?	Yes	25	38	14	77
	No	15	21	10	46
Is sufficient follow up work given?	Yes	34	41	23	98
	No	4	16	2	22
Do teachers get the maximum value from films?	Yes	17	18	9	44
	No	23	38	17	78
Do teachers preview each film before using?	Yes	17	21	11	49
	No	22	35	15	72
Do teachers use plans accompanying the film?	Yes	25	22	13	60
	No	13	27	8	48
Films preferred for use					
Kindergarten	Silent	3	1	0	4
	Sound	19	21	5	45
Elementary	Silent	3	1	0	4
	Sound	21	19	5	45
Intermediate	Silent	4	0	1	5
	Sound	22	21	5	48
Secondary	Silent	2	1	0	3
	Sound	36	47	22	105
Have industrial films eliminated objectionable advertising?	Yes	39	54	19	112
	No	1	7	7	15

Since most schools rent a large number of their films, the films cannot be kept for a long enough period of time to fully develop a unit of work. The large majority feel that short strips of 35mm. film, containing from 25 to 50 or more still scenes from the film, would be helpful in preparing a class to see the film and in the follow-up work.

The replies to the question, "Are teachers getting maximum value from films" are in practically the same ratio, on both studies. The reason given most

(Continued on page 196)

# Group Discussion Through Motion Pictures\*

*A careful study of methods and potentialities for the development of film forums for adult education.*

ETTA SCHNEIDER RESS

THESE critical times have greatly nurtured the traditional American custom of group discussion. Such problems as postwar planning and war strategy are vital—though controversial—to every man, woman and young person in this country. The open forum is enjoying vast popularity under the sponsorship of military, civic, religious, social, political and educational groups. The men and women who are now working under wartime strains still remember the depression years and they incline more and more to gather together to find out how best they may assure a decent standard of living after the war for themselves and their fighting men.

Most of the forum-goers are not the "reading kind." They would rather listen to a speaker on a platform, to a radio analyst, or watch a film than read an authoritative book. At least that is what they themselves claim to prefer. For such audiences the motion picture is an appropriate aid to discussion. But therein lies the challenge, and the danger. Of course the motion picture is an excellent medium for transmitting ideas to a diversified public. But, which motion pictures, and how are they to be used? We aren't yet sure—but many people are asking . . .

Studies have been undertaken in the past to promote the use of motion pictures for discussion. Each of these brings a little light and a great deal of inspiration to try further. Back in 1936 the Commission on Human Relations of the Progressive Education Association began its extensive study of the use of excerpts from dramatic films with adolescents; in 1940 a modest study was made of a film-reading-discussion program by the Brooklyn People's Institute, United Neighborhood Guild; and most recently the Film Forums Project, sponsored jointly by four educational organizations, arranged for film forums in public libraries.

Certain recurring statements from all of these studies must be emphasized and brought before the attention of all those who are planning film forums. *First*, the non-theatrical 16mm. films now in existence were not designed to provoke discussion. They were produced to give information or to propagandize (in the widest sense of the term.) It places upon the forum leader, then, the responsibility of adapting the films to the purposes of open discussion. This leads us to the *second* generalization: that the quality of a discussion is closely allied to the skill of the discussion leader. All of the principles that would apply to a good forum must apply to a film forum, with the

added factor an information-type of film to be adapted. A *third* important truth brought out by experimenters is that a discussion to be good, must have a focus. It must be based on an unsolved problem which has been recognized by the group; it should introduce enough new material into the group's thinking to give the members the feeling that they have learned something; and finally, it must end on a constructive note that would lead to further interest, investigation or action.

The Human Relations Study had as its purpose the teaching of human relations through the objective but universally-appealing medium of dramatic motion pictures. Short films, carefully edited from feature Hollywood productions, were used as part of a larger program of education in human relations in twenty-two cooperating schools. Great effort was expended in training the teachers to lead discussion and in using the films most effectively.

The Commission on Human Relations found the motion pictures extremely helpful to demonstrate to young people what makes us behave as we do. The motion picture was able to draw out otherwise timid or maladjusted adolescents because the situation under discussion was a projected one and not a personal one. The collection of film excerpts has now been generally available, but it is still limited to those who attempt to use films as part of a study program. Special teaching guides are designed to promote good group discussion. These are the precautions that were recommended by the Commission if further use was to be made of their films<sup>1</sup>.

The Brooklyn People's Institute probed further into the possibilities of the motion picture, though on a very small scale. The People's Institute sponsors reading-study groups among housewives, with discussion leaders drawn from the staff of local libraries. From the twenty-five or more groups that have been operating for many years, a few were selected to determine whether or not the film would be suitable to implement the regular reading-discussion-study program. There were three aspects to the study<sup>2</sup>; a) the use of films that had a direct bearing on the subject matter of the books that were being read; b) an analysis of the effectiveness of the dramatic, the documentary and the didactic films respectively; and c) a study of propaganda films to note how much influence they had on attitudes, and how well they provoked discussion.

\*Based on the doctoral project, "Film Forums in a Public Library" in partial fulfillment of the requirements for the degree of doctor of education at Teachers College, Columbia University, N. Y., 1944.

<sup>1</sup>For a list of titles, consult the catalog of the New York University Film Library, 71 Washington Sq. So., N. Y. 12.

<sup>2</sup>"The Use of Selected Motion Pictures and Associated Discussions" Anne H. Barnard, Ed. D. Project, New York University, 1941. Unpublished.



From the first phase of the investigation, audience and group leaders agreed that the motion pictures used had helped to strengthen and focus ideas read in books. A film such as *Bordertown* or *Fury* could lead to a very intense discussion, but a discussion based on a book with high emotional impact was not quite so provocative. This is due to the fact that there must be some lessening of emotions from the time of reading to the time of discussion. Most important, however, was the conclusion that films helped to broaden or orient a subject for discussion, but books still retain the function of providing details.

The second and third phases of the study led to the following significant conclusions (already cited above):

- a) That discussion, to be good, ought to have a focus.
- b) That films cannot do the job alone. A good discussion based on a film showing should stimulate additional reading and investigation.

The investigators urged the production of films that present problems and provoke thought but do not attempt to give all the answers.

The most recent investigation on the use of films to promote group discussion was that of the Joint Committee on Film Forums. It involved some 300 film forums held in about 40 public libraries throughout the nation, during the period February, 1941 to June, 1943. The Film Forums Project had as its chief aim to find out if motion pictures can help to promote reading and discussion among adults. After a few demonstration film forums, the Joint Committee invited public libraries to participate. The Committee offered financial aid, booking service on recommended motion pictures, and book lists. The cooperating library was asked to plan and organize a series of film forums.

A film forum, it should be explained, consisted of a meeting centered about some current problem, as "Minority Problems", "Soviet Russia", "United Nations at War", and the like. One or two films would be shown at the beginning, and the librarian or an invited member of the community would conduct a discussion. Reading materials were prominently displayed in each library, and book lists distributed. The Committee found the meetings successful for attracting non-users to the library, and helped as a public relations medium. The average attendance was 42 persons, at a cost of about \$10 per program (including rental on projectors). There was little evidence, however, that these forums had helped to increase the circulation of related books. A pity!

This study brought into sharp focus some of the strong possibilities of film forums as well as some of the persistent problems. It was found, for example, that librarians were quite capable of organizing film forums and, with additional training in the use of films and in the technique of leading a discussion, they could make of libraries effective centers of community education. The impetus given by these film forums has resulted in similar meetings under various types of sponsorship, such as USO clubs and YMCA groups.

It is heartening to note this growth in popularity of motion pictures as a basis for discussion. But it also presents a challenge to those who are working toward good group discussions. The question may well be asked: Are these really film forums, or are they movie showings with some incidental value as a source of information?

To explore this question, the author undertook the detailed study of a series of film forums held in one of the cooperating libraries of the Film Forums Project, namely, the Walt Whitman branch of the Brooklyn Public Library.

#### Film Forums at the Walt Whitman Library

The Walt Whitman library is a small branch of the Brooklyn Public Library system. Built over 40 years ago, it recently found itself in the center of a vast public housing project near the Brooklyn Navy Yard. The 3,500 families that occupy this housing development are all war workers. These families are obviously the largest number of library users or prospective users.

Under the direction of a newly-appointed branch librarian, and with the help of the administration, a series of film forums meetings was initiated. This was to be the first attempt of the library to attract adults for other than book-lending purposes. The six meetings were held in the spring of 1943. Following is a list of the topics chosen, possible issues, and the films shown. The author served as film consultant for the entire series.

#### Plans for the Film Forums Series

**Our Russian Allies.** (a) Has the Russian nation justified our confidence and continued relations with that country? (b) Need we fear communism because of Russia's war successes? Films: *Under Siege, Report from Moscow, Three in a Shell-Hole.*

**Ships in Action.** (a) Ships or airpower to win the war? (b) British ship workers and American: how do they compare? Films: *Shipbuilders, Corvettes, Troopship.*

**Production Soldiers.** (a) Are the men at the machines fighting the war? (b) How serious is absenteeism and how can it be eliminated? Films: *Around the World with GM, Arm Behind the Army.*

**Our Fighting Allies** (topic selected by the audience). (a) The problems at the battle fronts around the world. (b) What are our fighting allies like, and how well are they meeting the foe? Films: *Men of Timor* (substituted for *Kokoda*), *Listen to Britain, The France that Fights.*

**British Gains in Wartime.** (a) How has democracy been strengthened during the war in Britain? (b) What can we learn from the British? Films: *Wartime Factory, Five and Under, Health in Wartime.*

**The World to Come.** (a) What should we expect for ourselves and the fighting men when the war is ended? (b) Should we plan now, and along what lines? (c) Who should participate in postwar planning? Film: *The Last Stronghold.*

(To be concluded in June)

# Good Film Library Service?

WILLIAM F. KRUSE  
Manager, Films Division, Bell & Howell Co.

“YOUR prints are so much better, so is your service,” is a formula of praise from patrons which every film library manager yearns to hear, especially if his extra effort at print maintenance and service methods have really earned it. What are some of the things that a conscientious, forward-looking library head does to keep up print quality and improve rental service? Even granted equal personal attention to the suitability of each subject and its screening before purchase, also equal objectivity in cataloging and substantially the same prices, one library's services may be considerably better than another's. Why?

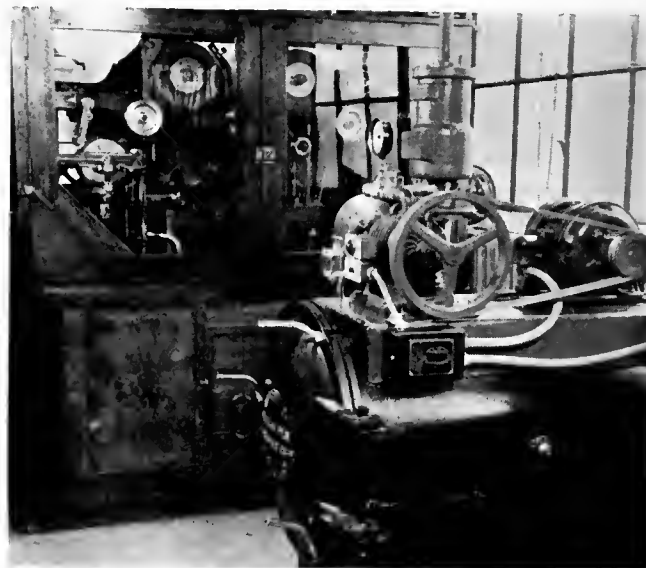
Two identical new prints may come out of a laboratory's developing machines on the same day. They go to two different libraries. After each has been rented to ten different customers, one library's eleventh patron gets an entirely satisfactory print, in good condition, well packed, and in plenty of time for his showing; while the other eleventh patron might get a scratched, dirty, torn print, that loses its loop, has pieces missing, leaders gone, and comes poorly packed—and late. The former case has enhanced the prestige not only of the good library but of the whole 16mm industry. In the latter example everybody concerned has been given a black eye.

The methods by which good service is given are no hidden trade secret. They begin before the print is born, with the careful selection of only the best of films made available in 16mm, and the total or partial rejection of material that would lower the standards of non-theatrical film usage. These standards differ from those that govern the theatre. Stricter than either the Hays or Legion code, for they are to be shown to schools, churches and fireside groups, nevertheless they can be far more liberal ideologically, for in 16mm film selection, each film program is usually tailored to fit its own specific audience.

## Preparing Prints For Use

When first processed by the laboratory the prints are “green,” their emulsion is soft and easily scratched, and they are sometimes improperly dried. The experienced library head has his prints treated to toughen their emulsion and build up their resistance to water, oil and abrasion damage. A very minor degree of lubrication, so infinitesimal that it cannot pick up foreign matter that would cause scratches on future runs, also helps condition and preserve the new print. On the basis of laboratory findings supported by over ten years' field experience, the Vap-O-Rate process, in which toughening agent and lubricant are both applied in vaporized form under vacuum, has proved very satisfactory.

The treated print is then inspected, by projection, against standards set by the prevailing average of better class lab work. The 35mm “Academy” leaders are replaced by clean white stock on which is clearly writ-



Machine in foreground impregnates film with vapor toughening chemical and lubricant; negative polishing machine, under glass, washes, dries and polishes prints.

ten the name and number of picture and print, and the number of parts to the subject. The leader is amply long to allow the picture to be started at the aperture. At the end of each section a “Brief Intermission” title is spliced, to condition the audience for the very brief interval during which the next part is threaded up. A short section of black leader is provided after each end title, and ahead of most main titles, to allow for splicing several films together on large reels. This splicing leader is gradually consumed and is replenished as needed; no splice is ever made into the picture itself.

## Reels, Cans, Containers

The film is mounted on the sturdiest reel obtainable, one with flanges that will not bend out of shape to scrape and scuff the edges of the running film, or pinch it to cause a series of uneven shocks and strains or the sprocket holes or even spillage during projection. Reels fitted with side-tension hubs are easier on film than types that hold the end too tightly in a hub slot. Individual metal containers, well designed to permit of easy opening, and holding the reels snugly but without binding, do wonders to protect film from dirt and damage. The packaging is completed by sturdy fibre shipping cases, just large enough to hold the film order. Every high-standard library must insist on getting back its own reels (or their equal) and its containers, for to tolerate substitution of inferior accessories would lead to quick and costly deterioration.

## Inspection Routine

The efficient library permits no returned rental prints to go back on its shelves uninspected. And this inspection is no casual routine; every film is run through clean, soft cloth, and this wiping is supplemented when needed by a thorough laboratory cleaning on an adapted Cinex negative polisher. If there is the slightest indication of damaged sprocket holes, the film is run through a mechanical defect indicator. A measuring

machine is used to check up on possible removals of footage. Original splices, made on the heavy-duty professional laboratory splicers, are easily identified, every "foreign" splice is therefore a danger signal to be investigated.

The condition of a print, after each use, is indicated graphically on its own stock card. Normal wear and tear is expected, and its progress is reflected in the gradually lengthening and darkening red and green "wear lines" on the card. In this way no patron can ever be blamed for damages caused by previous users, yet every danger spot for continued damage is quickly exposed. An experienced film inspector can diagnose probable causes of damage quite exactly, the offender is advised of the nature and extent of the damage and is urged to investigate and remedy its cause at once.

**Film Damage**

When replacement footage is needed the print must be retired until the new lengths can be obtained from the laboratory that holds the negative. Upon receipt, after a delay of weeks and sometimes months, this replacement has to be inspected and (if satisfactory) inserted, and the whole print projector-inspected to make sure that the replacement has been properly matched. It may seem harsh to file charges for film damage even where the offender is inexcusably and solely responsible, but the out-of-pocket cost to the library always far exceeds any such charge. The print must be shelved for an unpredictable period, possibly running into months, other bookings against the print have to be adjusted, entirely innocent later renters have to be mollified on substitutions, the lease period for which the print was bought is running out without any return, skilled help is involved in reconditioning the print—it is a headache for everybody. The saddest part is that such damage is utterly avoidable if only a little care is taken to operate the projector correctly and to keep it clean and in repair.

From the viewpoint of public policy the prevalent demands for "insurance" against film damage is decidedly open to question, as this represents the purchase of immunity against pure and simple personal negligence, without any sort of adequate corrective or preventive pressures. Insurance that spreads a community risk equitably among many contributors is fine, but insurance that provides immunity for the reckless at the expense of the innocent is another matter.

**Aids to Better Booking**

Equally important as the supplying of prints in good physical condition are the measures taken to assure the library patron his film in time for his showing date, and freedom from worry over possible miss-outs. The first steps toward this happy situation rest with the renter himself. When placing his order he should read the suggestions in the catalog from which his order is usually placed, and make his selection on the basis of the descriptions, audience level, price and selection data it contains. Are shipping name and place clearly indicated? The showing date—and hour? Mounting instructions and possibly special cautions on types of substitution permissible? Preferred transportation is usually via express but are there exceptions and special conditions that should be detailed? State clearly the

*(Concluded on page 212)*



(Top to bottom) Films in containers, racked upright for easy order picking, and laboratory splicers; inspection completed, film has been rewound through cloth; stock clerk posts return of prints and inspector's report; booker's records—booking charts above, customer cards below.

# The Film and International Understanding

## Religious Films for International Understanding

DR. JOHN E. DUGAN, Editor  
Hadden Heights, New Jersey

WILLIAM L. ROGERS \*

THE presentation of the sort of films which we are discussing is in general initiated by two different agencies within the Protestant churches: the educational boards, which have responsibility for the curricula of the Sunday, vacation, and weekday church schools; and the mission boards, which have the responsibility for raising funds to support foreign missions.

### Church School Curricula

Since the church school curricula center around Bible study and related moral and ethical considerations, international understanding and good will is approached from this point of view. Usually the study grows out of some pertinent Bible passage. Formal consideration in pupils' tests is limited to perhaps two or three times per year, aside from incidental references in connection with lessons on foreign missions.

The subject may thus come up for study under such a topic as "Worship Around the World." In this case understanding of other peoples is promoted through a study of how they worship and through emphasis on the point that all people have in common a need to worship God. In other cases the subject may be approached directly through a study of children of other lands. Both of these approaches offer wide latitude for the use of films, slides and other visual aids.

### Effect of Missions

The direct approach to developing international understanding in the church schools is, however, not so large as the indirect approach provided by the mission boards in their promotion of the cause of foreign missions to the whole constituency of the churches. The mission boards in their efforts to raise funds long ago discovered that it was necessary to educate the people at home concerning the people in mission lands—their ways of living and their problems. These mission boards also were among the first to discover the effectiveness of visual aids in teaching these facts and to utilize visual materials for this purpose on a large scale.

The boards of most of the larger denominations organized extensive libraries of stereoptican slides, beginning around 1915. The investment more than paid for itself, and as a result the mission boards today own, produce, and distribute not only stereoptican slides, but also Kodachromes, photographic enlargements, and silent and sound motion pictures. Thousands of churches throughout the country which are now using visual aids owe their start to the mission boards.

While cultivation of international understanding is a by-product of this promotional program, it is an

EDITOR'S NOTE: Religious films touch upon phases of experience which are common to millions of people throughout the world. How can they be used for better international understanding?

Mr. Rogers deals with this question from the standpoint of the Protestant churches, because that is the phase of the problem with which he is most familiar. This in no way implies that much of what he says may not be applied to other religious groups or to the broader field of all films for international understanding.

Surely the criteria which he lists for films about foreign countries has valid application over a very wide field.

important one, limited only by the fact that the promotion and hence the visual materials deal only with those countries which comprise the "foreign mission field." Even so, it embraces a large area: Africa, India, the Near and Far East and Latin America.

It may surprise some to learn that visual materials supplied by mission boards are useful in developing international understanding. Many people still have the mistaken idea that missionary interests still uphold the sentiment of the old hymn about mission lands, which describes them as a place where "only man is vile." Quite the opposite is now true, at least among the larger and more liberal denominations.

### Film Criteria

The Religious Film Association (which is comprised of agencies of nineteen Protestant denominations) un-



Native rescues American pilot—From "We Too Receive"

\*Director of Visual Education, International Council of Religious Education; Executive Secretary, The Religious Film Association.

doubtedly represents the attitude of the mission boards which distribute films in the following requirements which it has set up for films on foreign countries:

1. The people must not be ridiculed in the film regardless of how queer their customs and costumes may appear.
2. As far as possible the people must be portrayed as human individuals with the same basic needs as ours and with potentialities for development similar to our own.
3. The situations in foreign lands must not be portrayed as hopeless, that is, beyond help which may be offered.
4. When possible, achievements of nationals who have been given an opportunity to develop should be featured.
5. Films must not adopt the "Mother India" approach which concentrated on social evils without giving a fair appraisal of social and cultural achievements.

Aside from ethical considerations, there is a very practical reason why mission films should meet these requirements. People in general are more willing to give money to help those who are "worth helping." Thus, the films which form the most effective missionary propaganda are those which show cultural and personal achievements of the people of mission lands—triumph over poverty and physical handicaps—inmate human worth. As a result, the majority of the mission films and other visual materials are helpful in developing an appreciation of the people of other lands and of their problems.

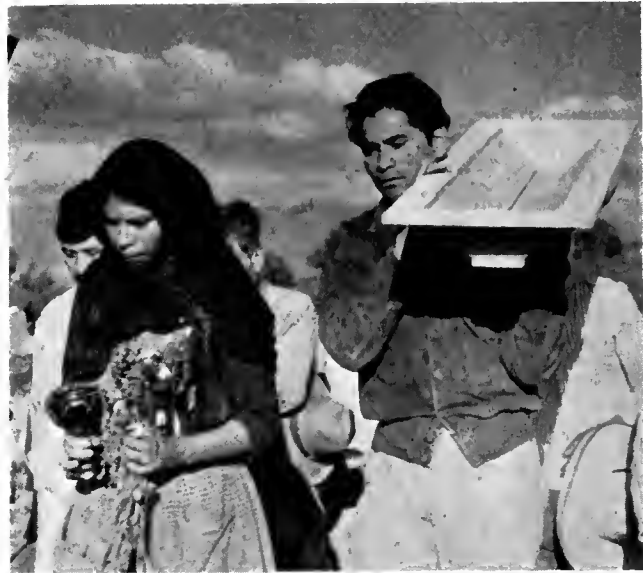
The development and use of visual aids in the churches has a long history and considerable variety. Probably the most ambitious visual aids project ever carried out was that presented in connection with the celebration of the Methodist Centenary in Columbus, Ohio in the summer of 1919. The state fair grounds were transformed into a huge living exhibit representing the work of the Methodist church in mission fields both at home and abroad. The people of all these lands were present in their native costumes and appeared in settings typical of their homes. Dramas representing life in these lands were presented daily. The major purpose was to let the people at home get a glimpse at life in the mission fields . . . develop a phase of international understanding.

#### Film Production

In recent years the churches have cooperated to a certain extent in the production and distribution of motion pictures and slide sets dealing with foreign countries. In 1938 they set up the Africa Motion Picture Project in cooperation with the Harmon Foundation. A photographer was sent to Africa with prepared scripts (subject to local adaptation) to film not only the work of missionaries but also the African's way of life. Since the Project's eight silent films and their utilization are typical of the present day approach they are analyzed here.

1) *Song After Sorrow*—deals with life in a model leper colony. Instead of emphasizing the horrible disfiguring aspects of the disease it shows how the people are taught to overcome their handicaps and how, while receiving treatment, they are able to do constructive work in the colony, raising much of their own food and even securing and helping prepare a vital medicine that they need.

2) *Story of Bamba and Ngono and Her People*, are short dramas centering around a boy and girl, respectively, who were trained in mission schools and grew



Burial scene in "The Forgotten Village"

up to give a life of service to their people. Both stories are based on actual fact and present basic information on the life of the people as background for the story.

3) *What a Missionary Does in Africa* is a forty-five minute documentary film intended primarily to "humanize" the missionary. It necessarily shows the background of the people among whom the missionary works. *The Light Shines in Bakubaland* is similar but is biographical, dealing with the adventures of a real missionary while pioneering in a new field.

4) Three other short films are entirely documentary in nature and deal solely with the life and culture of the African. They are typical of films used by churches as background material for mission study to give a proper setting for consideration of the work of the missionary. These films are *Children of Africa*, showing child life, how the child helps his parents, games and schooling; *A Day in an African Village*, showing regular occupations and customs of the Congo villager; and *How an African Tribe is Ruled*, showing the transition from independent tribal rule when justice was administered through trial by ordeal to the present system under which the tribal chieftain is responsible to a resident commissioner for the enforcement of laws based on modern codes.

#### Use of Films

These films are used in Sunday evening services, in mission study groups, young people's societies, Sunday, weekday, and vacation church schools. The method of use varies considerably depending upon the group, the leader and his experience in visual education. Too often, even as in the public schools, the film is presented merely as a special program item. In Sunday evening church services the minister frequently speaks, following the showing of the film, outlining the reasons for carrying on missionary work or pointing out elements the people of the mission fields and the people at home have in common.

In young people's meetings the showing of a film is usually followed by discussion of the points made by

(Continued on page 208)



# The Seventh War Loan Drive Is On!

ON May 14 the Treasury Department launched the Seventh War Loan Drive with 14 billion dollars of bonds as the goal. Because of the successful role 16mm films played in the Sixth War Loan, they are now recognized as an essential media for stimulating bond sales. The Office of War Information, Bureau of Motion Pictures, has from the very start been one of the most important factors in the organization of the 16mm War Bond program. There is constant coordination between the OWI and the Motion Picture and Special Events Section of the War Finance Division. Other government agencies, such as the Department of Agriculture, Public Health Service, and Office of Education, are cooperating more closely in this campaign in obtaining maximum distribution and use of the films selected for War Bond sales incentives. The Army and the Navy are using mobile units to carry projection facilities to places which normally could not see the films.

Intensive efforts have been made to search out every 16mm projector in the country so that a maximum number of screenings can be arranged. Schools and churches are two of the most important outlets for the exhibition of War Bond films, as they have the physical facilities and many of them have projection equipment. Where such equipment does not exist, it can easily be borrowed or rented by getting in touch with the local 16mm State Chairman or distributor. As the Drive will last until June 30, many schools will be closed during the latter portion of this period. However, arrangements should be made to keep the school open for special screenings.

Again the Armed Forces have provided footage for the Seventh War Loan. The films which were selected with the objective of reaching all types of audiences, include one Coast Guard production, two short films and five 2½-minute trailers from the Navy, and two

from the Army. A brief description of the films follows:

**Story of a Transport** (20 minutes) is the U. S. Coast Guard's motion picture record of its task in moving thousands of troops to the battle zones, and depicts the colorful career of the 24,000-ton transport "Wakefield," formerly the peacetime luxury liner "Manhattan." Flashbacks show the liner on pleasure trips, and then in her grim war role. Highlights of the film are scenes of the Wakefield being bombed at Singapore, burning in the Atlantic and, then, refitted, crammed with troops found for the battlefields of Europe.

**Remember These Faces** (15 min., color)—a U. S. Navy production which tells how American lives are being saved on the battlefields. It is the story of the courage and sacrifice of the members of the medical force who go ashore with the troops in invasion.

With its action beginning on a Pacific Island, newly taken by our fighting men, the camera follows the wounded from the front line to battalion aide stations, to evacuation hospitals, to transports, and finally to hospital ships and giant aircraft which will rush them to base hospitals and the world's best medical aid.

**Midnight** (8 min.), another Navy film, is a thrilling review of Naval action around the globe. The action opens at longitude zero, Greenwich, England, where local midnight and the Navy's official midnight coincide, and goes on to portray simultaneous operations of the Navy throughout the world—all types of craft in combat action, fleet preparation, life-saving activities, men fighting, sleeping, working, and training.

**Action at Anguar** (22 min.)—produced by the Army Ground Forces, is the story of the untried 81st Infantry "Wildcat" Division, which after a month's furious fighting crushed veteran Jap troops who fought to the death on Anguar, one of the most strategic islands in the Pacific. Conquest of the island represented a crucial step in the reconquest of the Philippines.

**D-Day Minus One** (18 min.) produced by Army Air Forces, is skillful picture reporting of one of the most thrilling assaults of the war—the invasion of France by troop-carrier and glider, hours in advance of D-day attack assault on the Normandy beach. In vivid, dramatic terms, the tactics of the airborne branch of our fighting forces is depicted. In the opening sequence paratroops and airborne men are seen waiting for the "big jump", then visited by General Eisenhower just before taking off. Transports and gliders stream across the Channel, and over the French coast. Paratroops are seen in close combat with the Nazis and glider troops join the assault while miles away the fury of invasion begins to break on the beach.

The Navy trailers are:

**This Could Be America**—an enactment of what could have happened if the enemy had been able to bomb America, and the reasons why it did not happen that way.

**The Voice of Truth**—portraying the effect of Jap propaganda broadcasts on a group of Marines on their way to battle; how the stores of black markets, needless strikes, political factions, and failure to meet war quotas, can impair the morale of our fighters.

**Two Jima**—starting with the pre-invasion bombardment and barrage, this film shows part of the terrific struggle of the Marines to capture the island, the most costly battle that branch of service has ever fought.

**Mission Completed**—a picturization of a few moments on the deck of a carrier as her Avengers return to the deck from a raid, emphasizing the cost in men and machines of an aerial war.

**Time for Sale**—scenes from a captured newsreel made by the Japanese, showing the horrors of prison treatment in the Philippines and how American lives might have been spared if we could have effected earlier landings there.



In a foxhole on Iwo Jima's volcanic beach, war dog "Butch" stands guard over sleeping Private—From "Iwo Jima."

(Concluded on page 196)

# Is Your Projector Showing These Films?



At Iwo Jima beach, litter of wrecked equipment bears mute witness to the ferocity of Japanese resistance. (From "Iwo Jima")

# STORY OF A Transport



(Lower left) A Marine casualty undergoes treatment aboard a transport.

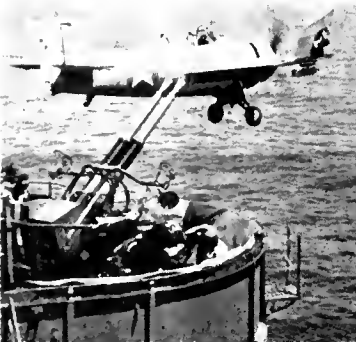
(Lower right) Back at Pearl Harbor, a group of wounded are lowered from the ship to ambulances which will take them to a base hospital.



The former luxury liner Manhattan, now the war-busy Coast Guard-manned troop transport Wakefield. Fighting men and battle gear are packed in tight on board the Wakefield, bound for the battlefield.



(Right) Last mission for two fighter planes. Both pilots were rescued by the quick action of their comrades.



Additional films to be used include:

**All Star Bond Rally**, produced by War Activities Committee, Motion Picture Industry (15 min.), in which many Hollywood stars appear—Bing Crosby, Bob Hope, Fibber McGee and Molly, etc.

**Fury in the Pacific**, a joint pictorial effort of the Marines, the Army, Navy and Coast Guard. It is a stirring portrayal of the capture of the Japanese strongholds at Peleliu and Anguar by naval bombardment, plane bombing and amphibious charge upon the beaches, under hail of cannon.

**The Enemy Strikes**—produced by the Army Pictorial Service from German film captured after "the Bulge" was retaken.

Those who wish to make their 16mm equipment available for the showing of these and other War Bond films, should establish contact with the 16mm State Chairman or his representative. The list of State Chairman is given below. The allocation of all film prints is made through the OWI to recognized 16mm. distributors throughout the country, but it is primarily the task of the 16mm State Chairman and the local War Finance Committee to handle the distribution of the prints within any specific state.

#### State 16mm Film Chairman

**Alabama**—E. E. Sechrist, Dept. Visual Instruction, Public Schools, Birmingham 1.  
**Arizona**—Kenneth Kelton, 33 South Fifth Ave., Tucson.  
**Arkansas**—T. M. Stimmett, State War Film Coordinator, State Department of Education, Little Rock.  
**California (Northern)**—W. A. Patterson, Photo & Sound Inc., 153 Kearney St., San Francisco 8.  
**(Southern)**—H. U. M. Higgins, War Film Coordinator, 229 North Broadway, Los Angeles.  
**Colorado**—Lelia Trolinger, Bureau of Visual Instruction, University of Colorado, Boulder.  
**Connecticut**—Arthur A. Hebert, Hebert Studios, Inc., 53 Allyn St., Hartford 3.  
**Delaware**—Mrs. Margaret Ross, Supervisor Libraries & Visual Education, Wilmington.  
**District of Columbia**—Martin T. Hughes, 51 H Street, N. W., Washington.  
**Florida**—L. W. Griswold, 678 Linwood Ave., Jacksonville 6.  
**Georgia**—Hazel Calhoun, Mgr., Calhoun Visual Education Co., 101 Marietta St., Atlanta 3.  
**Idaho**—Sib Kleffner, 206 W. 9th St., Boise.  
**Illinois**—O. H. Coelln, Jr., Business Screen, 157 East Erie St., Chicago.  
**Indiana**—L. C. Larson, Bureau of Audio-Visual Aids, Indiana University, Bloomington.  
**Iowa**—H. L. Kooser, Director, Visual Instruction Service, Iowa State College, Ames.  
**Kansas**—Frank Bangs, Central Visual Education Co., Broadway Hotel Building, Wichita.  
**Kentucky**—D. T. Davis, 231 W. Short Street, Lexington.  
**Louisiana**—L. D. Slaton, Russell C. Roshon Company, Pere Marquette Building, New Orleans 12.  
**Maine**—Douglass K. Hammett, Stanley Dana Corporation, Portland.  
**Maryland**—Milton Stark, Stark Films, Howard & Centre Streets, Baltimore.  
**Massachusetts**—Richard F. O'Neil, Visual Education Service, 116 Newbury Street, Boston 16.  
**Michigan**—W. D. Engleman, 701 West Warren, Detroit 1.  
**Minnesota**—Mrs. Lucille South, Film Preview, 1504 Hennepin Ave., Minneapolis.  
**Mississippi**—Herschel Smith, 119 Roach Street, Jackson.  
**Missouri (Eastern)**—Ray Swank, Swank Motion Pictures, 614 North Skinker Blvd., St. Louis 5.  
**(Western)**—W. P. Humston, Kansas City Sound Service, 926 McGee St., Kansas City 6.  
**Montana**—Oliver H. Campbell, Manhattan.  
**Nebraska**—Keith T. Smith, Modern Sound Pictures, 1219 Farnum St., Omaha.

**Nevada**—E. R. Berg, War Finance Committee, 35 East 4th St., Reno.

**New Hampshire**—Jack Rice, A. H. Rice & Company, P. O. Box 205, Hollis.

**New Jersey**—Art Zeiller, c/o Vitascope Corporation, 120 Central Ave., Glen Rock.

**New Mexico**—Dr. J. T. Reid, Extension Division, University of New Mexico, Albuquerque.

**New York (Downstate)**—George Zehring, c/o Walter O. Gutlohn, Inc., 25 West 45th St., New York.

**(Upstate)** John E. Allen, 6 George St., Rochester.

**North Carolina**—E. E. Carter, National Film Service, 14 Glenwood Ave., Raleigh.

**North Dakota**—T. W. Thordarson, Dept. Correspondence Study, North Dakota Agriculture College, Fargo.

**Ohio**—Lesley Frye, Director of Visual Education, 4914 Gladstone Avenue, Cleveland 4.

**Oklahoma**—M. L. Wardell, Director of Extension, University of Oklahoma, Norman.

**Oregon**—Kingsley Trenholme, Dept. Visual Education, Public Schools, Portland.

**Pennsylvania**—W. H. MacCallum, War Finance Committee, 21 South 12th St., Philadelphia 7.

**Rhode Island**—E. Gardner Jacobs, Director, Public Relations Division, State Council of Defense, 1051 North Main St., Providence.

**South Carolina**—W. H. Ward, Extension Division, University of South Carolina, Columbia.

**South Dakota**—R. D. Falk, Extension Division, University of South Dakota, Vermillion.

**Tennessee**—J. E. Arnold, Division of University Extension, University of Tennessee, Knoxville.

**Texas**—John Gunstream, State Dept. of Education, Austin

**Utah**—J. O. Horsfall, Extension Division, University of Utah, Salt Lake City.

**Vermont**—H. B. Eldred, c/o Robert Hull Fleming Museum, University of Vermont, Burlington.

**Virginia**—Dan Browning, Ideal Pictures Company, 219 E. Main St., Richmond 19.

**Washington**—Clifton Pease, War Finance Committee, 901 Federal Office Building, Seattle 4.

**West Virginia**—W. P. Kellam, Film Division Library, University of West Virginia, Morgantown.

**Wisconsin**—Mrs. Roa Kraft Meier, Photo-Art House, 844 University of Wyoming, Laramie.

North Plankinton Ave., Milwaukee 3.

**Wyoming**—J. R. MacNeel, Cooperative Film Library, Uni-

## Trends in Audio-Visual Instruction

(Continued from page 187)

frequently for failure of teachers to get the maximum value from the film, was that the teachers do not know how to use the film, or do not understand its function. Further study of this chart shows the sound film as having preference on all grade levels. Although several qualified their answers by stating that teachers would not use silent films, their reactions were given on preference rather than from experience.

Chart VIII shows that 135 of the 165 schools reporting own radios. Most of the schools are apparently using the radio for class instruction since the common practice is to use the machine in the class room. Apparently the teachers are attempting to utilize not only the programs that come during school hours, but also those that are scheduled in "out of school hours". A total of 111, out of the 126 replying, indicate that transcriptions will lead to a wider use of radio programs. Machines for making records are used almost as much by music classes as they are by literature, language, and speech combined.

(To be continued in June)

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Hartford, Conn.

Colhoun Visual Co.  
101 Marietta St. Bldg.  
Atlanta, Georgia

Visual Educ. Service  
116 Newbury St.  
Boston, Mass.

Film Preview Inc.  
1504 Hennepin Ave.  
Minneapolis, Minn.

Modern Movie Service  
1219 Farnum St.  
Omaha, Nebraska

A. H. Rice Co.  
Hallis, New Hamp.

National Film Service  
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Raleigh, N. C.

Sunray Films  
2108 Payne Ave.  
Cleveland, Ohio

Ideal Pictures Co.  
915 S. W. 10th St.  
Portland, Oregon

Kunz Movie Service  
1319 Vine St.  
Phila., Pa.

Visual Arts Films  
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Visual Education, Inc.  
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Austin, Texas

Photoart House  
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# The Curriculum Clinic

## Should It Be Audio-Visual Aids or Audio-Visual Materials?

G. LESTER ANDERSON  
University of Minnesota

FILMS, records, slides, models, the radio and television, are called *audio-visual aids*, as every teacher knows. Implicit, if not explicit, in the typical teacher's attitude toward, and use of, such materials is the idea that they are "aids", devices by which one can, perhaps, teach with greater economy of time and energy those things which would be taught anyway, whether or not such aids were available. This is a limited conception of the use of such materials. It must be replaced by an attitude toward, and use of, such materials which conceives of them not as "aids" to the management or learning of other materials—traditionally the printed page and the spoken word—but as materials which are important and significant in their own right.

Learning is best defined as change in behavior which is correlated with experience. Experience is the method of modern education. The teacher is the organizer of experience—experience which will result in ways of acting and thinking which are deemed significant educationally.

The experiences within the school cannot be direct. Education resorts to the various devices which have been devised by men to record experience. Lincoln's or Roosevelt's inaugural address is printed or recorded in a transcription. The conquest of Iwo Jima is photographed and becomes our newsreel. Wordsworth has great thoughts and they are printed in a poem.

These "records" among other things are the raw materials of education. They are the materials with which pupils interact, hence they are the materials of the educative experience. A modern program of education cannot limit itself to printed materials and the spoken word of the teacher. All the various media which men have devised to record or symbolize men's experiences, and out of which come their feelings, thoughts, ideas, skills, appreciations, attitudes, and motives, are legitimately educational materials.

This contrast between an *audio-visual aids* and *audio-visual materials* approach to films, transcriptions, and so on, can be drawn another way. As aids, such materials are thought of primarily as devices of instruction. They are used to initiate, orient, motivate, guide, or summarize instruction. As materials they are primarily materials of curriculum. As curriculum materials their role is not to motivate, guide, or summarize. Rather, they are to be figuratively handled or manipulated, studied and learned for their own sake.

While it is true that a distinction between curriculum and instruction is difficult to defend when the curriculum is looked upon as experience, most classroom teachers and principals would still make such a distinction. In their minds the audio-visual aid is used,

WALTER A. WITTICH, Editor  
Bureau of Visual Instruction  
The University of Wisconsin

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**EDITOR'S NOTE:** It is high time that we look upon the film in the classroom as a powerful means of communicating ideas which, in many cases, is even a better form of experience than actually being there or living through the learning situation. This article very cleverly points out what thinking teachers now know; namely, that the teaching film is not a crutch, a support, or a mere aid, but rather it is an experience in living, a portion of our environment, an experience with which children interact, learn and guide their thinking. Hence, let's seize upon the teaching film as a valuable curriculum material.

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for example, to motivate or summarize; it is not an integral part of experience. Let us illustrate, however, the idea that audio-visual materials are curriculum material. If one could approach, let us say, the study of *Othello* without the stereotypes of educational procedure to guide one, which would be the better material to deal with—*Othello* as printed material, *Othello* as recently recorded by Columbia with Paul Robeson, or *Othello* on a sound film? Probably we should say that most educative experience would be to see *Othello* on the stage, but lacking that experience we would choose the film, the record, and the printed play in that order. The point is that *Othello* on a film or on records is curriculum material and *Othello* printed becomes the aid. The film or record has significance in its own right.

To maintain an educationally sound position, we should perhaps say that the study of any material—be it *Othello* or American history or the function of angles, is seldom an end in itself. The study of *Othello* among other things contributes to our understanding of human nature. The study of American history is undertaken in part so that we can better solve current social problems. The navigator of a B-29 has studied the function of angles so that he can plot his course, arrive at his target, and get home again. Nevertheless, we do not speak of the study of *Othello*, American history, or functions of angles as aids; we consider the study of these materials as being intrinsically significant.

Man has in recent years devised new techniques for recording and transmitting his experiences—the radio, the film, and television. These techniques are of the same cloth as printing. Except for academic inertia and academic tradition these communication media would be used on a qualitative basis of equality with printing in the classrooms of America.

Radio, film and television have won their place as aids, but let us not confine our use of them to that level. Let us rather define our educational goals and purposes, and select our materials—be they printed, photographed, or recorded in wax—and proceed to the free use of them as the materials with which pupils interact without the limiting attitude that they are "aids to instruction".



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# The ABC's of Visual Equipment

**O**UR projectors like our automobiles are growing older every day. Unlike the brook they cannot go on forever. Proper care of projectors, always important, is vital in wartime. The prospect of replacing and adding projection equipment in the schools is still not too bright, yet the steadily increasing use of films places a heavier demand on equipment than ever.

While the existence of simple trouble-free equipment is a pious hope for the future, there is now a dire need for common-sense care of the more or less complicated mechanical-optical-electronic device that delivers the audio-visual experience to the pupil. **J. E. D.**

Edited by  
**JOSEPH E. DICKMAN**  
and **PHILIP MANNINO**

## Care of 16 mm. Sound Projectors

**T**HE care of the 16mm. sound-on-film projector is so simple that no special skills are required. By observing the following few simple rules you will get dependable service at a minimum of cost.

**Rule 1.** Select a custodian.

Let him have complete charge of the equipment. It will be his duty to see that the equipment will have the proper care. He must approve all persons who are to use it. He will have on hand all necessary supplies to keep the equipment in proper working order. It will be his duty to see that the equipment is used properly, kept clean, and correctly oiled.

**Rule 2.** Use care in transportation.

Since the projector is portable it may be moved from one installation to another. Most 16mm. sound-on-film projectors are housed in carrying cases. Some are contained in one unit weighing from 60 to 90 lbs.; others are contained in two separate units each weighing from 40 to 50 lbs.

When transporting these cases, caution should be taken that they are not bumped. Projectors are precision-built and are made to take a certain amount of abuse, but there is a limit. Handle them as you would a \$500 radio. Set them down gently. When transporting them by car, set them in the car where they will be cushioned against road shocks.

**Rule 3.** Use care in setting up for a show.

Place the projector on a sturdy table of sufficient height. This is necessary in order to avoid the use of makeshift elevators such as books or blocks of wood. Sometimes the projector seems solid enough at first, but the shifting of the weight of the film from the feed-reel to the take-up reel, especially when using a large 1,600 ft. film, may cause the projector to go off balance and fall, inflicting serious damage on the projector. The line and speaker cords must be placed out of the way so that no one can trip over them. These cords might be strung high on hooks along the wall. Another precaution that will pay dividends is to wrap a turn or two of the line and speaker cord around the table leg. Then, if anyone should happen to trip over these cords, the table would get the shock

and not the projector. Use a similar method at the speaker end; it will prevent torn-out plugs and wires.

**Rule 4.** Always oil and clean the projector before each showing.

In oiling the projector follow the manufacturer's directions. Use only the oil he recommends. If other oil is used trouble may develop as it may gum on the gears and cause the projector to become sluggish. Never over-oil the projector. Too much oil will get into non-mechanical parts and damage them. It will also get on the film, lenses and condensers, seriously reducing picture brilliance. Make sure all rollers and idlers run free. A sticking roller or idler may scratch film.

Clean the projector before every showing. Especially clean every part that the film will touch. Clean the sprocket teeth and get the emulsion and dirt off the channel and rollers. Use alcohol or carbon tetrachloride on a camel hair brush or cue tip (available at any drug store) to get out all the dirt. Never use a sharp object to remove the dirt; it may nick the parts and cause scratches on the film.

When using new film it may be necessary to clean the projector before every reel. On new film the emulsion is soft and will stick to the film channel and on sprockets. This will cause the film to jam and tear out sprocket holes or cause the film to chatter, producing a jumpy picture on the screen. Clean the objective and condensing lenses to get a bright, clear picture.

**Rule 5.** In case of break-down let only an experienced repair man work on your projector.

When projector failure occurs, if it is beyond the repairing of belts, replacing lamps, replacing amplifier tubes, or motor brushes, don't let amateurs tinker with it. They usually aggravate the damage, turning a minor repair into a major one. Special tools and skills are needed for serious repairs, and usually these are to be found only in the factory or in your dealer's repair shop.

Amplifier trouble can be corrected usually by your local radio repairman, but when taking the projector to him take along the amplifier schematic circuit diagram so that he will know where to locate the trouble. He can replace defective parts which are standard. Some parts, not standard, usually can be had from his jobber. Of course a regular projector dealer will carry all parts. If you are near him let him do the job.

**Rule 6.** Store the equipment properly.

When the showing is completed the projector should be taken down and the arms, cords and spare reels placed in their proper compartments. See that everything is in place for the next user. One missing item may ruin the show.

(Concluded on page 202)



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READIED**

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Before storing the projector make sure spare projector and exciter lamps, spare belts, and cleaning implements are in the cases. Put dust-proof covers over the cases and store them in a dust-free, dry place.

**Rule 7.** Have your projector overhauled periodically.

At the end of the school year your projector should be given a complete overhaul, cleaning, and adjustment. No matter how well it is working it will need some attention. This will not only assure top performance in projection but will prolong the life of the projector and prove a real economy in the long run.

## St. Louis Division of Audio Visual Education Anniversary

**T**HE Division of Audio-Visual Education of the St. Louis Public Schools, which celebrated its fortieth anniversary on Wednesday, April 11, 1945, is the oldest institution of its kind in the United States. Just as the Division, formerly known as the Educational Museum, pioneered in a new field of education at the turn of the century, so the St. Louis school system today is among the leaders in the nation in developing and expanding audio-visual teaching materials.

In celebration of its anniversary, the Division held open house at its headquarters, 4466 Olive Street. A highlight of the program at the reception was a fifteen-minute radio broadcast by Station KMOX dramatizing the history of the Division of Audio-Visual Education. Teachers, parents, and students were invited to tune their radios to this station to participate in the city-wide radio celebration of the anniversary.

The Educational Museum had its inception in the St. Louis World's Fair when exhibits from all corners of the earth were assembled in Forest Park. The late F. Louis Soldan, then Superintendent of Instruction, and the late Carl G. Rathman, Assistant Super-



Elizabeth Golterman (left), with Amelia Meissner (center) at the fortieth anniversary celebration.

intendent, recognized the unusual opportunity which would never return—and appealed to the exhibitors to donate parts of their displays to the public schools. Many interesting exhibits were secured by the Board of Education and these formed the nucleus of the Educational Museum. This material was assembled in the Wyman School Building and, on April 11, 1905, Superintendent Soldan formally invited the Board of Education to inspect the exhibits which would be sent to teachers for use in the classrooms.

Miss Amelia Meissner was appointed the first curator of the Museum, a position which she held until her retirement in 1944. Under her guidance was developed in the succeeding years the large collection of visual aids which are now available to St. Louis school children. The Board of Education officially changed the name of the institution from Educational Museum to the Division of Audio-Visual Education in 1943. Miss Elizabeth Golterman was named by the



Samples of exhibits at the St. Louis Division:

(Left) This case which now houses a Missouri Marsh diorama, was once a regulation golden-oak book case.

(Right) Children learn how pioneer Missourians made butter by trying out a wooden churn.



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Board to succeed Miss Meissner as director of the Division.

When the Museum was established in 1905, a one-horse wagon which visited each school once a week was able to deliver and collect all the materials used in the individual schools. Today two large trucks, operating on regular schedules, are required to transport the Division's teaching materials. In addition to the materials used in the classrooms, special exhibits are maintained in the Division's headquarters where teachers may bring their classes for study. In recent years a lecture service has been developed through which visiting classes may learn from illustrated talks.

In 1917 the Board of Education acquired its first teaching films when the Ford Motor Company made a substantial donation of moving pictures to the St. Louis Public Schools. Since then the film library has expanded until today the Division maintains more than 2,300 teaching films, the majority of which are sound films, for loan to schools. Collections at the Division of Audio-Visual Education also include 39,995 photographs, 1,500 filmstrips, 12,772 booklets, 8,360 lantern slides (both standard and 2x2), 352 foreign dolls, 1,400 phonograph records, and 9,875 separate specimens to illustrate science lessons.

Recognizing the importance of audio-visual aids in a progressive school program, Philip J. Hickey, Superintendent of Instruction, appointed a Visual Education Committee in 1942, composed of classroom

teachers and principals. Cooperating with the staff of the Division of Audio-Visual Education, this Committee made an extensive survey of visual education in the public schools. The study revealed a pronounced increase in the interests of teachers in the use of visual materials for classroom instruction and an urgent need for additional visual education materials and equipment in the schools. Using the findings of the study as a basis for his recommendations, the Superintendent of Instruction formulated a long-range visual education program in St. Louis which has been introduced and adequately financed this year by the Board of Education.

Recently the responsibility for the development of radio education in the public schools was assigned to the Division of Audio-Visual Education after the Board of Education's unanimous decision to apply to the Federal Communications Commission for the assignment of a frequency modulation wave length in the high frequency spectrum allotted to education. A Committee on Radio Education, composed of teachers and principals, has been appointed to serve as a policy making body similar to the Visual Education Committee. This Committee is working with the Division of Audio-Visual Education in the planning and production of educational broadcasts, the development of radio techniques in high schools, and the intelligent utilization of radio programs in the classrooms.



# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor

### FILMS AND LIBRARIES

- **Motion Pictures in Libraries**—Etta Schneider Ress—*Wilson Library Bulletin*, 19:561-3 April, 1945.

Although recent articles have stressed the use of films for discussion in libraries, it is pointed out that there are many other interesting ways in which a projector may be put to use. Films are a source of information and as such are worth the consideration of the library profession, especially because they may conceivably bring knowledge to the nonreading public.

Films are now being used on a tremendous scale for education outside of the school: in the armed services, for civic administration in liberated areas, in Latin America, in factories, industrial schools and the like. The movie theater is also bringing information to the public through films produced by the War Activities Committee, or by the governments of Allied Nations. But it is for the purpose of using films in educating for world citizenship that the library can make a contribution.

There are two broad applications of the motion picture in a public library; films used in conjunction with a larger program of activities; and films used *per se*, unrelated to any other of the library's activities. As an example of the former type of use there are motion picture programs that would motivate an extensive study program, (as one on child care); those that would be used with study groups or clubs already under way (book-study group, arts and crafts, etc.); those used as part of a seasonal forum series (U. A. and World Affairs, or similar topics); those that would fit in with a recreational program, and so on.

The library could exercise its function as a community center by showing films that have no direct connection with its regular program: free public showings of new short subjects and educational releases; children's story-hour movies; film forums held at regular intervals, wherein the topic changes each time; and community meetings where movies are shown and brief question-and-answer periods follow.

Whenever movies are used in a library it is important that the librarian be convinced of their value, that the purpose be clear, and that there be some planning and preparation in advance.

### TRENDS

- **Eyes for War**—*U. S. Camera* 8: no. 2 30-31 March, 1945.

A brief statement is given of the use of audio-visual training aids in the Navy, especially the service rendered through the Training Aids Development Center in N. Y. C. Definite proof of the advance made in educational training is that recruit training which originally took 12 weeks now has been cut down to 6 weeks. . . . It is reasonable to believe that the recruits have learned as much.

Of special interest are the three excellent charts that illustrate the article. They represent the specialized type of teaching aid developed by the Navy.

### RELIGIOUS EDUCATION

- **Basic Problems in Visual Instruction**—Paul G. Kiehl—*The American Lutheran*, February, March and April, 1945.

The first three in a series of eight articles to be published as a basis for understanding the value of visual aids in the church program.

The author reviews some of the well-known principles and reasons for using visual aids in any educational program. He indicates some of the reasons for slow progress, and then enumerates the range of materials included in "visual aids."

### UTILIZATION

- **The Science Teaching Film Comes to the Elementary Grades**—W. A. Wittich—*School Science and Mathematics*, 45:298 April, '45.

At the primary level there are films on natural history, such as *The Black Bear Twins*, *Robin Redbreast*, and so on, that establish visual imagery and thus serve as a background for both reading and language arts.

At the intermediate level, where natural science phenomena become increasingly complex, authentic realistic experiences are necessary. The thinking teacher will investigate the text film, will select only those that are true text films. She will avoid using great numbers of them and will use those few with full realization that the tried and true tenet of psychology and classroom method are necessary.

- **Visual Tools in Learning**—Paul T. Williams, supervisor of Visual Education, N. Y. State Department of Education, Albany—*N. Y. State Education*, 32:440 March, 1945.

Visual tools are, in themselves, reservoirs of potential aid in the direction of assisting the teacher in his job. If these tools are left to "drift for themselves" they will be of very little instructional value. In evaluating them we must be realistic, neither a "flat rejector", nor an "all-out acceptor."

There is no one visual tool that will do the best job for every teaching situation. There is, however, a particular job that can best be done by a specific tool, assuming it is well used.

The article gives a lucid exposition of how visual tools may be used and should be examined in its entirety.

### PRODUCTION PROBLEMS

- **Critical Report on Inter-American Films**—*Film News*, 6: No. 4, p. 5, April, 1945.

Part of the critical report, "Latin America in School and College Teaching Materials" by the American Council on Education includes a discussion of the motion picture program of the CIAA as it operated before November, 1943. This chapter was written by Helen Hardt Seaton of the Council, and Keith Adamson of the State Department.

Recommendations were mainly to producers, indicating where good films are yet to be made to supplement what the CIAA is distributing. There is a need to distinguish between films for instruction and those for general information to be used with nonschool audiences. Suggestions are also given to theatrical producers of short subjects, as travel films.

- **Health Film Production**—Adolf Nichtenhauser, M. D.—*Film News* 6: No. 2 p. 3 February, 1945.

There is a general belief that health films are bound to become the most important type of educational films produced in the postwar period. The question is whether a mere rise in output without a change in production methods is likely to yield the films we need.

We may get 10 films on the common cold, and 8 additional films on the basic foods. They may be produced in cooperation with teachers, health executives or publicity directors who have no knowledge of film technique or of health education; they may again try to tell too much in ten minutes, with many words but little action, aiming to appeal to every audience at once, but satisfying none.

There is a way of avoiding such production, viz., the

(Concluded on page 206)

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systematic coordination of health film production and the development of better production methods.

First we should develop competent methods of production planning. A practical study would be made in a given area; health educators, subject matter specialists, sociologists and psychologists together with film specialists would study teaching needs and audience needs. They would prepare outlines giving purpose, content and treatment, type and range of audience, potential market, estimated cost, and so on.

#### RADIO

- **Skill in Listening**—Alice Sterner, Katharine H. Saunders, and Milton A. Kaplan—National Council of Teachers of English, Chicago 21, N. Y. 48p 1944.

The purpose of this bulletin is to strengthen the communication arts in the United States by improving one of the most important avenues of information; the auditory sense. It is noted that illiteracy, meaning the ability to read and write, can be overcome for citizenship education, by the ability to listen and speak. Listening is defined as much broader than radio listening alone; it involves every situation in which we listen to another, on the telephone, in church, in school, at the movies, and so on.

Practical suggestions are given for graded instruction in listening. Opportunities for listening are afforded by reports, by discussions, recordings and radio broadcasts. There is a chapter on how to appraise and use news reports and one on radio drama as part of education in the dramatic arts.

A useful bibliography on radio drama, sources of information on education by radio, books on the radio industry, and on radio news completes the pamphlet.

- **Radio in Postwar Education**—Nathan A. Neal, WBOE, Cleveland—*School Science and Mathematics*, 45:154-67 February, 1945.

An excellent overview of the status of broadcasting for education, indicating some possibilities for the future. Among the future developments appraised are FM, television and facsimile broadcasting. Workers in radio education are referred to the original article.

#### STILL PICTURES

- **Picture Books**—*U. S. Camera*, 8: No. 2 p. 28 March, 1945.

An illustrated review of the many photographic books about the war that are now available. The trend toward depending upon photographs to convey information is evident in this résumé, a trend which although not a new idea at all is currently very popular. Books on the best seller lists that contain excellent photographic illustrations include: Ivan Dmitri's *Flight to Everywhere*, *Battle Report*, Cecil Beaton's *British Photographers*, *Railroads at War*, Stevenson's *Child's Garden of Verses* with photographs by Toni Frissell, *First of the Many*, Bourke-White's *Purple Heart Valley* and *The Valley and Its People* (TVA).

#### STUDY GUIDE

- **Victory-to-Peace Series**—Association Press, 347 Madison Ave., N. Y. 17, N. Y.

A series of discussion guides has been prepared under the sponsorship of the Motion Picture Bureau of the YMCA and the Institute of Adult Education, Teachers College, Columbia University to assist forum leaders who are using motion pictures as the basis of discussion. Films for which guides are already available include: *Peace Builders*, *Postwar Jobs*, *Negro Soldier*, *The Bridge*, *Partners in Production*, *War Where You Live*, *Our Enemy the Japanese*.

The guides are brief, four-page leaflets which contain some background information and related filmstrips, films and books.

## Summer Courses in Audio-Visual Instruction

(Supplementing April listing, 1945)

### California

*Leland Stanford University* Aug. 6-18  
Workshop in Audio-Visual Teaching Aids Charles R. Crakes  
*University of Southern California*, Los Angeles July 2-Aug. 10  
Introduction to Audio-Visual Education Ed. 177 (2)  
Educational Use and Appreciation of Films Ed. 179 (2).  
Both courses conducted by Clara Fike  
Workshop in Audio-Visual Education Ed. 177C (2)  
Clara Fike-Helen Rachford  
Educational Use and Appreciation of Radio and Recordings  
Ed. 178 (2) Helen Rachford

### Illinois

*Northwestern University*, Chicago June 25-Aug. 4  
Audio-Visual Instruction (3 qr.) Charles R. Crakes  
*University of Chicago*, Chicago June 25-Aug. 3  
Audio-Visual Instruction: Techniques & Materials Ed. 390  
Audio-Visual Instructional Problems Ed. 390X  
(each 5 qr.) Both courses conducted by Stephen M. Corey  
Radio Speech (5) Davis Edwards  
*Western Illinois State Teachers College*, Macomb June 11-July 20  
Visual Education 219 (4 qr.) Kimbro Shake  
Visual Education 320 (4 qr.) A. B. Roberts  
Workshop in Visual Education 321 (4 qr.) A. B. Roberts

### Iowa

*Iowa State College*, Ames June 18-Aug. 31  
Visual Methods in Education Ed. 550 (3 qr.)  
(This course begins July 25) Kooser-Twogood  
Special Topics V.Ed.590 (1-5 qr.); Research V. ed. 690  
*State University of Iowa*, Iowa City June 13-Aug. 8  
Audio-Visual Teaching Aids (3 qr.) B. E. Mahan & Staff

### Maryland

*State Teachers College*, Salisbury June 11-Aug. 17  
Audio-Visual Instruction Ed. 406 (3) Anne H. Matthews

### Massachusetts

*Boston College*, Boston July 2-Aug. 4  
Visual Education Technique (3) Rev. David Duniga, S. J.

### Michigan

*University of Michigan*, Ann Arbor July 2-Aug. 11  
Visual-Sensory Aids in Education B133(2) F. O. McClusky

### New York

*State Teachers College*, Oneonta July 2-Aug. 10  
Visual Education S419 (2) Franklin T. Mathewson

### North Carolina

*Lenoir Rhyne College*, Hickory June 6-July 14  
Audio-Visual Education 19 (3) G. R. Patterson

### Ohio

*University of Cincinnati*, Cincinnati June 25-July 31  
Audio-Visual Aids in the Classroom (2) Victor Coles

### Oklahoma

*Southwestern Institute of Technology*, Weatherford  
May 24-July 37  
Methods & Materials of Visual Aids 433 (3) W. R. Fulton

### Pennsylvania

*Albright College*, Reading June 11-July 21  
Visual and Other Sensory Aids in Teaching (3) V. C. Zener  
*Duquesne University*, Pittsburgh July 2-20; July 23-Aug. 10  
Sensory Aids (2) Michael Ference  
*Lehigh University*, Bethlehem June 25-Aug. 4  
Visual Instruction Ed. 190 (3) W. G. Hayward  
*Pennsylvania State College*, State College July 2-Aug. 10  
Visual and other Sensory Aids in Education (3)  
(Also given at Inter-Session June 11-29, and Post-  
Session Aug. 13-31)  
Visual Aids in Teaching Agriculture (3)  
*University of Pittsburgh*, Pittsburgh July 2-21  
Visual Aids in Distributive Education (2) Harry Q. Packer  
*Waynesburg College*, Waynesburg June 11-July 20  
Education 9 (3) Harry Gardner

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**FILM** Fundamentals of Biology..... 8 rolls  
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## Texas

*Abilene Christian College*, Abilene June 4-July 13  
 Methods in Audio-Visual Instruction 364 G. C. Morlan  
*University of Texas*, Austin July 5-Aug. 30  
 Visual Instruction Ed. 359 (3) B. F. Holland  
 Graduate Research in Audio-Visual Education, Ed. 82 (3-6)

## Virginia

*Hampton Institute*, Hampton June 19-Aug. 22  
 Audio-Visual Aids in Education Ed. 345 (3) E. Carleton Moore  
*Madison College*, Harrisonburg June 18-July 21  
 Audio-Visual Materials L. S. 343 (3 qr.) Ferne Hoover

## Washington

*Central Washington College of Education*, Ellensburg  
 June 18-July 17; July 18-Aug. 17  
 Visual Instruction Ed. 139 (2½ or 5 qr.) E. B. Rogel

## The Film and International Understanding

(Concluded from page 193)

the film. In the church schools the emphasis is likely to be on mutual interests of the children shown in the film with the children in the school. The teacher, for example after showing *Children of Africa*, might ask the children to tell how the children in the film helped their mothers. She might then ask the children how they help their own mothers thus making the point that African children have homes and mothers and household chores which are just as important to them as ours are to us. Thus the children in the school come to realize that Africans are "people" . . . an important first step in international or inter-racial understanding. Kodachromes are used in the same way.

As in the public schools the use of visual aids often lead to special projects. The children may be stimulated, for example, to make a model of an African village or to present a drama written by themselves about life in foreign lands. In both cases the projects lead to further study of the country involved . . . and to better understanding. Oftentimes the film or the following project leads to an exchange of letters, and even of toys, with children of other countries.

Church mission studies are planned by the Missionary Education Movement, an interdenominational agency, so that a different country or area is covered each year. During the past year South East Asia has been the territory under consideration. In this connection *High Stakes in the East*, a film dealing with the Netherlands East Indies, has been very widely used. Next year India is the country to be studied and the mission boards are hopeful of producing their own film in this field.

Several denominational and interdenominational agencies are now promoting the study of international relations and their bearing on peace. There is not a great deal of religious visual material bearing directly on this subject as yet, but good use has been made of the film strips *How to Conquer War* and *We Are All Brothers*. Some use has also been made of films such as *World of Plenty*.



### Present Trends

Two unusual recent films have been used very effectively in promoting foreign missions with corresponding values in international or inter-racial understanding. In 1944 the National Council of the Protestant Episcopal Church arranged for the production of *We Too Receive* by Cathedral Films. This film based on a recent news story tells of an American pilot shot down over New Guinea who was rescued by natives educated in a mission school. The film contains no direct promotion of missions—only the incidental reference to the mission school. While the theme, of course, is that the missionary movement is a two way proposition it is obvious from the picture that even the New Guinea native who comes immediately out of an uncivilized background has human worth which can be further developed through friendship and understanding. This film was shown in three to four thousand Episcopal churches inside of four months. Results were so satisfactory that the National Council is arranging to produce another film for use in its every member canvass next fall. *We Too Receive* is so entirely free from denominationalism that it is now being used by churches of many denominations.

A couple of years ago several mission board executives saw a theatrical presentation of John Steinbeck's *The Forgotten Village* and were impressed with its value in promoting understanding of the underprivileged people of nations throughout the world. The picture contains no scenes of missionary activities but is the simple story of a family in a remote Indian village in the mountains of Mexico. The people are poor, ignorant and so superstitious that when an epidemic strikes down the children of the village they depend upon the charms of the "wise-woman" in preference to the medical assistance of doctors and nurses brought from Mexico City by a heroic young man of the village. In spite of the scenes of poverty and human misery the picture stimulates the feeling that the courage of the young man and his village teacher shows that here is a people worth knowing and helping.

*The Forgotten Village* has been leased by a number of denominational mission boards and shown in hundreds of churches and missionary gatherings across the country. Similarly the churches have made a rather wide use of films released by the Office of the Coordinator of Inter-American Affairs as background material for mission studies of Latin America.

At the present time there is a very strong trend in the direction of joint production by the churches of films on the mission fields. The idea would be to combine financial resources to secure technically excellent productions which all could use and which would be supplemented by short films featuring the work of individual denominations. In fact this is one of the developments contemplated by the churches now as they consider plans for creating the Protestant Film Commission—of which more will doubtless be heard later. In any event it is probable that the films which are jointly produced will deal largely with backgrounds of life in foreign countries and as a result will be beneficial to the total movement for international understanding.

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## New Directors of Visual Aids in Cleveland and Detroit

Mr. Lesley Frye, who has been associated with the Cleveland Public School System for several years, has succeeded Max Klein as Director of Visual Education for the Cleveland Public Schools. He has also been appointed State Seventh War Loan Chairman for Ohio.

In Detroit, Mr. Joseph K. Boltz has relinquished the direction of the Department of Visual Education to take a position on the staff of the Detroit Citizenship Study. His successor has not been named yet but the work of the Department will be carried on by Dr. Arthur Stenius, Coordinator.

## Change in Office of Inter-American Affairs

Under an executive order in March, the President changed the name of the agency formerly known as the Coordinator of Inter-American Affairs to the Office of Inter-American Affairs, and appointed Wallace K. Harrison director, at a salary of \$10,000 a year. Mr. Harrison has been acting executive officer since Nelson A. Rockefeller, formerly CIAA director, was named Assistant Secretary of State. He formerly was also acting head of Hemisphere Films, which was organized last year to carry on the film work of CIAA after the war. This company, however, is expected to be dissolved soon, since its intended program may be carried out by the State Department.

## Film on Sight Prepared for Industrial Plants

A three-reel 16mm sound motion picture on care of the eyes has been made by the U. S. Department of Labor for showing in industrial establishments before groups of workers and supervisors. The film features Milton M. Bowman, Eye Safety Consultant, dramatizing the talks he has given before war workers. Twenty-four illustrations of the importance of eye care to the war effort, are given.

The film may be obtained on free loan through the regional safety offices of the Department of Labor

## More Navy Incentive Films

Three new Navy motion pictures, containing some of the most vivid combat action of the war, are now available for showing to war plants, Rear Admiral Clark H. Woodward, Chief of the Navy's Industrial Incentive Division, has announced.

The new films are *Pacific Milk Run*, which emphasizes the long-term job of whittling down an estimated quarter million Japs who are active on by-passed Pacific Islands; *Brought to Action*, an epic account of the second naval battle of the Philippines; and *Corregidor to Iwo Jima*, which depicts the mighty invasion and bloody struggle of Iwo Jima.

Other current Navy films available in both 16 and 35mm. sizes include *LVT-Beachbuster*, the story of the Marine Corps' versatile amphibian and its key role in the Pacific offensive; and *On to Tokyo*, which high-

# Notes

lights surprise landings at Mindoro and B-29 raids over Tokyo. The films listed are obtainable from 85 official depositories of Army and Navy incentive films.

## Tyler To Head AER Coming Year

In the annual election just completed for 1945-46' officers of the Association for Education by Radio Dr. I. Keith Tyler, Director of Radio for Ohio State University was re-elected president. Luke Roberts, educational director for station KOIN, Portland, Oregon was elected vice-president; Robert Hudson, Director of the Denver Rocky Mountain Radio Council, 2nd vice-president; Kathleen Nichols Lardie, Supervisor of Radio for the Detroit Public Schools, secretary; George Jennings, acting director of the Radio Council—station WBEZ of the Chicago Public Schools, treasurer.

## Conferences and Workshops

Under the sponsorship of the State Department of Instruction, a conference on post-war educational plans was held on April 27th at the University of New Mexico in Albuquerque. C. R. Crakes, Educational Director of the DeVry Corporation, addressed the conference and presented detailed recommendations for setting up a visual education program in the schools of New Mexico.

Miss Norma Barts, Visual Aids Counselor for the DeVry Corporation, will be in charge of a series of one-week workshops and conferences on audio-visual instruction, to be held as follows:

Week of June 25th, University of South Carolina, Columbia. Week of July 23rd, St. Mary's College, Los Angeles. Week of July 30th, Highlands University, Las Vegas, New Mexico.

Morning and afternoon sessions will give attention to all forms of audio-visual materials of instruction and equipment.

A visual education conference under the chairmanship of Dr. Otto A. Hankammer will be held at the Pittsburg, Kansas, Teachers College June 13 and 14, headed by Dr. Walter A. Wittich of the University of Wisconsin and Lt. James E. Brown, Officer-in-Charge, Training Aids Section, Ninth Naval District.

Dr. Wittich will speak Wednesday morning on "The Power of the Teaching Film", and Thursday morning on "Newest Tool to Learning." He will also conduct demonstrations at the afternoon sessions, one on the secondary level the first day, on the elementary level the following day.

The titles of Lt. Brown's addresses will be "How Training Aids Materials Are Serving the Armed Forces," and "College-Level Implications of the Armed Forces Training Aids Programs."

The Division of Instructional Service, North Carolina State Department of Public Instruction, sponsored a series of five state Audio-Visual Education Institutes the week of March 12-17, in the cities of Greensboro, Asheville, Charlotte, Fayetteville, Greenville and

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Raleigh. Preparing the room for projection, operation and maintenance of projection equipment, and the techniques of using films in the classroom, were topics discussed.

### Nurses School Finds Films Great Aid in Training

Several months experience with the Victor Animatophone sound motion picture projector presented by the Oak Cliff, Texas, Lions Club, has proved its great value in nurses' training, according to officials of the School of Nursing of Methodist Hospital, Dallas.

Writing in the Cadet Corps Chronicle, official publication of the hospital school, Lydia Whithurst, R. N., Clinical Instructor reports, in part:

"The Nursing Education Program already being accelerated under the U. S. Cadet Nurse Corps Program was quick to recognize the value of visual education. Just as the Army was able to use this means of teaching large numbers of men quickly and thoroughly, the schools of nursing have employed the same means to the same ends. Student nurses who have previously spent long hours in classrooms listening to lectures on surgical procedures are now able to see these procedures demonstrated in half the time by use of the movie projector. This means of teaching saves valuable teaching hours in schools where the current nursing shortage has cut the educational staff to the minimum. Student nurses are more interested and thus absorb details which would have otherwise been overlooked.

"However, the movie projector need not be regarded principally as a teaching unit during war time. With a loosening of priority on new unused film, a new field will be opened. Each individual nursing school will be able actually to take moving pictures of any procedure of educational value. The appearance of a patient suffering from some rare disease can be photographed and copies of this film sent to other schools where such a disease may not be seen. Surgical operations performed by specialists in the field and the accompanying nurse assistance will penetrate remote rural schools of nursing. With the rapid advance of modern medicine new nursing procedures must be evolved. They can be photographed in the school in which they originated and be shown in schools all over the country long before a book on the subject could be printed."

High tribute to the efficacy of the equipment was also paid by Janette Hughes, R. N., Director of Nurses, in a letter to the Victor Animatograph Corporation, Davenport, Iowa, stating "The Victor Machine has been the most valuable teaching equipment we have ever had in our nursing educational department and I assure you that visual education is much more effective than many of the traditional methods used in the past."

## Good Film Library Service?

(Concluded from page 191)

title of picture wanted—and possible second choice. Better still is a description of the occasion, and type of audience and the length and approximate price range of the program, with the choice left to the library.

Here the experience and human qualities of the expert film booker go to work. She checks to see whether any print of the selected subject is available for the desired booking date—if not, she "blocks" a suitable substitute, first checking her record of all previous rentals by the patron to assure against duplication. If time permits the patron is consulted on the substitution, if not it is shipped nevertheless, for "the show must go on." This "customer card" carries data on earlier general instructions and indicated preference—also less complimentary notations if the patron has made himself a bad record for repeated film damage.

Booking cards are numerical, the numbering scheme designed to group films by source and class, thus facilitating substitution and group booking. A master file lists titles alphabetically while the general catalog groups them by subject.

The rental order is typed in numerous copies, one going to the patron as an acknowledgement-invoice.

### Shipments and Returns

The shipping date is fixed with transportation conditions in mind, and is generally as early as the prior renting schedule of the prints will permit. The library must work on the premise that prior renters will start prints back promptly, either on the booking date or at very latest the day after. Failure to do this dislocates later schedules, penalizes the library with the expensive extra work of making last minute emergency substitutions, and subjects the innocent later renters to the annoyance of getting a program different from the one announced. Fortunately such late returns are rare and getting rarer. But they also are noted on the customer card—and in flagrant cases the offender is billed for extra rental time.

The typed orders are filed by shipping date. Other copies, in numerical and alphabetical sequence respectively, permit instant cross-checking. On or before the shipping date the order is picked. Delayed returns and the partially-picked orders awaiting them are red-flagged to permit last minute inspection and inclusion. The Receiving Department automatically gives special handling to films arriving after the scheduled due-back date. Several times daily express trucks make their pickups, or parcel post shipments are dispatched. The programs are on their way to school, church, club, private home or other community unit to entertain or to inspire or to teach. The film rental library has done its job. It represents a unique and vital service channel for education, recreation and communication in our increasingly complex community. The highest standards should govern its services. For the present, libraries that give this service enjoy a well-deserved competitive advantage. For the good of the industry and of the community interests it serves, however, the sacrifice of this "edge" will be a worthy forfeit when all other film rental sources also come to operate on the highest attainable level of service.

# Current Film News

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, report the release of the 16mm sound film.

**Outworking**—13 min.—which shows men and women putting in their spare time to break up bottlenecks in munition-making, either by work at home or in groups at outwork depots in their communities. These workers are volunteers, on short shifts and paid standard wages. They include housewives, teachers, actors, clerks. Chorus girls put in extra hours making camouflage nets. Carbon cylinders for radios are farmed out and readily produced by village wives and mothers. A home worker makes frames for packing parachutes. There is no clocking in and very little absenteeism. By breaking down mechanical production into a number of simple operations it has been discovered that intricate assemblies can be undertaken by outworking units. The film shows numerous examples of this novel method of stepping up production of urgently needed wartime weapons.

■ **OFFICE OF WAR INFORMATION**, Bureau of Motion Pictures, Washington, D. C. has completed arrangements with the War Department to distribute henceforth industrial incentive films released by the Industrial Services Division, Bureau of Public Relations, War Department. Only those subjects designed exclusively for war plants will continue to be distributed by the War Department and the three commercial distributors who have been doing the job—Castle, Gulton and Modern Talking Picture Service.

25 subjects so far have been transferred to OWI for release through its regular distributors. These films are:

**Army Air Forces Report**—40 min.—Gen. Henry Arnold's official report on the organization and expansion of our Air Forces, locations and missions of our 15 Air Forces in action, and the job done by American workers, fliers and ground crews.

**The Case of the Tremendous Trifle**—20 min.—dramatizing the important war role of small parts and the workers who make them.

**Cotton at War**—13 min.—its vital importance in the war program.

**Earthmovers**—14 min.—shows heavy equipment in use by Corps of Engineers and Seabees.

**The Hidden Army**—17 min.—how women rallied to make good the material shortages.

**Lifeline**—18 min.—record of the opening attack against Rendova and Munda and the magnificent job done in saving American lives.

**They Deliver the Goods**—20 min.—graphic portrayal of the never-ending battle of supply.

**Road to Berlin**—20 min.—how submarines menaced our convoys; the importance of many jobs, big and small, performed by those who are vital links in the life line to the front and whose war work has received little publicity.

**Film Communiques No. 1-11**—eleven films covering a variety of war subjects.

**Why We Fight Series**—a group of five pictures that show the war worker the enemy's methods of education,

military propaganda and "incidents." They are a dramatic picturization of why we fight. The titles are: *Prelude to War*, *The Nazis Strike*, *Divide and Conquer*, *Battle of Britain*, *The Battle of Russia*.

■ **PICTORIAL FILMS, INC.**, RKO Building, Rockefeller Center, New York, has signed a renewal contract with RKO-Radio Pictures for the 16mm distribution of 13 additional subjects in the series of 2-reel documentary films *This is America*.

"Sailors All", "Letter to a Hero", "New Men", "Mail Call", "News Front",



The illusion of intimate reality is constantly maintained on film. Many successful marketing men have been utilizing the power of informative movies for some time—and the Armed Forces have further proved this medium for implanting knowledge to be a faster, surer method.

Informative movies provide constructive data, assure continued utilization of your product, and promote greater customer satisfaction.

We are proficient in the making of special films that tell your story easily and quickly. Let us know your problem.



**FILMCRAFT** *Productions*  
 203 W. JACKSON BLVD., • CHICAGO 6, ILL.  
 Division of SOUNDIES DISTRIBUTING CORP. OF AMERICA, INC.  
 Eastern Office: 2828 Decatur Ave., Bronx, N. Y.—FOrdham 7-9300



Aircraft Carrier", "Viva Mexico", "Hot Money", "They Fight Again", "Rockefeller Center", "Brazil Today", "That They May Live", "Navy Yard", are the titles of the new 13, making 25 in the complete *This is America* set to date.

Pictorial Films will announce a new policy in distributing this series shortly.

■ **OFFICIAL FILMS**, 625 Madison Ave., New York 22, announce the following new releases in their 1945 Volume of News Thrills:

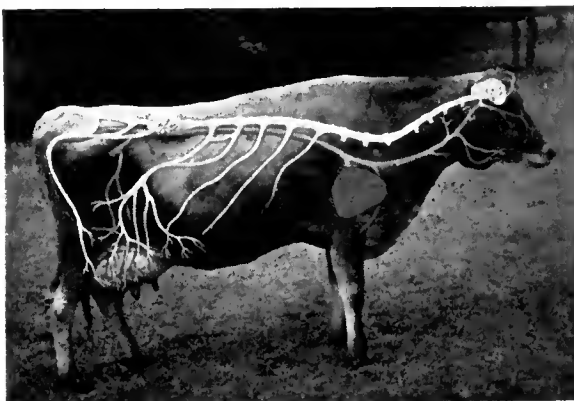
**Iwo-Jima**—the most desperate battle in Marine history. After a terrific 70-



day bombardment by air and sea, 800 ships bring 40,000 marines for the invasion. At a cost of many lives and hundreds of landing craft, the air fields fall to our troops. The film concludes with the raising of the U. S. flag on Mt. Suribachi. Official's initial sound prints of Iwo-Jima did not include this footage. It later came through unexpected-

■ **THE JAM HANDY ORGANIZATION**, 2900 E. Grand Blvd., Detroit, Michigan, has produced a new film for the Ralston Purina Company on:

**The Science of Milk Production**—4 reels in 16mm sound. The film condenses a vast amount of scientific data into a simple and easily understood account of how the cow functions as a "milk factory." It was produced with the cooperation of Professor W. E. Peterson, nationally-known authority on



ly, and Official announces that purchasers of the original sound prints may obtain the additional footage on the raising of the flag on Mt. Suribachi from local photographic dealers, without charge.

**Manila Liberated**. Against fierce Jap resistance American troops recapture the capital of the Philippines, and joyous citizens hail the liberating Yanks. In the same reel are shown the Lingayen Gulf Battle, landings on Leyte and Luzon and spectacular paratroop attack and recapture of Corregidor.

■ **OFFICE OF INTER-AMERICAN AFFAIRS**, which is now the official name for the former Coordinator of Inter-American Affairs, 444 Madison Avenue, New York 22, lists six new subjects in its most recent newsletter, including three Julien Bryan productions:

**Bolivia**—20 min.—pointing out the geographic, climatic and productive conditions of the country.

**Peru**—20 min.—a study of its modern social and economic life, and of the attempt to meet current problems.

**Uruguay**—16 min.—a pictorial journey which indicates the relative ease, wealth and contentment of the people, as well as the agricultural and economic basis of the country's good fortune.

The following two films were produced in collaboration with the Office of Strategic Services:

**Southern Brazil**—20 min.—dealing with the states of Parana, Santa Catarina and Rio Grande de Sul, Brazil's great cattle country and its granary.

**Wings Over Brazil**—15 min.—the progress made by Brazil in aviation.

dairy husbandry at the University of Minnesota, whose studies of and experiments with the milk cow form the basis of much of the film's content. Other findings were contributed by the Ralston Purina Research Department. The film shows that the productive life of a cow is in four periods—dry cow, calf, growing heifer, and milk cow. Through the use of animation, and natural color in some sequences, is revealed the workings of the cow's digestive and milk-producing organs. The correct diet for the cow is stressed, and the importance of proper milking, if the product is to be plentiful and of good quality. The correct use of the milking machine is explained and demonstrated. Schools and other organizations interested in showing this film are directed to write to the Ralston Purina Company, St. Louis, Mo.

The others subject available, is:

**Gracias Amigos**—20 min.—a dramatic story, narrated by Lowell Thomas, of the contribution made by our southern republics to the winning of World War II.

### Entertainment Releases in 16mm

■ **COMMONWEALTH PICTURES CORPORATION**, 729 Seventh Avenue, New York 19, has acquired exclusive 16 mm. distribution rights to the United Artists feature release:

**International Lady**—12 reels—starring George Brent, Ilona Massey and Basil Rathbone—a drama of mystery



and intrigue, a combination of exciting adventure and romance with much suspenseful action.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago 13, have acquired many Universal features which have recently been released in 16mm, among them:

**Crazy House**—8 reels—a mad, merry tale providing opportunity for the crazy antics of Olsen and Johnson.

**His Butler's Sister**—9 reels—starring Deanna Durbin, Franchot Tone and Pat O'Brien. Young singer finds her



brother a butler, instead of millionaire as she had been led to believe, but through him she gets audition with his boss and finds happiness.

**You're a Lucky Fellow, Mr. Smith**—6 reels—concerning a marriage of convenience between willful heiress and young soldier. Much of the action takes place in a pullman car, sidetracked because of a fictitious measles scare. The cast includes Allan Jones, Evelyn Ankers, Billie Burke, and Patsy O'Connor, the new juvenile star.

# AMONG THE PRODUCERS

## New Opaque Projector Available

A new projector for opaque material has been produced and put on the market by the Charles Beseler Company, 243 East 23rd Street, New York 10. This Beseler Model OA Opaque projector is the latest product of this well-known and long-existing firm in the projector manufacturing field. Simple in construction, light weight, and easy to operate, the projector has been widely and successfully used in training service men in the various branches of the Army and Navy. It will project material up to 5" x 5" in size, is equipped with a 300-watt prefocus lamp and sells at an extremely modest price. Further information will be supplied on request to the Charles Beseler Company.

## Color Slides Distribution

Exclusive distribution of the 2x2 color slides produced by Dr. Block of Los Angeles, is now being handled by Munday and Collins, 814 West Eighth Street, Los Angeles 14. A variety of subject matter, carefully prepared for elementary, high school and college levels, is currently available, including such studies as Trees, Fruits, Vegetables, Flowers, Farming, Animals, Harbor Activities and many others. Function and Form in Modern Housing has been designed for Home-Making and Home-Planning Classes. Study guides accompany each separate series.

## A Slidefilm for Home Economics Classes

A 50-frame all-color slidefilm, *How to Cook Meat by Dry Heat*, accompanied by a teacher's manual, is now available for the use of home economics teachers in instructing their students in the techniques of roasting, broiling, and pan-broiling meat. Produced for the National Live Stock & Meat Board by Francisco Films, Chicago, this material is being distributed through the Society for Visual Education, 100 East Ohio Street, Chicago.

## Kodachromes on Forestry and Lumbering

Western Colorfilms, 3734 N. E. Chico Street, Portland 13, Oregon, producers of motion pictures, slides and filmstrips, announce the availability of visual aids on western subjects in the fields of forestry, lumbering, agriculture, fibre flax products and others. Of interest to schools studying regional resources is a series of 2 x 2 Kodachromes, slides covering forestry and lumbering in the pine areas of the west. Forestry spe-

cialists from the pine industry selected the views.

The company invites suggestions from schools as to their needs for visual aids dealing in western subjects.

## Six More ITTC Exchanges

George A. Hirliman, President of International Theatrical and Television Corporation, announced today the acquisition of six additional exchanges throughout the western part of the

United States. These six territories will be operated from the key cities of Los Angeles, California; San Francisco, California; Seattle, Washington; Portland, Oregon; Salt Lake City, Utah; and Denver, Colorado.

The opening of these branches was made possible through the closing of deals with Alvin Gordon, Robert Erlik and Toby Anguish, under whose management these offices will be run.

These six branches will be known as International Theatrical and Television Corporation of the West, and they will handle all 16mm product of I. T. & T. and its various subsidiary and affiliated companies.

**DEPENDABLE**

UNITED STATES SAVINGS BOND

**100**

THE UNITED STATES OF AMERICA

TEN YEARS FROM THE ISSUE DATE HEREOF WILL PAY

**ONE HUNDRED DOLLARS**

MR. AND MRS.

EVERYWHERE

U. S. A.

WAR SAVINGS BOND SERIES E

**Radiant LAMPS**

PROJECTION  
EXCITER  
SPOTLIGHTS  
FLOODLIGHTS  
MOTION PICTURE  
PRODUCTION

SIGHT SOUND

You can depend upon a Radiant Projection Lamp to give you maximum screen brightness. For dependable investments, buy War Bonds.

**RADIANT LAMP CORPORATION 300 Jelliff Ave., Newark 8, N. J.**

# A Trade Directory for the Visual Field

## FILMS

**Akin and Bagshaw, Inc.**  
2023 E. Colfax Ave., Denver, Colo.

**Bailey Film Service**  
P.O. Box 2528, Hollywood 28, Cal.  
404 N. Goodwin St., Urbana, Ill.

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on page 182)

**Brandon Films, Inc.**  
1600 Broadway, New York, N. Y.  
(See advertisement on page 197)

**Bray Studios, Inc.**  
729 Seventh Ave., New York 19

**College Film Center**  
84 East Randolph St., Chicago 1, Ill.

**Commonwealth Pictures Corp.**  
729 Seventh Ave., New York 19, N. Y.  
(See advertisement on page 174)

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**Creative Educational Society**  
Coughlan Bldg., Mankato, Minn.

**DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 175)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Encyclopaedia Britannica Films Inc.**  
20 N. Wacker Drive, Chicago 6  
(See advertisement on page 173)

**Films, Inc.**  
330 W. 42nd St., New York 18, N. Y.  
64 East Lake Street, Chicago 1, Ill.  
314 S.W. Ninth Ave., Portland 5, Ore.

**Film Preview**  
1504 Hennepin Ave., Minneapolis 3  
(See advertisement on page 208)

**Fryan Film Service**  
Film Building, Cleveland, Ohio

**Gallagher Film Service**  
123 S. Washington, Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Hoffberg Productions, Inc.**  
620 Ninth Ave., New York, N. Y.

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 205)

**Institutional Cinema Service**  
1560 Broadway, New York 19, N. Y.  
(See advertisement on page 210)

**International Theat. & Television Corp.**  
25 W. 45th St., New York 19, N. Y.  
(See advertisement on page 201)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N. Y.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Official Films, Inc.**  
625 Madison Ave., New York 22, N. Y.

**Paul Hoefler Productions**  
9538 Brighton Way, Beverly Hills, Cal.

**The Princeton Film Center**  
55 Mountain Ave., Princeton, N. J.

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.

**Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 208)

**Universal Pictures Co., Inc.**  
Rockefeller Center, New York 20  
(See advertisement on page 209)

**Visual Education Incorporated**  
12th at Lamar, Austin, Texas  
Cotton Exch. Bldg., Dallas 1, Tex.

**Vocational Guidance Films, Inc.**  
2718 Beaver Ave., Des Moines, Ia.  
(See advertisement on page 206)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**Y.M.C.A. Motion Picture Bureau**  
347 Madison Ave., New York 17  
19 S. LaSalle St., Chicago 3, Ill.  
351 Turk St., San Francisco 2, Cal.  
1700 Patterson Ave., Dallas 1, Tex.  
(See advertisement on page 211)

## FILM STUDY GUIDES

**Scholastic Bookshop**  
Exclusive Distributor  
National Audio-Visual Council  
Visual Learning Guides  
220 East 42nd St., New York 17, N. Y.

## MOTION PICTURE

### PROJECTORS and SUPPLIES

**The Ampro Corporation**  
2839 N. Western Ave., Chicago 18  
(See advertisement on page 179)

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13  
(See advertisement on page 182)

**Calhoun Company**  
101 Marietta St., NW, Atlanta 3, Ga.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 175)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Gallagher Film Service**  
123 S. Washington, Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Holmes Projector Co.**  
1813 Orchard St., Chicago 14, Ill.  
(See advertisement on page 206)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 205)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**Radio Corporation of America**  
Educational Dept., Camden, N. J.  
(See advertisement on page 180)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Ryan Visual Aids Service**  
409 Harrison St., Davenport, Ia.

**S. O. S. Cinema Supply Corp.**  
449 W. 42nd St., New York 18, N. Y.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.

**Victor Animatograph Corp.**  
Davenport, Iowa.  
(See advertisement on inside front cover)

**Visual Education Incorporated**  
12th at Lamar, Austin, Tex  
Cotton Exch. Bldg., Dallas 1, Tex.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SCREENS

**Da-Lite Screen Co., Inc.**  
2723 N. Crawford Ave., Chicago 39  
(See advertisement on page 203)

**Fryan Film Service**  
Film Building, Cleveland, Ohio

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

## National Film Service

14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Radiant Mfg. Company**  
1144 W. Superior St., Chicago 22  
(See advertisement on page 211)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDEFILMS

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Visual Sciences, Suffern, New York**  
(See advertisement on page 208)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES (KODACHROME 2 x 2)

**Brooking Tatum, Kelseyville, Cal.**  
(See advertisement on page 208)

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Kime Kolor Pictures**  
1823 East Morada Pl., Altadena, Cal.

**Klein & Goodman**  
18 S. 10th St., Philadelphia, Pa.

**Munday & Collins**  
814 W. 8th St., Los Angeles 14, Cal.  
(See advertisement on page 210)

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Western Colorfilms**  
3734 N.E. Chico St., Portland 13, Ore.  
(See advertisement on page 208)

## SLIDES (Standard 3 1/4 x 4)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 205)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 178)

**Radio-Mat Slide Co., Inc.**  
222 Oakridge Blvd., Daytona Beach, Fla.  
(See advertisement on page 212)

**Ryan Visual Aids Service**  
409 Harrison St., Davenport, Ia.

## STEREOPTICONS and OPAQUE PROJECTORS

**Bausch and Lomb Optical Co.**  
Rochester, N. Y.  
(See advertisement on inside back cover)

**Chas. Beseler Company**  
243 E. 23rd St., New York 10, N. Y.  
(See advertisement on page 176)

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 175)

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Golde Manufacturing Co.**  
1220 W. Madison St., Chicago 7, Ill.  
(See advertisement on page 207)

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 178)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Ryan Visual Aids Service**  
409 Harrison St., Davenport, Ia.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.

**Spencer Lens Co.**  
19 Doat St., Buffalo, N. Y.  
(See advertisement on page 199)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

# ANNOUNCEMENT

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**W**E are proud to announce that the Spencer Lens Company will operate under the name of its parent company after June 30, 1945.

Please change your records to show our new name:

AMERICAN OPTICAL COMPANY  
Scientific Instrument Division  
Buffalo 11, New York

The name SPENCER, as in the past, will be a hallmark appearing only on the finest scientific instruments.

Since 1935, when the Spencer Lens Company was purchased by the American Optical Company, facilities for research and manufacturing have been greatly increased.

The change of name and closer integration with the American Optical Company, the largest producer of ophthalmic products in the world, will provide new opportunities to improve products and render better service.

**Spencer Lens Company**

BUFFALO 11, NEW YORK

*Scientific Instrument Division of*  
AMERICAN OPTICAL COMPANY





# A Stitch in Time Saves *Filmosounds* Too!



We advise that every B&H projector, even though apparently in first-class shape, be sent to us, or to your nearest B&H Authorized Service Station, when school closes for the summer. The projectors will be thoroughly cleaned, lubricated, and inspected. Any parts which show serious wear will be replaced.

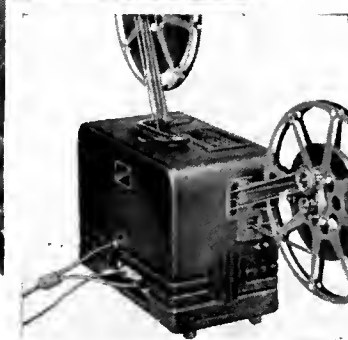
Then, after careful testing, the projectors will be returned in time for the autumn school opening, ready for another season of vigorous use.

Cost of this "stitch in time" service is nominal. Results in continuous, trouble-free performance are highly satisfactory.

This leads to a word for prospective Bell & Howell users. Such a service is evidence of one thing: namely, that once you become a B&H owner, your camera, your projector . . . your satisfaction . . . all continue to be of great importance to us.

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

**OPTI-ONICS**—products combining the sciences of **OPTics** • **electrONics** • **mechanICS**



### **GOOD NEWS! SCHOOLS CAN NOW GET THE NEW, IMPROVED FILMOSOUND 179**

Your educational and entertainment plans can be formulated. For Filmosound 179 can be secured on AA2 priorities, the rating for which schools are eligible. Orders will receive attention according to their ratings, in sequence of receipt, and will be filled as equipment becomes available. To avoid delay, order now.

\* \* \*

### **NEW FILM CATALOG READY NOW**

If you expect to work during the summer on fall school program plans, send the coupon now for your copy of the Filmosound Library's *New Educational Films Catalog*.

**BELL & HOWELL COMPANY**  
7117 McCormick Road, Chicago 45  
Please send, without obligation: ( ) Information on nearest B&H Authorized Service Station; ( ) new, Improved Filmosound 179 folder; ( ) New Filmosound Library Educational Films Catalog.

Name.....

Address.....

City..... State..... ES 6-45

PRECISION-MADE BY



# *Bell & Howell*

# STEADY

*...steady as a Searchlight*

—that's the kind of projection you get with the new **DEVRY**

## 16mm. SOUND-ON-FILM PROJECTOR

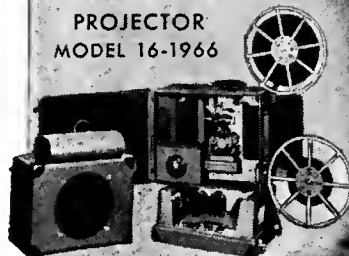
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VOLUME XXIV

JUNE, 1945

NUMBER SIX  
WHOLE NUMBER 233

## Contents

Cover Picture—Invasion transports bound for the Philippines (Official Coast Guard Photo)	
Another Step Forward .....	Editorial 225
Audio-Visual Aids and Teacher Training Institutions.....	Stephen M. Corey 226
Trends in Audio-Visual Instruction in Illinois .....	Alvin B. Roberts 228
Group Discussion through Motion Pictures ..	Etta Schneider Ress 230
We Make Our Own Instructional Material for Reading.....	Mary Van Horn 233
The Curriculum Clinic .....	Walter A. Wittich, Editor 235
The Film and International Understanding .....	John E. Dugan, Editor 239
The ABC's of Visual Equipment .....	J. E. Dickman-Philip Mannino, Editors 240
Buy Good Design—In Hand-Made Lantern Slides.....	Ann Gale 241
The Literature in Visual Instruction A Monthly Digest.....	Etta Schneider Ress, Editor 242
Teacher Committee Evaluation of New Films ..	L. C. Larson, Editor 246
Question Box on Film Production.....	David Schneider, Editor 249
News and Notes.....	250
Current Film News .....	255
Among the Producers .....	258
A Trade Directory for the Visual Field .....	260

## SUBSCRIPTION PRICE

Domestic .....	\$2.00
Canada .....	\$2.50
Foreign .....	\$3.00
Single Copies.....	.25

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
Address communications to The Educational Screen, 64 East Lake St., Chicago, Ill.

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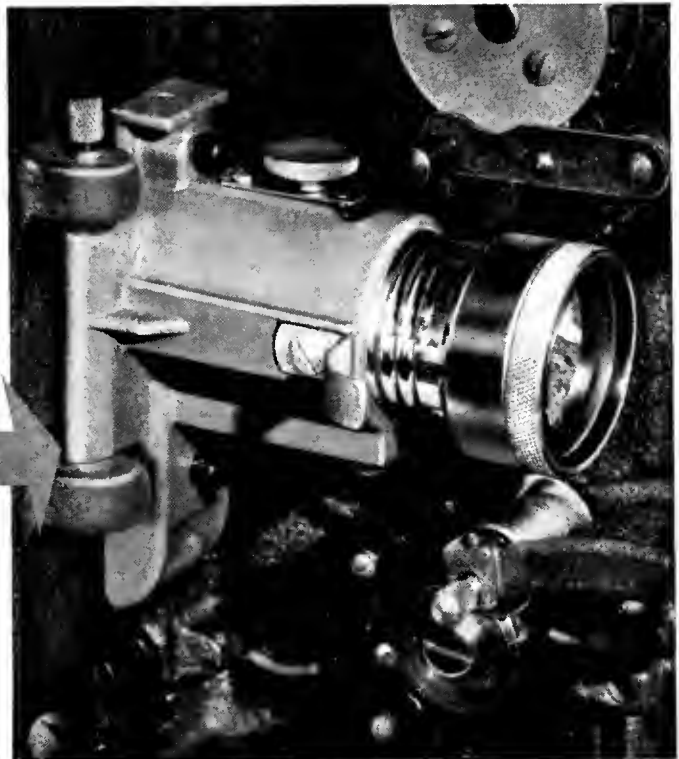
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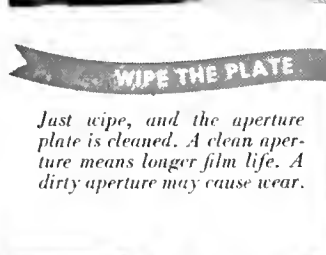
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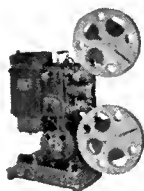
Even prior to the war, as most educators know, 16 mm. talking motion pictures had successfully passed scientific tests of their effectiveness as teaching aids. They had demonstrated again and again their ability to increase *measurably* both fact retention and understanding—and to speed up the rate of acquisition of technical skills.

Thus, as an accepted scientific tool of learning, 16 mm. sound motion pictures will inevitably play an increasingly important role in modern education. Soon—as efficient 16 mm. sound projectors become again available for civilian needs—the time will arrive to put into action expanded audio-visual teaching programs.

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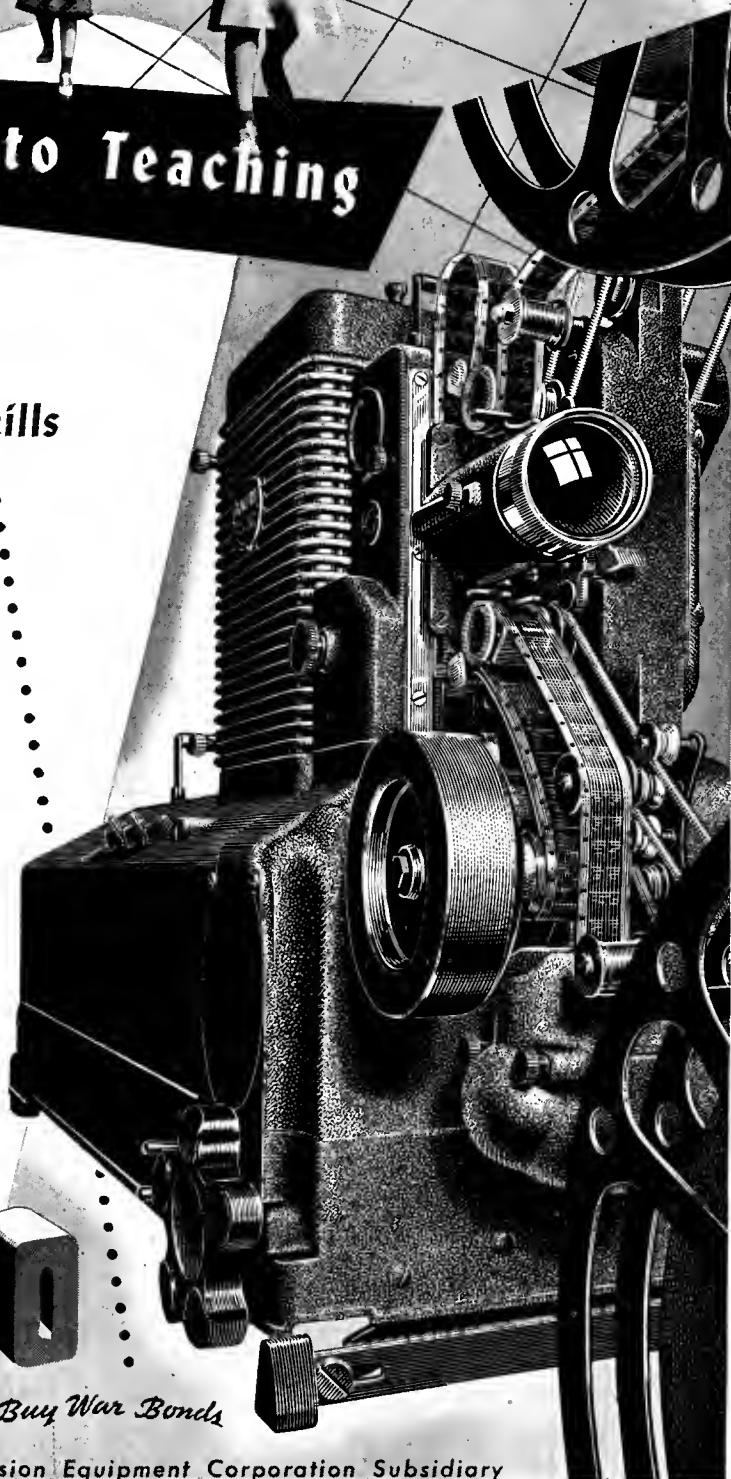
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## Editorial

### Another Step Forward

SINCE recorded history began, the race has been striving earnestly to improve its education. Yet, to judge from the declarations of many leading scholars, education is still far from perfection. If educational progress still falls short, after some thousands of years of effort, what should be expected of visual educational progress in a mere two or three decades? Comparatively, visual education began just the other day and is certainly entitled to a few imperfections. One of them concerns us here—the widely prevalent idea that a motion picture, used alone, is all the visual aid needed for teaching a given topic perfectly.

Speeches and writings on visual instruction, whether by real authorities or mere enthusiasts, tend to follow a standard pattern. They commonly open with the solemn, well-worn admonition to “select the visual aid that exactly fits the subject.” Next comes the recital of visual aids from which selection can be made, to wit, “motion pictures, slides, filmstrips, prints, stereographs, charts, posters, diagrams, graphs, maps, models, dioramas, etc.” Then—having sufficiently demonstrated broad grasp of the subject by this impressive inventory of stock on hand—the speech or article settles down contentedly and exclusively to motion pictures. Small wonder that so many schools and schoolmen think motion pictures an exact synonym for visual education!

There are encouraging signs, however. More and more, wholesome emphasis is being laid on the contrasting fundamental qualities, the distinctly different teaching values of still and motion pictures. Quite recently, more and more teachers urge that a film be stopped at intervals for reflection, for discussion, to give the class time for a bit of thinking. The really interesting question seems to be not “whether to use movies OR stills” but “how to use movies AND stills.” The real problem is not “Which shall we use to teach a particular topic?” but “How combine the two to teach that topic better than either can do it alone?” The idea is not new. It was merely lulled to sleep years ago from various causes and an awakening may not be far off, thanks to the training programs of World War II.

We first met the idea in France in 1918, from the experience of an American teacher of modern languages who was serving with the French Army Command. He was asked what he could do to help French troops get their minds “off the war” during their three-day rests back from the front. He ransacked various American centers in Paris for such motion-pictures, travelogues, and glass slides as could be made into patchwork programs, surrounded with talk, on the American way of life in peacetimes. From four months before the Armistice to six months afterward, he made the circuit of camps and *baraquas* throughout France and the Rhineland. The express purpose was to entertain, or

at least to distract, the French soldiers and their officers. But they insisted on taking it as “education”. After ten months of it he realized it was the best teaching he had ever done in his life. It was not a “research” project, hence does not stand as scientific proof. But inasmuch as the experimental audience totaled some quarter of a million in the ten months, and inasmuch as the observed reactions and results were practically uniform throughout the experiment, it might be considered a substantial “straw” of implicational evidence.

There being no “laws of visual education” officially formulated at the time, the American had to dig out a few for himself. His equipment, cared for and operated by a French cinematographer assigned him by the Army, consisted of an antique stereopticon and a hand-cranked movie projector that could stop anywhere to make any frame a still. Before starting a film, the speaker invited the audience to signal for stopping the picture (by hand-claps, foot-stamps or yells) wherever they wanted to ask a question or argue a point. While the film was running, subdued chuckles and murmurs permeated the *baraque*. When it stopped, total silence fell and eager talk began. While it ran, the soldiers did their enjoying; when it stopped, they did their thinking—sensory experience and active participation. Within the first few weeks a significant discovery was made. Different audiences tended to stop the same film at the same points! This automatically determined the optimum lengths of footage between pauses for each film. With these key points established, the film was stopped there regularly and the audience signal was no longer invited. It was not needed. The number of key points naturally varied—from three to ten—for the particular films in this nondescript collection. Finally, the total discussion time was much longer than the running time for every film. The audiences wanted it that way—movies AND stills.

Some of the American *conferencier's* findings and personal convictions impressed us then, and still do. We have spoken, written, and chatted them ever since. Here are some in his own words: “The eye cannot see motion, but loves it. . . . It will pursue whatever moves and gladly ignore what doesn't. . . . Delight of the chase is full compensation for anything missed. . . . The motion picture, then, is unquestionably the most interesting, stimulating and enjoyable of all visual appeals. . . . But there are always ‘key points’ that call for thinking and discussion. . . . For maximum mental profit from a motion picture, punctuate with stills.”

In World War I, the idea was just an idea. World War II is bringing it to life and action. For the idea to function smoothly in the classroom there are still some problems to solve. But they will be solved as fast as the visual teaching field decides it wants them solved.

N. L. G.

# Audio-Visual Aids and Teacher Training Institutions

STEPHEN M. COREY  
The University of Chicago

*A concise survey of the present status of teacher-training in audio-visual methods with trenchant suggestions for improvement.*

**A**UDIO-VISUAL instructional materials are too infrequently and too ineptly used at all educational levels. One of the best ways to increase both frequency and expertness of use is to concentrate on the teachers in training in our several hundred teachers' colleges. There is, however, a measure of disagreement on how best to exert an influence of the right sort on these young teachers in training.

Many persons emphasize the advantages of one or more formal courses under such titles as "The Use of Audio-Visual Aids." Consequently most institutions training teachers offer, if not during the regular year during the summer session, at least one, two or three-credit course dealing with the educational use of motion pictures, slides, film strips, recordings, school journeys and "live" radio programs.

A somewhat different solution to the problem of impressing teachers in training with the advantages of audio-visual instructional materials does not preclude offering courses but places relatively greater stress upon having all members of the teacher training faculty use a wide variety of these materials in their own teaching courses. The theory is that teachers are more apt to teach as they are taught than they are to teach as they are taught how to teach. In other words, if young people preparing themselves for the teaching profession are to be maximally impressed with the pedagogical and psychological importance of audio-visual curriculum materials, and if when they start teaching they are to consider audio-visual aids an integral part of the total materials available for instruction, such materials should be in actual use throughout the teacher

training curriculum. Courses called "Philosophy of Education" or "Educational Psychology" or "General Methods" or "Special Methods" or "Child Development" or "Psychology of Adolescence" or "The School and the Community" as well as courses in "Science," "Social Science" and the "Humanities" must be taught in such a fashion as to take advantage of pertinent and available audio-visual materials.

Such wide use of varied instructional materials in teacher training courses is difficult to achieve because only limited materials are available. One of the chief functions of audio-visual aids is to provide a rich variety of learning experiences so that the words which are eventually used to communicate ideas will convey adequate meanings. Consequently instructing mature persons, such as college students, permits relatively greater dependence upon abstractions and verbal communication than can be justified in the case of more immature learners with limited experience. This undoubtedly explains in part the relative lack of audio-visual instructional materials for collegiate grade courses especially in the area of pedagogy.

If nothing else is done in a teachers' college but offer a single course dealing with audio-visual aids some good is certain to result. A course of this sort necessitates the purchase of a minimum amount of equipment and indicates that at least one person on the faculty is interested in a variety of instructional materials. Without such equipment, or the live interest of one person, little can be accomplished. Frequently the person teaching the course is too busy, or, for other reasons, unable to do much to service the entire college

TABLE I  
Audio-Visual Materials and Practices in 13 Teacher Training Institutions

Insti- tution	1		2	3	4	5	6	7	8	9	10	11	
	Normal Enrollment		Slide projectors owned	Opaque projectors owned	Film Strip projectors owned	Silent projectors owned 16mm.	Sound projectors owned 16mm.	Radios owned	Phono-graphs owned	Slides owned	Strip films owned	Motion Pictures (1944-5)	
	Lab. Sch.	Coll.										owned	rented
*A	900	1400	10	5	5	5	5	8	6	6600	235	422	1510
*B	300	1300	9	5	4	0	1	2	9	1600	550	70	675
*C	400	1000	7	2	4	1	2	2	2	3400	14	7	114
D	500	1500	8	5	3	1	1	6	5	1600	125	45	73
*E	300 (?)	1500	8	6	5	7	1	11	4	900	90	10	?
*F	400	850	3	0	2	2	2	3	3	130	20	170	50
*G	330	830	6	7	0	1	1	3	4	1600	81	9	?
H	300	1200	16	6	1	0	1	9	9	1000	0	0	110
*I	300	500	9	3	2	1	2	0	2	3480	52	12	134
*J	160	1100	8	5	4	1	2	0	6	1700	70	124	255
*K	250	2000	7	7	2	0	3	0	2	2750	10	50	410
L	375	1000	12	5	7	1	3	2	8	3700	150	280	44
*M	?	2200	8	4	3	2	4	5	4	6740	30	36	250
Md	315	1200	8	5	3	1	2	3	4	1700	70	45	134
Range	160-900	500-2200	3-16	0-7	0-7	0-7	1-5	0-11	2-9	130-6740	0-550	0-422	44-1510

\*No systematic in-service training on the procurement and use of audio-visual instructional materials.

by giving counsel to faculty members regarding sources of materials and utilization techniques. Some teacher training institutions operate an audio-visual aids bureau which owns a large rental library of slides or motion pictures. Frequently, however, these bureaus exert a much stronger influence away from the campus than they do on the "home" faculty.

In a study recently made of thirteen teacher training institutions\* located in Wisconsin, Illinois, Iowa, Minnesota, Missouri, and Indiana, the author had an opportunity to learn something about current practices in such schools with respect to audio-visual instructional materials. Table I describes the basic aids owned by these institutions and gives also their total enrollment including the campus laboratory school. An asterisk follows the letter representing these institutions which do not provide any systematic inservice staff training involving audio-visual materials.

This table supports a number of interesting generalizations. There is not a very close relationship between the total enrollment of the institution and the equipment owned. The correlation between the number of sound motion picture projectors owned and the total enrollment for example is only plus .35. The correlation between the size of the institution and the number of different motion picture titles owned is plus .16. The number of 16mm. sound motion picture projectors owned range from one for every 2,000 students to one in every fifteen class meetings or say a maximum of ten times a year.

Representatives of these thirteen teacher training institutions reporting the equipment they owned also estimated the number of different motion picture films used annually by the average college teacher. These estimates made by the person primarily responsible for administering the audio-visual program ran as follows:

TABLE II

Institution	Mean annual films used per teacher	Institution	Mean annual films used per teacher
B	6	I	2
C	2	J	5
D	1	K	2
F	3	L	10
H	1	M	10

Three of the thirteen institutions submitted no data on this point. The median number of different motion pictures used per year by the typical professors of all of these institutions was 2.5. This figure implies that under present circumstances members of teacher-training college faculties are not making adequate use of the equipment already owned by the institutions.

As was indicated in Table I, ten of the thirteen institutions provided no systematic in-service training to facilitate more frequent use of audio-visual instructional materials. The need for such in-service training was suggested by the fact that the most common problem faced by the directors of audio-visual services in these institutions was faculty apathy based upon lack of familiarity with either materials or utilization methods. Probably the chief reason for the non-existence of in-service training programs or the sketchiness of those

in existence is the fact, commented upon above, that in most cases the director of the audio-visual service found it necessary to spend almost all of his time servicing the equipment and filling out routine orders which left almost none free for consultation.

The argument that the best way to make students appreciate and use intelligently audio-visual curricular materials is to have such materials used as an integral part of the teacher training curriculum is but a special case of a more general proposition. If, for example, the faculty in a teacher training institution wanted the young people attending it to use excellent evaluation materials when they went out to teach, the institution might stress either one of two practices. The first would be to introduce into the curriculum a course called "Classroom Evaluation of Learning." This is what happens in many institutions. The second possibility would be to have not only the course, but also to devote a great deal of time and effort to improving evaluation in all of the courses offered in the institution. Again, the hypothesis is that students are much more apt to appreciate and value classroom tests if the tests used to measure their own learning are good ones, than they are if the teachers college concentrates all of its efforts on developing one or two "Testing" courses.

Similarly a teacher training institution that has a fine guidance and personal program is more apt to graduate young people sensitized in the value of such work than is another institution that has very little in the way of a personal program of its own but offers an excellent two-hour course on guidance.

These illustrations could be multiplied. To bring the argument back to the use of audio-visual materials, the frequent and intelligent use of these "aids" in connection with the regular teacher training curriculum is more promising than organizing one or more audio-visual courses. In some institutions the mere presence of a course encourages the mistaken conclusion that the matter has been taken care of.

### Summer Courses in Audio-Visual Instruction

(Supplementing April and May lists, 1945)

<b>Alabama</b>	
<i>University of Alabama, University</i>	June 11-July 20
Audio-Visual Instruction (4½)	E. E. Seebriest
<b>Connecticut</b>	
<i>State Teachers College, New Haven</i>	July 23-Aug. 10
Audio-Visual Aids in Education (2)	Leonie Brandon
<b>Nebraska</b>	
<i>University of Nebraska, Lincoln</i>	(dates not given)
Organization and Administration of Audio-Visual Aids (3)	David McCulley
<b>New York</b>	
<i>Mt. St. Joseph Teachers College, Buffalo</i>	July 5-Aug. 10
Audio-Visual Aids to Teaching Ed.204 (3)	Sister M. Bibiana
<b>Pennsylvania</b>	
<i>Pennsylvania State College, State College</i>	June 18-29; July 2-Aug. 10
Visual and Other Sensory Aids in Education Ed.424 (2 & 3)	Course given at both sessions by John E. Dugan
Visual and Other Sensory Aids in Education Aug.13-Aug. 31 Ed.424 (3)	Mary W. Streyfeler
<b>Texas</b>	
<i>Southern Methodist University, Dallas</i>	June 4-25
Course on Visual Education with Lectures and Workshop Procedures (3)	Margaret Carter

\*All members of the University of Chicago Teacher Training Conference.

# Trends in Audio-Visual Instruction in Illinois

(Concluded from the May issue)

ALVIN B. ROBERTS, Principal  
Haw Creek Township High School, Gilson, Illinois

CHART IX shows that 135 of the 165 schools reporting own radios. Most of the schools are apparently using the radio for class instruction since the common practice is to use the machine in the class room. Apparently the teachers are attempting to utilize not only the programs that come during school hours, but also those that are scheduled in "out of school hours". A total of 111, out of the 126 replying, indicate that transcriptions will lead to a wider use of radio programs. Machines for making records are used almost as much by music classes as they are by literature, language, and speech combined.

One of the major factors that has had a tendency to retard the use of audio-visual aids, is the teachers' lack of training in the use of these materials (Chart X). On the former study, 70% of the schools reporting felt that the further development of their program was retarded because of lack of teacher training. Apparently no progress has been made in this field as 85% of those reporting on this survey also check this as a limiting factor. Increased awareness of the lack, however, may account for the changed percentage.

How shall this training be provided? Both surveys show that first choice is for the short informal course; second, the extension course; and third, formal courses in universities and teachers' colleges. The short informal course is first choice probably because it is one of the best methods of providing training for those in service. Not only is there a demand for training of this sort, but schoolmen are willing to help promote such courses.

Will the schools of tomorrow own their films, get them from large rental libraries, or from small libraries servicing from eight to fifteen schools? (Chart XI) In the A and B group, 50% indicate that they expect to establish their own libraries. The smaller schools will probably have to depend upon some centralized source. Opinions are rather evenly divided in the three groups as to the large or small rental library. Six schools reported the service of small libraries as unsatisfactory,

while only one reported the service of a large one as poor. Probably the schools in group A and B will own from 40 to 100 films, rounding out their programs with films secured from large rental libraries. Judging the small libraries by those established to date, they cannot or have not given the service the larger ones have.

How have the trends that were evident five years ago developed?

1. More School Boards are making annual appropriation for audio-visual materials; while in many instances, this amount is not adequate, it is a step in the recognition of audio-visual materials as a teaching aid and not a fad.
2. More and more schools are designating one teacher as director of the audio-visual program. However, only a few schools allow the director sufficient time to devote to the development of the program.
3. More schools are using good classroom films, than was the case five years ago.

CHART IX  
Audio-Equipment

Questions		Group A	Group B	Totals	
				Group C	Group from 165 Sur-Schools vey
Does your school have a centralized sound system?	Yes	3	13	3	19
	No	40	68	29	137
Does value of system justify its cost?	Yes	2	9	4	15
	No	0	1	0	1
Does your school own a radio?	Yes	39	66	30	135
	No	5	13	3	21
Is the radio a part of the sound system?	Yes	2	5	2	9
	No	23	50	22	95
Is radio moved from room to room?	Yes	23	45	24	92
	No	5	11	1	17
Does your school own a machine for making records?	Yes	18	7	1	26
	No	25	68	33	126
Records are made for use in department	Music	9	5	0	14
	Lit. & Sp.	10	5	1	16
	Others	2	0	0	2
Are records and transcriptions used as a part of class work?	Yes	14	29	7	50
	No	23	27	22	72
Do you feel transcriptions will lead to wider use of radio broadcasts?	Yes	31	54	26	111
	No	6	8	1	15
If transcriptions or records are made available, will schools be able to buy?	Yes	15	25	12	52
	No	4	3	2	9
Do children make use of "simulated" broadcasting?	Yes	16	22	8	46
	No	12	19	10	41
Are children taught to evaluate radio programs?	Yes	25	29	19	73
	No	15	31	12	58
Are children asked to listen to "out of school hours" programs?	Yes	39	45	30	114
	No	2	15	2	19
Do teachers prepare students to listen to special programs?	Yes	32	31	14	77
	No	6	23	15	44

## ERRATUM

The first installment of this article (May issue) showed a serious numerical discrepancy in the text references to the tables. The Charts themselves were correctly numbered. But, in the text, Chart I should read Chart II, Chart II should read Chart III, etc. The error will of course be corrected in the reprint of the series.



**CHART X**  
Teacher Training

Questions	Totals				
	Group A	Group B	Group C	From 165 Schools	Prev. Survey
Do you believe teachers lack of training hinders development of your program?	Yes 32	66	30	128	196
	No 7	8	4	19	56
If training is to be provided for teachers which type of instruction do you believe will be more valuable?					
Formal courses in the university and teachers colleges?	10	20	14	44	67
Formal extension courses providing the teachers an opportunity to experiment with visual materials in her own classroom?	28	24	12	64	75
Short informal courses conducted by a well qualified person at a low expense?	32	47	12	91	125
Would you be interested in promoting such courses after the war?	Yes 26	35	17	78	
	No 0	3	3	6	

4. Many industrial firms have eliminated most of the objectionable advertising from their films. Judging from comments, many are suitable for class instruction; consequently, schools are using them more frequently.
5. While some attention has been given to the special uses of films, such as for vocational guidance, adult education, and promotion of general health there is still a wonderful opportunity for further development in this area.
6. Five or more teacher training institutions in the state are giving formal courses in audio-visual instruction, and one is offering a course by extension.
7. More teachers know how to operate projectors, and this is essential, even though student operators are used.
8. More schools are providing training programs for students. This will be of considerable help especially to those who are going into the teaching profession.

On the whole, the progress, while slow, is encouraging.

What new trends, if any, are apparent?

1. While not new, there is a more definite trend toward the production of 2x2 colored slides. School made slides are excellent for studying the local community, and especially for use in the lower grades.
2. On the basis of projectors the schools expect to buy, there is a trend toward a better balanced audio-visual program, since many schools are considering buying still picture projectors.

**CHART XI**  
Trends

Questions	Totals				
	Group A	Group B	Group C	From 165 Schools	Prev. Survey
Do you believe that, depending entirely upon the large rental libraries for material, you can develop an audio visual program that will meet the needs of your school?	Yes 23	31	13	67	111
	No 23	31	24	78	130
Do you believe small libraries servicing from eight to fifteen schools will more adequately meet your needs?	Yes 17	37	18	72	121
	No 22	27	14	63	99
Has anything been done in your section of the state in setting up small libraries?	Yes 14	9	2	25	35
	No 22	43	24	89	191
Do you expect to build up a library of films in your school?	Yes 23	29	7	59	40
	No 20	30	22	72	201

3. The Superintendent of Public Instruction has encouraged school boards to give more consideration to audio-visual aids and to make an appropriation for the rental or purchase of these materials. What can be done to promote the wider and more efficient use of audio-visual materials?
1. There is a definite need for the creation of a State Department of Audio-Visual Instruction. This department can provide the following services:
  - a. Assist schools in setting up a well balanced audio-visual program. This service is needed, and will be needed until the schools can have a trained director.
  - b. Assist the schools in the selection of audio-visual equipment that can be effectively utilized and still be within the limits of the school budget. Many school men select a projector without giving much consideration to the cost of materials to use in it.
  - c. Establish a library of 2x2 slides. Most of the slides could be obtained from various schools. Many excellent teaching units covering topics of interest to all the schools of the state could be so developed.
  - d. Provide information and suggestions on the establishment of small film libraries, especially those to service the smaller high schools, the elementary, and the rural schools on a county basis.
  - e. Be prepared to assist with the planning and timing of educational radio programs when the FM broadcasting stations come into use.
  - f. Give assistance to schools in designing new building so that audio-visual aids can be used more effectively.
  - g. Conduct work shops and clinics at various centers in the state as a part of the inservice teacher training program.
  - h. Select and make available to the schools films that will be helpful to them in developing an adequate health and a vocational guidance program.

The fact that Mr. Vernon L. Nickell, State Superintendent of Public Instruction, has already asked school boards to give more consideration to the use of audio-

(Concluded on page 237)

# Group Discussion through Motion Pictures

(Concluded from the May issue)

**A**FTER the first meeting, the branch librarian and the author would confer weekly to consider what changes would be necessary at subsequent meetings. Changes that had to be made included: finding better avenues of publicity, finding guest resource leaders, and securing pertinent pamphlets and literature for distribution.

Much time was spent in visiting the community, speaking with social workers, community leaders, and individuals. These contacts helped to inform the planners about the community, but they also served to make the community aware of the library's program. Each day the staff of the library would chat with borrowers to find out the reaction to the film forums. This was a very effective method of self-evaluation.

The procedure at the meetings was as follows: At 8 o'clock on alternate Wednesday evenings, the book service of the library was discontinued and one-half of its large room—the children's corner—was darkened and made ready for the meeting. Posters, mimeographed circulars, local newspaper announcements, and word of mouth advertising were used to attract the audience. Allowing a few minutes for late-comers, the meeting would begin at about 8:10. There was a brief introduction by the chairman, and the films were shown between 8:15 and 8:40. The group would remain for discussion until 9:15 or at latest 9:30. This schedule was found to be very satisfactory, for it gave adequate (but not too much) time for film showings, and ample time for the discussion period, with time for resource leader and members of the audience to express themselves. The meeting was adjourned early enough to allow the group to browse around the book display, examine special exhibits, or stop to chat with one another or with the guests.

For the purposes of this study, the author made stenographic notes of the discussion at each meeting and, in the light of stated criteria, described and critically evaluated them. Space does not permit the inclusion of this material in this article, but the descriptions and critique may be read in the unpublished doctoral study which may be secured through inter-library loan.<sup>3</sup>

A few incidents may be mentioned for the human interest they contain: At the first meeting, there was genuine, but puzzled interest. The attitude of the group appeared to be, "Why should the public library want me to see such films and why do they want my views on Soviet Russia? What are they really

*A careful study of methods and potentialities for the development of film forums for adult education.*

ETTA SCHNEIDER RESS

up to?" The films and discussion reassured them. . . . Some change of plan was necessary at the second meeting because of a heavy rain. The meeting to attract shipyard workers was doomed to failure because no adult would venture out. A group of young boys and girls of pre-adolescent age came up and asked to be allowed to stay because the titles of the films interested them. The librarian consented and the meeting was exciting and educational, especially educational to the adult observers present because it revealed the great amount of information these young people had about ships in wartime. A merchant seaman who spoke, made the meeting especially interesting, since he had had first-hand experience with submarines, torpedoes, and so on. . . . And then there was the meeting with the "heckler". He was a well-intentioned but confused young man who helped the forum considerably by provoking every person present to take part in the discussion.

At each of the six meetings the audience stayed on beyond the showing of the films. The consensus of opinion at the final meeting of the series was that the film forums should be continued.

## Outcomes

Since this was an informal type of research without statistical evidence as a measure of success, the only outcomes that can be cited are those that have been



A scene in "Report from Moscow" (Brandon Films Release)

observed by subsequent events. It should be repeated that this branch library was a rather unexciting place, where reference books and out-dated works of fiction were stored and loaned. Under the leadership of a new, progressive librarian, these film forums were an opening wedge to attract non-users to the library. The library staff was prepared to meet any new demands that might arise from the forums, including a more up-to-date and popular book service.

<sup>3</sup>Ress, Etta Schneider. "Film Forums in a Public Library." Ed. D. Project. Report. 168p. 1944. Teachers College, Columbia University, N. Y.

The following outcomes can be directly or indirectly attributed to the film forums:

a) The Brooklyn Public Library purchased a 16mm. sound projector that is circulated by book truck to all branches upon request. The machine is set up and operated by a skilled technician. Films are secured through the central library and all financial expenses paid there.

b) Film forums were continued on a monthly basis at the Walt Whitman Library, with no interruption during the summer months.

c) A mothers' club has been formed and each month films are shown as a basis for presenting information on child care. Demonstrations, lectures and special reading materials accompany these film showings. The library has created a "mothers' corner" where books, pamphlets and exhibits on a special topic are attractively displayed. Mothers also have access to a collection of books that are recommended for reading aloud to their children.

d) Activities for young people have been initiated along lines suggested by their parents. During the summer, a travel club was set up under the direction of a library staff member. Pre-adolescent boys and girls were taken on a weekly trip to points of interest in the city. Younger children were given outdoor story-hours, a soap sculpture club, and a music club. Scout groups are being organized with the help of the librarian.

e) The library has occasionally gone out to the community. The projector and films are used at tenants' meetings in the housing project. The staff librarian goes into the nursery school to read to the children, and the regular story-hour of the library is sometimes held in the community rooms of the housing project.

f) Special exhibits and activities to meet the interest in home-making have started. There are weekly cooking classes in the library's own kitchen with the assistance of the local Red Cross.

g) War workers and other adults interested in technical subjects now have access to books that have been secured especially for them.<sup>4</sup>

But, it might be asked, how effective were these film forums as discussions? First we must consider how effective were the films.

The films used were informational and documentary in nature, with none of the emotionalism of dramatic films seen at the movies. Yet they were interesting, even entertaining, without the use of extraneous devices, as song shorts or comedies. These meetings revealed the eagerness of average American working men and women for information on current problems, especially if such information is made comprehensible through the sound motion picture.

The films were most effective for bringing information, for providing a setting or background as a basis for a common experience, and for reviewing past events as a guide in understanding the present and the future. For example, films from Britain that



From "World of Plenty" (British Information Services)

were used at the second meeting (on *Ships in Action*), and at the fifth meeting (on *British Gains in War-time*) brought authentic information; the films used at the fourth meeting (on *Our Fighting Allies*) created an emotional setting for considering the problems common to all the allies; and the film used at the final meeting (on *The World to Come*) served as a satisfactory review of past events.

As a means of promoting discussion, however, the available motion pictures were found to be weak. Only one could be considered a discussion-type of film. This was *Arm Behind the Army*, used at the third meeting on war production. The film stresses the need for finding a more satisfactory method of cooperation among workers, management and the armed forces, but it does not suggest a specific course of action.

This lack of suitable films to provoke discussion is an obstacle to the film forum movement. It makes necessary the adaptation of existing films which were made for educational purposes, and such adaptation is good only in the hands of a skilled discussion leader. Although the need and desirability of a nation-wide group discussion have been recognized, no agency has yet started to produce motion pictures of a thought-provoking nature.

Most 16mm. (non-theatrical) films are produced by educational producing companies, as teaching devices; or by agencies intent on exerting some influence upon public opinion. Among the latter are industrial firms, government agencies and propaganda agencies of various types. The films used in this study were considered the best available for the purpose. Thirteen of the fifteen films used had been made by our own or another government, one had been made by an industrial firm, and one was an edited compilation of newsreel shots by a nontheatrical distributing company. At least fourteen, then, of the fifteen motion pictures had been made to promote morale and to enlist support for the war effort.

It must be concluded, then, that film forums at present must depend on films that were not intended for forums at all, but for propaganda in the wildest sense of the term. This places upon the forum leader the responsibility of adapting the films to promote free discussion.

<sup>4</sup>Described in "A Public Library in a Housing Development" by Emma Bassinor. *Wilson Bulletin*, 18:378 January, 1944.

### Two Kinds of Forums

How effective were the forums in this series? First we must clarify the term "forum". There are two types of meeting that are commonly called forums. One type has a socializing purpose, wherein a group of neighbors assemble for the purpose of gaining new information and of exchanging opinions and experiences. The other type has the more serious purpose of bringing together a group of individuals to consider a vital issue upon which thought and intelligent action are needed.

The forums in this series—and most forums commonly described as film forums—are the first type. In this series, the people always remained when the films were over, because they enjoyed the informal discussions which followed. It should be remembered that this venture into community education was launched in a new community, where families were still strange to the neighborhood and to one another. As a series of informal discussions, then, these meetings might be considered successful.

But, it was for the second purpose that the meetings had been planned! The forum leader (librarian) had hoped to promote serious group discussion which might result in the formation of study groups or an increased interest in reading. But her failure must be attributed to the fact that she had not clearly established in her own mind the purposes and directions along which discussion should go.

### Recommended Principles and Procedures

The film forums series held at the Walt Whitman Library has revealed what other film forums throughout the nation have undoubtedly experienced, viz. that we have hit upon a very good means of adult education but that we must greatly refine our methods. Out of the past experience of other forum leaders, and of other film forum leaders, we may map out a frame of reference and a technique that will lead to a stronger and more potent forum movement. Some principles and suggested procedures are here given:

#### Principles:

1. Select films according to stated criteria, such as:
  - (a) The film should be well organized and should contain information not well imparted by another medium.
  - (b) The film should be of high technical quality and should have no distracting elements.
  - (c) The content of the film should be significant and accurate.
  - (d) The film should be suited to the particular audience, with respect to: language, maturity of treatment, and length.
2. Determine in advance the purpose for which the film is to be used. Among the purposes are:
  - (a) To motivate interest in a subject for further study
  - (b) To bring in concrete form factual data to implement a subject already under consideration.
  - (c) To provide a common background or mood.
  - (d) To recapitulate what has already been considered, or to review a sequence of events.

3. Write out the technique to be used for each meeting to clarify the purpose and the time allotments for each phase. An outline for a good discussion might include:
  - (a) A clear statement of the issue or issues to be considered
  - (b) A summary of important facts and opinions that must be taken into account
  - (c) The place of the film or films in the discussion
  - (d) A few good leading questions to be used where necessary so that the group will consider the most pertinent facts before making decisions
  - (e) A few of the possible solutions or lines of action
  - (f) Definite suggestions for further reading or follow-up, including books and periodicals as well as organizations actively working in the field
4. Make arrangements for the projection of the films
  - (a) Strive for a smooth performance, with a minimum of distraction and a maximum of showmanship
  - (b) Have the projector and projectionist on hand well in advance of the meeting to check on the condition of the projector
  - (c) Check on the conditions of darkening, ventilation, acoustics, seating and the like

#### Procedures:

- A. Organize a time schedule, somewhat as follows:
  - 15 minutes for opening remarks and introduction
  - 30 minutes for the showing of films
  - 30 minutes for follow-up discussion
  - 15 minutes for summation and planning ahead
  - 90 minutes for whole meeting
- B. Have a definite idea of the follow-up that might be undertaken, after the showing of the film.
- C. Vary the technique of showing and using motion pictures and some very interesting results are possible. The most common technique is to have some brief introduction, show the films without interruption, and then hold a discussion. A few suggested variations are:
  - (1) The use of two films that show sharp contrast in viewpoint.
 

At a film forum in Ohio, two films on Negro life provoked a lively and fruitful discussion. One gave a positive, charming picture of one farm family; the other described the conditions of a large proportion of the Negro population and stressed the lack of opportunity.
  - (2) The second showing of a film to clarify misunderstandings, or for general appreciation.
 

This technique is not uncommon in the classroom, but it has never been reported for adult groups. Where a film is full of information, or where there is some doubt about interpretation, a second showing would be advisable at the same meeting.

Sometimes a beautiful film, like a good piece of music needs repetition. A British documentary film, *Listen to Britain* is a good illustration. This picture consists of actual sights and sounds of everyday life in wartime Britain. Scenes shift from factory to playground to canteen to concert

hall, back to factory, and so on. Critics regard it as a highly artistic production, yet many lay audiences have been confused by its seeming lack of unity. A second showing with one group heightened appreciation and promoted keener understanding of the spirit of the British people.

- (3) The interrupted showing of a long film, to permit discussion on each section separately.

Occasionally a long film, such as *The Land* or the British film *World of Plenty* is more effective as a discussion aid when the showing is interrupted. The latter film, for example, is organized in three sections: food as it was, food as it is during the war, and food as it might be. The problems of production and distribution as applied to both great Britain and the United States are described. The film is crowded with information and opinion, and tends to be confusing. An interrupted showing, with time for discussion of each of the three sections, would help considerably and would be preferable to two showings of the entire film without interruption.

- (4) The showing of the film near the end of the meeting, after there has been some group discussion.

At times a film may need some explanation.

Perhaps the first part of the meeting would be devoted to presenting information, exchanging experiences and suggesting a solution. Then the film would be shown and a critical discussion held with great effectiveness.

By way of illustration, the U. S. Signal Corps film *Arm Behind the Army* is a good film but one which needs supplementation with lay audiences. The picture stresses the importance of the production front in keeping the armed forces supplied. Enemy intrigue aims to divide the civilian population and the military forces so that supplies will be reduced. Before this film is shown to an audience of civilians they should have certain facts before them: just how fifth columnists work, and how they have disrupted the war effort here and abroad; and what problems are causing labor-management disputes which when carried to the point of strikes are a help to the enemy.

Greater care in planning and carrying on the ever-growing film forum movement can do much to educate the American people for participation in their democratic way of life. We have the intellectual curiosity and adult audiences have shown an active interest. What we need is more and better leadership, and better films.

## We Make Our Own Instructional Material for Reading

*How creative activities of students and faculty are coordinated into usable form as visual teaching material.*

MARY VAN HORN

Henry Reis School, Evansville, Indiana

FOR some years two first grade teachers in our school had been experimenting with slides in teaching beginning reading. Mr. Alex. Jardine, now acting superintendent, observed the work and decided to conduct an experiment with the purpose, as stated in the final report, "to determine whether the use of visual aids for teaching beginning reading would produce measurable improvement in reading achievement over the more formal method of teaching reading." Under his direction, with Miss Blanche Eckert assisting, eight teachers participated. There were four control groups consisting of eighty-seven children, and four experimental groups consisting of ninety-three children. The final report prepared by Mr. Jardine, "A Visual Aids Experiment in Beginning Reading," contained tables and conclusions definitely favoring such teaching procedure.

Since Miss Eckert and I had experimented together, I watched the study with great interest. The results apparently justified the use of the technique. As I continued with it, however, there was clearly a need for material that had continuity and was systematic in vocabulary development. So I planned to prepare such material, using the same vocabulary as was used in the basic pre-primers adopted by the system. Then, when children should be transferred to another school, they would have had the same vocabulary. I could

use the basic readers as supplementary material, by permission of Scott, Foresman, the publishers.

My plans were to spend my summer preparing the material. All during the year I had jotted down ideas for my stories. Miss Della Fricke, director of art education, became interested in the project and undertook the task of illustration. As I wrote the stories, I wrote descriptions of the pictures wanted. She then sketched and colored the pictures on paper the size of the slides. The reading material to go with them was written in manuscript writing on cellophane and placed between plain glass slides and taped. India ink or Higgins Eternal show well on a screen.

The gelatinized slides are prepared by cleaning the slides thoroughly with ammonia. Then Nelson's No. 1 Photographic Gelatin is dissolved in a small quantity of slightly warm water and placed in hot water until thoroughly dissolved. To apply, hold the slide in a horizontal position and pour about a teaspoonful of gelatin solution on the center of the glass. Tilt in various positions until the surface of the glass is completely covered, or a small paint brush may be used to cover the entire surface. The slides should be set aside for several hours to permit the solution to harden. When the solution has hardened, trace with India ink the pictures to be used. When dry, paint with Velox Photographic Water Color. When dry, cover with



another plain glass slide and bind with tape. This type of slide shows clearly in a light room.

In all, thirty-five stories were written with one hundred illustrations—material equivalent to that of three pre-primers. The stories were written in manual form with the teacher's story, the script for the children to read and the pictures interwoven as the lesson would be developed.

When I began using the material I discovered one disadvantage, that when the children could read it they longed to read to their families. So I began laboriously duplicating it. Mr. Earle Tomey, my principal, discovered this and suggested having books made. He went to the directors of business education at Evansville College who cooperated by having the children's stories and pictures duplicated in her department. They assembled the books and sent them to an instructor of printing at one of the high schools. He had the titles printed on the covers and bound them nicely. The material was arranged to make three different books—Part I, Part II, and Part III. Then Mr. Tomey arranged with a teacher of art in the department at Henry Reis School to have her classes color the illustrations. Her classes worked on them as they had time, usually after they had completed their regular work. They worked at this most of the year, coloring the books while they were not in use in the first grade. As the children completed the material in one book, the book was loaned to them to take home just as a library book is loaned.

Every teacher who has taught for any length of time has some ideas of her own she would like to try out. The slide furnishes a very good medium for presenting one's own material. This material can be adapted to the particular environment; as, for example, a safety problem peculiar to the district or stories about children in settings similar to the environment of the children for whom they are written. The correlation of reading materials with other parts of the curriculum is possible. For example, the material



Enjoying the product of their own schools

prepared in this project contained stories about a color party which correlated with the art material. Since the material was not available without infringement upon copyright, it seemed logical to make it. The main value to the writer is that it provides material which enables me to use a method of teaching which I seem to use most successfully. In the beginning all of the children's attention is focused where the teacher can direct. Practically complete concentration is attained. While the child is learning to read from left to right and down, he is not also involved in holding a book. When he does pick up a book, he can read for himself with greater confidence and satisfaction. The children are delighted both with the making and the using of the slide material. They enjoy meeting Miss Fricke who illustrated our stories. They are keenly interested in the story of how our books were made when they know so many people who helped make them.



I can make hats.  
 I can make a blue hat.  
 I can make a yellow hat.  
 I can make a red hat.  
 I can make a purple hat.  
 I can make a green and orange hat.

# The Curriculum Clinic

## Canadians As They See Themselves

WALTER A. WITTICH, Editor  
Bureau of Visual Instruction  
The University of Wisconsin

J. MARGARET CARTER  
National Film Board of Canada

THE longest undefended border in the world extends almost four thousand miles, from the Atlantic coast to the Pacific, between Canada and the United States. As neighbors we share the same coastal formations as well as the mountain ranges and interior plains. Living side by side in complete harmony for generations, we have tended to be one another's best customers: Canadian lumber for U. S. coal, newsprint for citrus fruits, copper for oil. Statistics show that the United States purchases twice as much from Canada as from any other nation and that Canada is the United States' second best customer.

In spite of these happy manifestations of friendly cooperation and good will, and in spite of a common language, common culture and customs, how well do the peoples of these two nations really know one another? Specifically, what provisions are made in the schools to stimulate a deep and sympathetic understanding of the similarities and diversities among the peoples of these two countries?

A study<sup>1</sup> was made early in 1930 to determine the kind and nature of instruction about Canada in the schools of America and the extent of education about the United States in the schools of Canada. The results of this study indicated that instruction about their neighbors was poorly organized in both countries. On the whole, Canadian students demonstrated a greater awareness and knowledge of their neighbors to the south than did American pupils of their closest neighbor to the north. A recent doctoral dissertation<sup>2</sup> says: "American schools and colleges do appallingly little to teach about Canada, and most of this, especially in the High Schools, seems poorly organized."

Both nations have come to recognize the fact that there is a real and definite need for a systematic interchange of accurate information among the young people of each country. An official recommendation was made by the National Council for the Social Studies in November, 1942 to the effect that "Special units on Canada and Latin America should be included in the Social Studies Courses". In 1944 a bilateral committee on Education, made up of Canadian and United States educators, was established. The first publication<sup>3</sup> of this committee outlined the areas of study as follows:

"The first task of a farsighted program for Canadian-United States relations is that of widespread study of the

indigenous cultures and characteristic qualities and problems and trends of each nation. The geography and resources of the land, the composition and distribution of the population, modes of living, industries, agriculture, school systems and religious foundations, agencies of communication, transportation facilities, trade cultural traditions, social strengths and tensions—these are legitimate areas of study for friendly but independent neighbors. From this study by the citizens of the two countries should come knowledge, understanding, and mutual respect. At the same time each nation would profit by the social experience of the other."

Films can play an important and significant role in this process of building a mutual understanding between the youth of the two countries. But let us take extreme care to note our similarities and our differences in their proper perspectives. For example, would we in the United States support the idea of the Canadians producing a film about us to show Canadian pupils that we are a nation of gum-chewing, hot-dog eating, strap-bangers bound for Coney Island, avidly reading the latest exploits of Chicago gangsters in the "world's greatest newspaper"? Not a bit of it. Such bizarre treatment of these phenomena, which are by no means typical of America, would be no more acceptable to us than would an American-made picture be to Canadians if it likewise were to stress striking incongruities. It would not be fair to picture Canada to American pupils exclusively as a land of snow and ice peopled now and then with picturesque red-coated mounties rushing here and there to capture their man with unerring success, and bushy-faced fur trappers responding to the names of Jean Baptiste and Francois Coté.

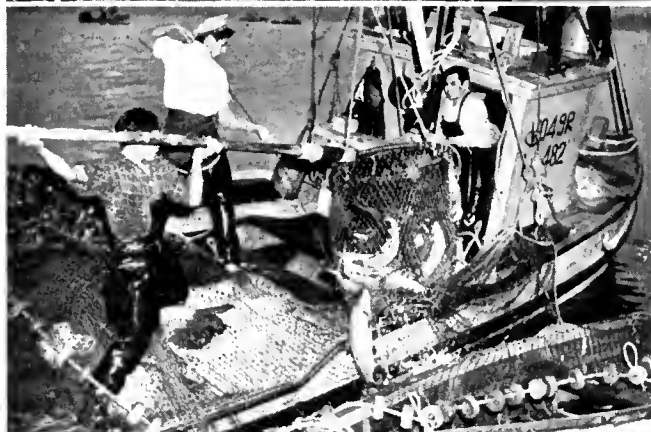
For purposes of objective analysis let us rather see what the Canadians consider typical of themselves. Films made by the Canadians to interpret to their fellow countrymen the cultures and characteristics of the many and varied racial and occupational groups within the framework of her own nation provide interesting and valuable material for American pupils. The way of life for the herring fishermen of New Brunswick is vastly different from that of the wheat farmer in the Canadian West. The social background of the Ukrainian Canadians of Manitoba is in marked contrast to his countryman living in the modern city of Montreal. And so these films devoted to the many environments of Canada's population form a rich underlying fabric of material that would otherwise be difficult to bring into the classroom.

If we propose to make a comparative study of the United States and Canada, it would be reasonable to point out the similarities between the two countries on the one hand and to note the significant differences on the other. Canada's National Film Board has produced many films which could effectively be adapted to such a comparative study.

<sup>1</sup>Arthur A. Hauck, *Some Educational Factors Affecting Relations Between Canada and the United States*. Easton, Pennsylvania, 1932.

<sup>2</sup>Kenneth Gell, *What American High School Graduates Should Know About Canada*. Unpublished doctoral dissertation. Harvard School of Education, 1944.

<sup>3</sup>*Education for mutual understanding and friendship between Canada and the United States* (January, 1945)



(Photos courtesy National Film Board)

From top to bottom: Harvesting grain in Western Canada. British Columbia Boom men poling spruce. Canadian fishermen scoop up salmon catch. (W.I.B. photo) Assembling spinning wheel in a Quebec shop.

## I. Canada and the United States Have Many Factors in Common

### 1. Geographical Proximity

*Great Lakes*—(2 r.) (color) Showing the lakes as great industrial region, with an immense amount of diversified cargoes flowing between the two countries.

*Niagara Frontier*—(2 r.) Crossroads of inter-continental shipping. Port of call for ocean-going steamers. Train traffic from all Western Hemisphere converges to cross over the six international bridges.

2. **Peoples**—Canada, like the United States, is made up of the peoples of many lands having various religious and cultural differences.

*Peoples of Canada*—(2 r.) Men of many races have crossed from the Old World to the New to lay the foundations of a true democracy through cooperation and mutual respect.

*Ukrainian Christmas*—(2 r.) (color) Ukrainian community near Winnipeg celebrates Christmas with ancient songs, traditional dances and brilliant costumes in the home. Solemn ceremonies in the Greek Orthodox Church.

*Iceland on the Prairies*—(2 r.) (color) Peoples who came to the Canadian West from Iceland have contributed richly to the Canadian heritage.

### 3. Common Belief in the Dignity and Welfare of Man

#### (a) Health and Nutrition

*Get Your Vitamins*—A four minute cartoon showing the main vitamin groups and the foods rich in each.

*Main Dish*—(2 r.) Exigencies of wartime food planning. Diagrams show housewives how to buy and cook wisely and well.

*Vitamin Wise*—(2 r.) Demonstrates vitamin values of staple vegetables and fruits, and urges housewives to make the best of their stock.

#### (b) Education

*Lessons in Living*—(2 r.) What happens to a school when the community fails to realize its responsibilities. Transformation which comes when community learns true meaning of education for its children.

#### (c) Child Welfare

*Before They Are Six*—(2 r.) Canada's day nurseries for children whose mothers work in essential war industry. Practical information on health and welfare.

#### (d) Public Affairs

*Labor Front*—(2 r.) War mobilization of United States manpower. The workers prove their ability to produce a tremendous volume of materials. When final victory comes, they will justly expect to find the opportunities of peace.

*The People's Bank*—(2 r.) In fishing and mining, farming and industrial settlements all over Canada, Credit Unions have put cooperative finance to the test of half a century.

*A Man and His Job*—(2 r.) Typical Canadian workingman from depression years to the present. Shows the growth of democratic Unemployment Insurance Act.

*Welcome Soldier*—(1 r.) The rehabilitation program including discharge benefits, vocational and technical training. Veterans' Land Act, local boards, Civil Service, trade preferences for returned soldiers, sailors, and airmen. Medical and surgical treatment for disabled men.

### 4. Both are Agricultural Nations

*Food, Weapon of Conquest*—(2 r.)—Historical value in emphasis laid on vital part played by food in the strategy of war.

*Farm Front*—(2 r.) Panoramic survey of great changes in Agriculture during past five years by Western Canadian farmers. Shows interchange of ideas to be great incentive to change.

*Farmer's Forum*—(1 r.) Better distribution of agricultural products depends not only on administration of experts but also on understanding and cooperation of those who till the soil. Shows how Farm Forum radio program educates farmers to realization of tasks which face them.

*Heritage*—(2 r.) Prairie Farm Rehabilitation Act restored hope to farmers of drought-stricken Western plains through engineers and scientists on experimental farms and stations.



(Photos courtesy National Film Board)

Above: Ukrainian-Canadians in their traditional festival costumes.

Right: A cross section of St. Catherine Street in Montreal.



(Photo courtesy of Canadian Pacific Railway)

**II. Canada and the United States have Significant Differences, Other than the Fact that Canada is an Independent Self-Governing Nation within the British Commonwealth while the United States is a Democratic Republic.**

**1. Canada is bi-lingual** (More than 30% of her population is of French origin.)

*Alexis Tremblay, Habitant*—(3 r.)—Alexis Tremblay and his family are dedicated to the soil, like his ancestors who came from France to the St. Lawrence over three hundred years ago. *Chants Populaires*—A delightful series of one-reel films featuring French-Canadian Folk Songs combined with animated cartoons.

*Painters of Quebec*—(2 r.) Seven painters of Quebec, with examples of their work, demonstrate French Canada's great and varied inspiration. Interspersed are scenes of Quebec Province, oldest settled territory in the Dominion.

*Habitant Arts and Crafts*—(1 r.) The thrifty French habitant preserved his mother country's traditions and made himself proficient in old Indian crafts such as snowshoe making, shipbuilding, wood-carving, baking in outdoor ovens, growing flax and spinning.



Gaspé children waiting the return of the fishing fleet.

**2. Canada's Northland in Process of Development**

*Look to the North*—(2 r.) Swift development of Canadian Northwest for strategic purposes. Land now being conquered will prove shortest air route from Western hemisphere to Europe and Asia—a mainstream of continental traffic.

*Land for Pioneers*—(2 r.) Great potential riches in rocks and tundra of Canada's Great Shield, east of Klondike, are today being skilfully exploited, along with farm areas, fisheries, forests, and rivers.

*Northwest By Air*—(2 r.) How Canada's Northwest airlines conquered almost impenetrable natural barriers of river and mountain on Pacific Coast.

**Trends in Audio-Visual Instruction**

(Continued from page 229)

visual materials, and to include an appropriation for the rental or purchase of these materials in the budget is indicative of his interest in this field. Consequently, one may expect that he will cooperate with school boards and administrators in developing an audio-visual program.

What effect has the training program of the Armed Forces had upon the audio-visual training in the public schools?

1. It has been proved that audio-visual materials are valuable aids to teaching.
2. It has aroused the interest of most teachers, even many of the most conservative.
3. It has helped create a more favorable attitude on the part of the general public.
4. It has given considerable impetus to the whole audio-visual movement, and it is up to the schoolmen to keep the ball rolling.

Considerable progress has been made during the past five years. Judging on the basis of interest as expressed by both teachers and administrators, it seems safe to predict considerable progress in the post-war period, if teachers, teacher training institutions, State Departments, and producers of audio-visual materials and equipment will work together to promote this movement.



## Regional Meetings of State 16mm War Loan Chairmen



New York Meeting of War Loan Committee, April 11-12

**R**EPRESENTATIVES of the 16mm. Industry, U. S. Navy, Office of War Information and U. S. Treasury met with the State 16mm. Film Chairmen for the Seventh War Loan at the beginning of the Drive to discuss plans for the 16mm. War Bond Program. Three such regional conferences were held in New York, Chicago, and Portland, Oregon.

The goal is a film audience of 30,000,000 people in the forty-eight states. This can be accomplished if maximum use is made of all prints of Treasury War Finance Films. "To be effective, these films must reach every man, woman and child in the country," says a letter from Washington. "This will be



Chicago Area Group Meeting, April 13-14



Regional Conference at Portland, April 16-17

easy if every 16mm. sound projector owner will pledge his service to the War Finance Committee."

Consult the War Finance Committee chairman or 16mm. film chairman of your state, or your local film distributor, for complete information on Treasury film programs. Since the list was published in our May issue, additional films have been made available. They are:

*My Japan* (produced by the Navy, approximately 20 minutes)—captured Japanese footage showing what confronts us as we draw near Japan.

*Who Died?* (produced by the Office of Strategic Services)—a five-minute impact bulletin on America's boys who have given their lives fighting our battle.

*The Fight for the Sky* (Army Air Forces, 20 minutes)—the story of the fight for the freedom of the air in Europe.

While the Seventh War Loan extends from May 14 through June 30, all bonds purchased through July 7 are credited to this Drive. Therefore, War Bond film showings will continue through July.



# The Film and International Understanding

## Films for Understanding at San Francisco

DR. JOHN E. DUGAN, Editor  
Hadden Heights, New Jersey

FILMS for international understanding have been used at the San Francisco Conference in a manner and on a scale hitherto unprecedented in human history. Even an overview of this use requires some preliminary classification.

### Variety of Films and Uses

There were a variety of films and a variety of uses to which they were put. The film program at the Conference can be classified under the following headings:

1. Films made at the Conference
  - a. For the delegates themselves
  - b. For newsreel purposes
  - c. As a record for posterity
2. Films brought to the Conference for showing
  - a. About the United Nations
  - b. About world problems
  - c. Entertainment films
3. Facilities for film showings
  - a. United Nations Theatre
  - b. Conference Theatre

### Films Made at the Conference

The Conference itself was filmed, but in a way that far exceeded coverage for mere newsreel purposes. Of course the newsreel coverage was important and facilities were provided for taking such films and rushing them for release to the world. But the filming of the Conference for its own purposes was unique and important in another way.

Two special camera crews were provided to record the activities of the Conference itself for showing to the delegates. Work on these films was rushed so that it was possible for delegates to see these films within 36 hours after the events took place. These films were listed in the United Nations Theatre programs as "United Nations Theatre Newsreel, Complete showing of detailed Conference activities." It would not be surprising to learn that these showings had an effect upon the proceedings of the Conference itself.

Both types of films which were taken at the Conference no doubt will contribute to a record of the proceedings for the rest of the world and for posterity.

### Films Brought to the Conference for Showing

Films about many nations were brought to the Conference for showing, as were films about general world problems. Entertainment films also were provided by the motion picture industry.

### Delegate Theatres

Two theatres were provided for the use of delegates in viewing films which were shown. The United Nations Theatre was an old theatre which had been completely modernized and remodeled for the benefit of the delegates by the motion picture industry. The

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**EDITOR'S NOTE:** The material upon which this article is based was supplied through the courtesy of Mr. Leonard Stone of Berkeley, Calif.

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following statement appeared on the printed program: "This theatre is provided with the compliments of the American Motion Picture Industry exclusively for those holding official credentials to the Security Conference, the delegates and staffs."

The American Motion Picture Industry also provided facilities for the screening of documentary films in the "Conference Theatre" on the mezzanine floor of the Sir Francis Drake Hotel.

In an interview with George Hitchcock, Mr. Glen Allvine of the Motion Picture Producers and Distributors of America said: "The motion picture is without doubt the greatest medium for international understanding the mind of man has conceived. If the delegates of 46 nations can get together to promote that understanding, then the American motion picture industry can certainly unite to do its part."

### Conference Film Programs

The United Nations Theatre program changed daily. In general it consisted of the Conference newsreel mentioned above, an entertainment feature, and one or two shorts, usually of a documentary nature.

The Conference Theatre programs, devoted to documentaries, also changed daily. The following programs for May 1-May 4 are typical:

(All showings are continuous)

Tues. <i>Why We Fight—Orientation Films Produced by the</i>	
May 1 <i>War Department of the United States of America</i>	
Battle of China.....	.60 minutes
Divide and Conquer.....	.60 minutes
Battle of Britain.....	.50 minutes
Battle of Russia.....	.45 minutes
Gracias Amigos .....	.18 minutes
Wed. <i>Selected Films Produced by the British and Austra-</i>	
May 2 <i>lian Governments</i>	
The Grassy Shires.....	.14 minutes
Country Town .....	.16 minutes
South Africa .....	.14 minutes
New Zealand .....	.22 minutes
Australia Calling .....	.20 minutes
Thur. <i>French Films Dealing With the Period of Liberation</i>	
May 3	
The Next Time We See Paris.....	.12 minutes
The Liberation of Paris.....	.20 minutes
France Regains Her Frontiers.....	.15 minutes
Newsreel Magazine .....	.10 minutes
Inside France .....	.20 minutes
Fri. <i>Films of the Union of Soviet Socialist Republics</i>	
May 4	
From Vistula to Oder.....	.40 minutes
The Battle of Sevastopol.....	.50 minutes

# The ABC's of Visual Equipment

Edited by  
JOSEPH E. DICKMAN  
and PHILIP MANNINO

**T**HE physical end product of all our money and efforts in projected visual aids is the picture on the screen. Extensive preparation and expensive film and projector are of no avail when the product is a dull, fuzzy, out-of-focus picture which the eye must pry from a classroom wall. Just a little time given to the suggestions contained in this article will pay rich dividends in improved visual instruction.

J. E. D.

## Brighter Classroom Movies

**M**ANY users of visual aids complain of the poor or dark picture projected on the screen. They often ask "What can I do to get a bright, clean picture on the screen?" Here are a few suggestions that will help achieve the desired results.

First, clean objective lens, condensing lens, and reflecting mirror. Remove lens from the barrel. Using a soft camel's hair brush, remove all dust. Then, using a silk cloth or lens-cleaning tissue, remove all remaining dust, oil, and finger marks. Caution! never use anything but silk or lens tissue to clean the lens as any other material will scratch the lens surface. Several liquid-type lens cleaners are on the market and these are recommended. These will remove oil stains and finger marks without much effort, reducing the possibility of scratching the lens.

The condensing lenses are in front of the projection lamp. Follow the same procedure in cleaning them. Be sure to replace these in the same order as they are removed.

The reflecting mirror is located behind the projection lamp. Remove the projection lamp and clean the mirror in the same manner that the lenses were cleaned. Be careful NOT to disturb the adjustment of this mirror since light efficiency will be cut down considerably if the adjustment is out.

Lamps that have sagged filaments or have darkened from long usage, as well as lamps that are bulged, should be discarded. In these cases a new lamp will make quite an improvement in the picture. When inserting a new lamp make sure that it fits in the socket and is locked in place. The lamp filaments must be parallel to the lens.

Projection lamps are available in various voltage and wattage sizes. Most standard projectors will handle several lamp sizes but, when in doubt, consult your dealer or manufacturer.

For the average classroom where projection distances do not exceed 30 feet, the 750 watt, 115-120 volt 25 hour lamp will give sufficient light. If the distance is up to 40 feet, then the 750, 105-110 volt lamp will give a brighter image on the screen. If the projection distance is up to 50 feet then the 1000

watt lamp should be used. Most 16mm projectors cannot be used efficiently to project at a distance of more than fifty feet unless arc lamps are used.

Use the following procedure to clean the projector thoroughly; clean the aperture, making sure that all dust particles are removed. Use a cue tip or camel's hair brush dipped in denatured alcohol. Clean gate and case rollers as well as any place that the film may touch.

Projectors that are equipped with still-picture attachments have fire screens which cut down the amount of light to prevent the film from burning when the still picture is shown. Sometimes the fire screen will fail to operate correctly and stick, with the result that either the film is burned when using it as a "still" or the light is inadequate for the motion picture. Check this fire screen and if it is not working properly have your local dealer correct the trouble.

Good projection screens are prerequisite to bright movies. If the screen has a worn or torn surface discard it. If it is dirty it should be cleaned or painted. Beaded screens cannot be painted; but they can be cleaned. Dust can be brushed off with a feather duster. A moist chamois rubbed lightly over the beaded surface will clean the beads. Most spots can be removed by rubbing lightly with an art gum eraser. Beaded screens when not in use should be rolled into the cases and stored in a dust-free, dry place.

Screen placement is very important. To get an undistorted image the screen must be "squared off" with the projector. A leeway of 17 degrees is allowable. The screen must be placed in such a manner that all can see without strain to the neck and high enough so that the view of the bottom of the screen will be unobstructed.

When projecting color film, which is denser than black and white, the projecting distance is limited to forty feet. Use the largest wattage lamp that your projector will take and a beaded screen. For best results the screen should be in total darkness.

A clean picture is dependent on clean films. Dirty films will give poor screen images; scratched films will annoy the viewer.

The room in which the projection is to be made should be well ventilated and darkened for best results. It is especially important that the screen be darkened.

A clean projector using clean, clear films on a clean screen, in a properly darkened room, will give a bright, clear image on the screen.

P. M.

# Buy Good Design—In Hand-Made Lantern Slides

By ANN GALE

Roosevelt High School, Chicago

PEOPLE are on a buying spree. Well-designed objects always will be a pleasure to see, while many of the poorly designed objects for sale today will be despised or thrown out in a few years. Simple lines, good materials and good construction make good design. The objects sketched below show comparisons of furniture, lamps and jewelry.

1.) The top sofa is too florid in line and too heavy in construction whereas the lower one is lighter and very simple in line.

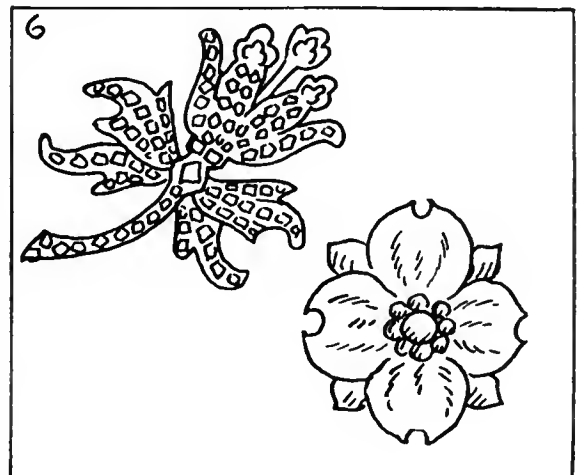
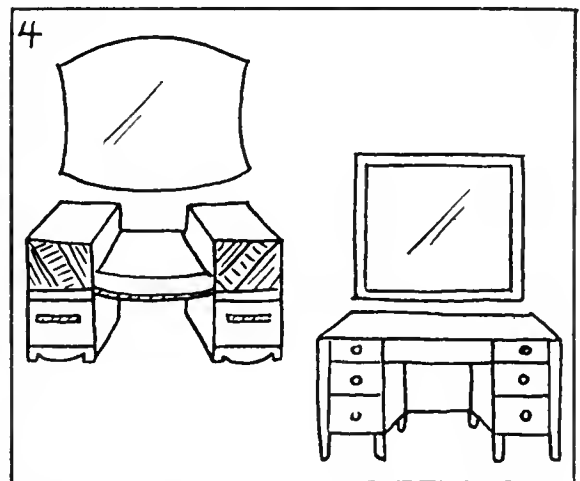
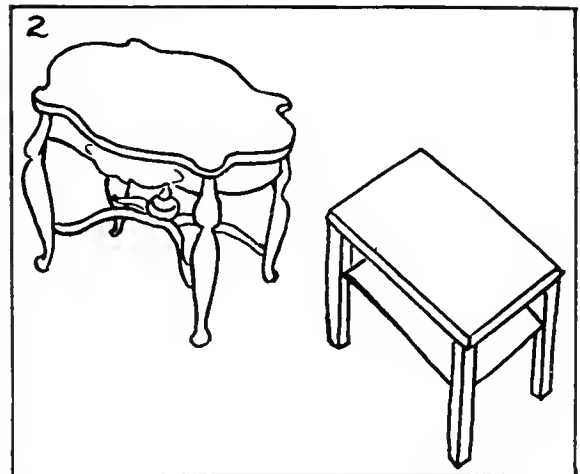
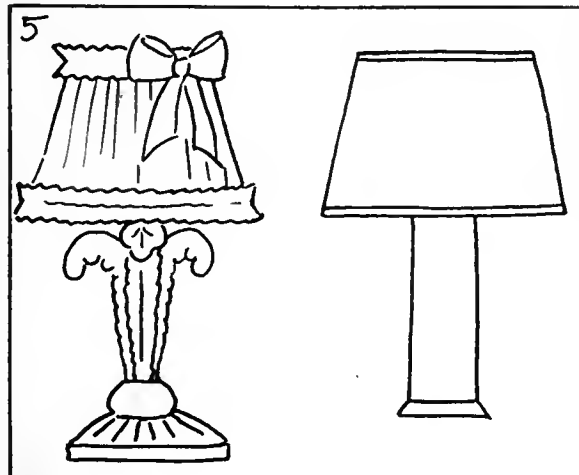
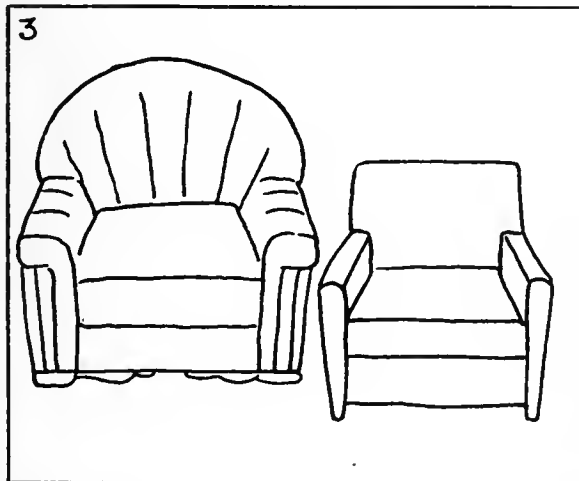
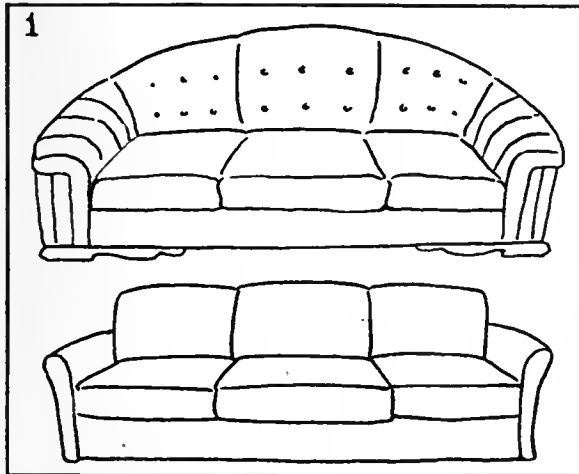
2.) The first table is over-ornate with an unattractive abundance of curves while the second one is very simple in line and construction.

3.) One chair is too heavy with unnecessary curves on the back and arms. The other chair is lighter, better proportioned and more simple in line.

4.) The first dressing table is what the decorators derisively call borax modern with loud veneer patterns with poor though simple lines. The other dressing table has the structurally simple lines of good modern design.

5.) The lamp being held up by ornate carved feathers is something to avoid while the other is more simple in design.

6.) In a few years the naturalistic over-curved tulip set with imitation stones will be forgotten while the simpler flower design better adapted to metal will still be worn.



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

ETTA SCHNEIDER RESS, Editor

### UTILIZATION

- **Demonstration Lessons Using the Film "The Corn Farmer"**—Lucille Kenney, Lakewood, Ohio, public schools—*School Science and Mathematics*, 45:447 May, 1945.

The following lesson was given at the geography section of the Central Association of Science and Mathematics Teachers with a seventh grade class.

The showing of the one-reel sound film, *Corn Farmer*, was divided into 4 parts. This technique requires a thorough study by the teacher in advance and careful planning as to places to stop. During the discussion of each part, pertinent ideas may be noted on the blackboard.

The teacher asked three general questions in introducing the film. 1) How many different kinds of work do the farmer and his family do? 2) How much is done by machine, and how much by hand? 3) How does the work fit the season?

At the end of the entire discussion, the blackboard reveals a) a list of the farm jobs required of a corn farmer; b) an analysis of those that can be done by machine and those that are still done by hand; and c) what the farmer and his family do the year round. As a further review, the teacher asks the group to examine the list of jobs and indicate those that involve corn.

The final question during the summary has lead-on value: It is said that corn goes to market on the hoof? What does this mean? Did we see it in the film?

- **Visual Aids in Technical Writing at the University of Texas**—Joseph Jones, Asst. Prof. of English—*Journal of Engineering Education*, 35:292 December, 1944. (Reprint available)

A course on technical writing for Engineers and science majors is required of all engineering students at the U. of Texas and recommended for many science majors. There are several sections of it, all taught by members of the Department of English. These use visual aids to some extent, with the following results:

A display stand is used for semi-permanent display of samples of technical articles, student reports and the like. For this type of material the instructor also uses the combination opaque-lantern slide projector. The students, too, use this projector for presenting their own reports and thereby learn to manipulate it.

Still unexplored are the sound film and the filmstrip for teaching technical writing. The writer recommends that some of the technical societies underwrite the expense of producing special films.

- **The AAF Convalescent Training Program as Social Education**—Lt. Eugene J. Taylor—*Social Education*, 9: 125 March, 1945.

The Army Air Forces has for nearly two years been engaged in a program of physical and mental reconditioning of sick soldiers. The period of convalescence, when a soldier has been released from medical care and can only rest to await full recovery is particularly important because the soldier must be able to resume the long and strenuous activities of air combat.

Part of the convalescent training program, described in broader detail in this article, consists of the use of motion pictures. Hospitals are all equipped with projection facilities, and among the films shown are the orientation films, good travel, industrial and commercial films, and newsreels. Informal discussion usually follows the presentations.

Field trips are also organized to nearby points of interest.

- **What the Schools Can Learn from the Army's Films**—C. F. Hoban, Jr.—*Education Outlook*, 19:97-106, March, 1945.

Among the lessons derived from the army's film program that have implications for postwar education are: (1) Training films not only teach skills better than any other teaching procedures but they also result in better teamwork and more independent learning; (2) Theatrical techniques can be used to heighten audience interest and to improve teaching quality, replacing the academic, pedagogical organization of subject matter of prewar films; (3) Films can be successfully employed to teach broad social values and ethical concepts on a mass basis; (4) Films can be used for the development of character traits and the control of emotions.

The article develops further each one of these statements and should be read in its entirety.

- **Use and Distribution of Audio-Visual Materials**—Morley P. Toombes and K. L. Gauthier—*The School* (published by Ontario College of Education, University of Toronto) 33: 468,571 March, April, 1945.

In the first part of this article the authors give a lesson plan based on *Power in Canada* which some teachers had said did not fit into the course of study. The second part proposes a pattern of distribution for Canada. Each province would have a large library of films, to be supplemented by local ones in schools, public libraries, etc.

- **Films for Nursing Education**—M. R. Brunstetter, Teachers College, Columbia University—*American Journal of Nursing*, 45:298 April, 1945.

An extensive discussion of the possibilities and problems involved in the use of motion pictures for nursing education. The article should be read in its original, as it contains valuable ideas for the use of films in other areas. The author indicates the types of films available, some of the important sources, the importance of careful selection and some pertinent criteria, principles of use, and a few of the mechanical needs.

### FILMSTRIPS

- **Clio and the Camera**—Clayton S. Ellsworth, College of Wooster—*Miss. Valley Historical Review*, 31:579 March, 1945 (Reprint available)

Teachers of history should examine the possibilities of the filmstrip because it is inexpensive, simple to operate and easy to handle. One successful use of the sound slide-film was the teaching of the Morse International Code to a group of Navy cadets, whereby the group learned to use the code much more rapidly than by former methods.

The author has a bibliography of sources of slidefilms for the teaching of history, available upon request. He describes the filmstrips of the U. of Penn. University Museum on the American Indian; those on South America by such travelers as James Sawders and Perry Weimer.

There are several good films for teaching history; unfortunately many fall short in editing or photography. Historical slidefilms should be improved in three major directions: photography should be of professional quality; the scenario should be carefully planned by trained historians; and better quality should be attempted in the use of color, and further attempts should be made to introduce sound.

(Continued on page 244)



# 4 Steps to Useful Citizenship

## How Instructional Films Help Your Students Master Each

**1. The 3 Rs** — The useful citizen knows how to read, write and do simple arithmetic. Instructional films help speed the learning of these fundamental requisites.

**2. Geography, History, Government, Literature, Science** — Knowledge of the world in which he lives helps the useful citizen face the responsibilities and enjoy the rights and privileges of citizenship. Instructional films stimulate learning by presenting information in an interesting thought-provoking manner.

**3. Building Stronger Community Relationships** — Cooperative group projects growing out of experiences gained through instructional films develop increased spirit of friendliness and cooperation among students.

**4. Trade or Profession** — By learning and practicing a trade or profession, the useful citizen supports himself and his family. I.T.&T. new vocational-training films help students develop and improve skills.

**ONLY** with your help can sound films enable students to master the four steps to useful citizenship. For, in showing instructional films, your planned guidance spells the difference between waste and retained learning.

To help you enrich the quality of your pupils' experiences and expedite their learning, the Instructional Films Division of I.T.&T. offers an authoritative film library of over 1,000 subjects from which you may make selections to integrate successfully with your school curricula.

Upon request, we shall gladly mail to you the descriptive catalogue of instructional films now available, and keep you advised of new films as they are produced. Fill out and mail coupon for your copy.

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## STILL PICTURES

- **The Use of Textbook Pictures**—Paul T. Williams, New York State Dept. of Education—*Nebraska Educational Journal*, 25:91 March, 1945.

Textbook illustrations should play a more significant role than they are now doing. Publisher, author, illustrator and teacher must work together to select the best illustrations for books and to assure that these will be used intelligently with children.

The selection of appropriate illustrations approximates an art. They must relate directly to the text, and they should be appropriate for the mental level of the reader. For all the subject matter areas the criteria would apply equally: 1. the illustration should have one central theme and should avoid details that detract; 2. the picture should be rich in thought content; 3. it should supplement the text and aid in its interpretation and clarification; 4. it should be clear, distinct and artistic; it should furnish a vicarious experience which corresponds closely with a real situation; and 6, the titles and sources should be given.

In using textbook illustrations, it is not enough to draw attention to the picture. Discuss it from the point of view of the text being read; leading questions to test powers of observation could be used.

## FILM FORUMS

- **Taking Films to the People**—Morten Parker—*Adult Education Journal*, 4:59 April, 1945.

The National Film Board of Canada's program of films for adults has been organized to serve the following groups: industry, farms and trade unions. Traveling projectionists are employed to take the films to the people. The Industrial Circuits, for example, include 40 projectionists who go into factories, shipyards, lumberyards, and the like. The Rural Circuits include 80 projectionists reaching farmers, fishermen and ranchers.

Film forums have successfully become part of these traveling programs, especially among rural people. A discussion trailer is usually attached to the last film on the program and a forum, organized with the aid of a local film committee, follows.

- **Films for Forums**—Evelyn Oelen—*Adult Education Journal*, 4:53 April, 1945.

A list of films suitable for discussion, with a request by the author that groups communicate with the Institute for Adult Education, Teachers College, Columbia University, N. Y. 27, if they have used these films, or if they would like discussion aids.

## TRENDS

- **P.E.P. Broadsheet on British Documentary Films**—Political and Economic Planning—*Film News*, May 1945.

An excellent summary of the British documentary film movement in the last fifteen years. It is in effect a summary of the facts contained in a report to be published soon by the Oxford University Press.

The report gives a brief history with factual data about the persons and films that were outstanding in the developmental years. Then there is a resume of the British documentary in wartime, including the methods of distribution; followed by a description of the educational film trend. There are proposals for future organization of the non-theatrical film industry in Great Britain.

## PRODUCTION

- **Standards for Training Films**—William Exton, Jr., Lieut. Commander, USNR—*Film News*, May, 1945.

This article was adapted from a chapter of a book on Standards and Testing in Training Aids.

The experience gained in producing training films for this war has been valuable but the author contends that the standards set for itself in all but a glowing few of its past performances, and the standards set for it by its eager utiliziers are far too low and unimaginative; and the current rewards for mediocre productions are far too high. The training film of the future will reveal its fullest stature

only when exacting and discriminating standards require this infinitely versatile medium to demonstrate the fullest range and application of its effectiveness.

## PHOTOPLAY APPRECIATION

- **Choosing Movies Intelligently**—Edgar Dale, chairman. Committee on visual education, National Congress of Parents and Teachers—*New York State Education*.

This informal article, addressed to the members of the Congress, makes an appeal to parents to give every encouragement to the good films that are shown in theaters, to start early in developing good taste in children, and to make use of the preview lists issued by the "National Parent-Teacher Magazine."

## SOURCES

- **Consumer Education for All Ages**—Lili Heimers and Margaret G. Cook—Montclair State Teachers College, Upper Montclair, N. J. 1945 18p. mimeo. 50c

A unique source of various types of materials dealing with the following topics: consumer economics, the house and its equipment, the health of the family; and clothing and its care.

- **The People of America: Intercultural Education**—Lili Heimers and Margaret G. Cook—Montclair State Teachers College, Upper Montclair, N. J. 1945 10p. 25c.

Teaching aids listed for this subject are organized around the following topics: our origins, our beliefs, contributions to American culture, toward unity, and suggestions for music and festivals.

- **Teaching Materials for Industrial Education**—*Industrial Arts and Vocational Education*, April, May, June 1945.

A rather extensive compilation for the use of teachers in this specialized area, consisting of titles and addresses with no attempt at evaluation.

- **French Language Films**—*Modern Language Journal*, 29: 247 March, 1945.

The titles, with brief description and rental rate of those National Film Board of Canada subjects that have French commentary. These, it is indicated, are available from Brandon Films and other agencies.

- **Educational Film Guide**—H. W. Wilson Co., 950 University Ave., New York, N. Y.

A questionnaire in the March 1945 issue of the "Educational Film Guide" (formerly "Educational Film Catalog") settled a number of problems including the future name of this publication. By a vote of two to one the name "Educational Film Guide" won over the nearest competitor. It was also decided to drop all information about 35mm. non-theatrical films.

The 1945 annual will be ready in June. This will include all films listed in the 1944 annual, the September 1944, the March and April 1945 issues and many new films which have been recently issued or selected for inclusion in this Guide.

On the March questionnaire, more people indicated that they preferred slide films or filmstrips and recordings to be in a separate catalog or catalogs.

## PERIODICALS

- Veterans**—Vol. 10 no. 4, *Building America*, 2 West 45th Street, New York City, 30c.

This issue is especially important as it brings together vital facts that help us in developing attitudes on the future of war veterans. There is an illustrated, documented section describing the benefits promised to veterans in previous wars fought by our nation. Then there is a detailed account of the war department's current activities in behalf of service men, with a concluding section on the problems of the immediate future.

- Light Metals**—Vol. 10 no. 5, *Building America*, 30c.

The science and economics of the use of aluminum, magnesium and beryllium. Their importance as war materials is described, and illustrations given of some new and outstanding products to be expected after the war.

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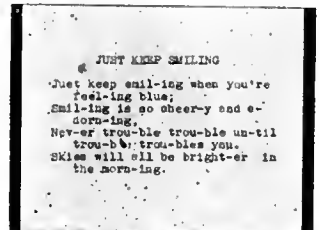
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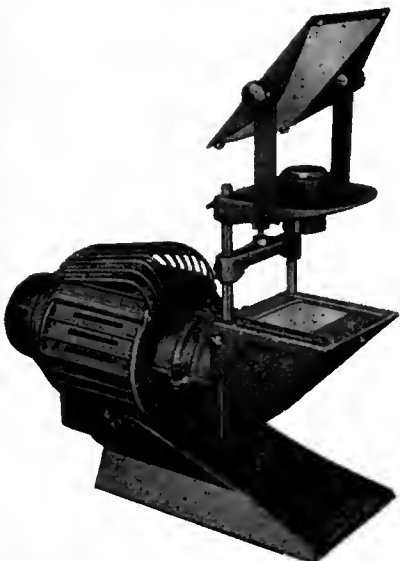
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# Teacher Committee Evaluation of New Films

L. C. LARSON, Editor  
Ass't Prof., School of Education  
Consultant in Audio-Visual Aids  
Indiana University, Bloomington

Assisted by CAROLYN GUSS  
and ELIZABETH MEANS  
Extension Division  
Indiana University, Bloomington

## Central America

(Encyclopaedia Britannica Films, 20 N. Wacker Drive, Chicago, Illinois) 11 minutes 16mm. sound. Purchase price \$50 less 10% educational discount. Apply to producer for rental sources. Discussion guide available.

Beginning with a brief history of Central America, the film covers the economic, physical and human geography of Central America.

Introductory animated maps and accompanying commentary locate Central America, indicate the separate countries that comprise it, and emphasize such historically significant facts as discovery by Columbus in 1502 and Balboa's crossing the Isthmus of Panama in 1513.

A brief sequence is devoted to the cultural background of the present inhabitants. Close-ups show predominant facial characteristics of the mestizos, a race which is the result of the blending of the Spanish and Indians and which comprises the greater percentage of the population.

The next sequence devoted to the physical geography identifies the winds that blow across Central America, the various kinds of soil that account for varied crops and industries, and the sections that have rich mineral deposits.

How the people make their living is next treated. Scenes show great cattle ranges in the western part, the extensive farming section on the high central plateau, and the world's greatest banana tracts in Eastern Central America.

The conclusion of the film points out that, even though at the present time Central America is exporting many raw products and importing manufactured articles, with her development she will play an increasingly important role in world commerce and exchange of products.

### Committee Appraisal:

This film makes a contribution to the need for instructional material on the Central American area. Considering the fact that the film gives historical background and covers physical, economic and human geography of the several countries in this area in eleven minutes it should be useful as an instructional film. Teachers of geography and social studies on the upper elementary, secondary and college levels will find it valuable.

## It Doesn't Hurt

(Coronet Productions, Glenview, Illinois) 11 minutes, 16mm., sound, color. Apply to producer for purchase price and rental source.

This film tells the story of the boy who due to wrong diet and lack of dental care had decayed teeth, but responded to all admonitions with, "It doesn't hurt."

Although the story opens with George and his mother in the dentist's office, it immediately shifts back to the behavior that culminated in that visit. In preparing for school when admonished by his mother, George brushes his teeth in a hasty ineffective manner. In fact it is done so ineffectively that he never once touches in the cavities the harmful germs which are personalized as "Old Man Rot." This gnome-like creature with scraggly hair and snaggle teeth dodges the brush and between George's strokes gloats over his escape. He even gets in some good strokes of his own thus bit by bit destroying the dentine and also tells how he will soon be able to work on other teeth and boasts that he hasn't hurt George—"yet".

The next sequence shows the school dental inspection.

Here George's response when warned by both dentist and nurse that he must see his dentist is, "But it doesn't hurt." However the day of reckoning does come when George is too miserable to play baseball—the game he loves most.

The succeeding portion of the picture depicts George with the dentist. Animation is used to show George's pain. By this time "Old Man Rot" has reached the nerve. The dentist advises George concerning his food and then shows him the correct technique of brushing teeth.

The film closes with resulting changes in George. He willingly brushes his teeth and does it so efficiently that "Old Man Rot" is exterminated. Free from pain he hurries back to school and happily joins his classmates in play.

### Committee Appraisal:

This film uses a fairy-tale approach through its fiendish personalization of decay to convey an effective lesson in dental hygiene. The committee felt that children would be intensely interested in the film and that favorable attitudes toward proper diet and care of teeth would result.

The problem of correctly brushing the teeth was well developed through demonstrations by the dentist and George; the problem of proper diet, however, could have been more completely developed by the use of flashbacks showing some of the children with good teeth eating well-balanced meals. All who saw the film were impressed by the naturalness of the children and the balance between realism and fantasy. Highly recommended for use in primary grades. Upper grade children, high school students and adults will also appreciate the film.

## The Attitude Gyro Indicator

(Sperry Gyroscope Company, Central Film Service, Great Neck, New York) 18 minutes, 16mm. sound. Produced by Audio Productions, New York City. Apply to producer for rental sources and purchase price.

This film shows the mechanism and use of the attitude gyro indicator and its function in instrument flying. The picture begins with the picturization of a world globe below a suspended ball painted to represent a lateral gyro indicator (upper half white, lower black, and lateral lines at 30° intervals). The general principles of how the indicator functions is demonstrated with a model airplane in various positions relative to the gyro.

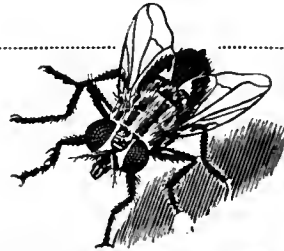
The second sequence deals with the mechanical structure of the attitude gyro indicator. While the various parts are shown and their functioning depicted pictorially, the commentator contributes additional factual data including how this mechanism is based on the law of gravity, that the electrically driven motor has an rpm of 23,500 and that it is a more reliable gyro than the directional and horizon gyro indicators.

The last part of the film pictures the actual functioning of the instrument. A plane is shown in straight-forward level flight and then the attitude gyro is filmed during the same period of flight. This is repeated for glides, left banks, rolls of different types, loops, and Immelman turns.

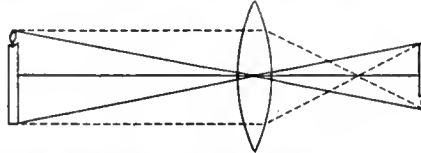
### Committee Appraisal:

An interesting and instructional treatment of the operating principles and function of the attitude gyro indicator. Even though the content is highly technical, the material was organized and explained effectively through the use of models and actual demonstrations of the functioning of the instrument in a plane. Recommended for use in classes in aeronautics, physics and general science and for adult groups with a particular interest in aeronautics.

(Continued on page 248)



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**WHY DOES IRON RUST?**



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## Housing in Scotland

(British Information Service, 30 Rockefeller Plaza, New York City) 14 minutes, 16mm. sound. Purchase price \$15.50. Produced by Merlin Productions, London, England. Apply to distributor for terms governing rental.

Kaleidoscopic scenes of soldiers, women in industry, and youngsters evidence the need for adequate housing facilities in Scotland. The commentator points out that at the end of the 18th century Scotland led the world in housing and community centers, and progress continued until World War I during which time housing conditions were poor. Worst of all were the miners' houses—all alike, all unattractive, no provision for social needs, only houses to hold beds.

Even though the Herculean task of meeting Scotland's future housing needs must wait for a release of materials, experts and architects have done much planning and have perfected several models. Prospective tenants are given an opportunity to inspect these model apartments, houses, and tenements. The film shows a veteran and his mother on a tour of inspection through one of these government projects. They are favorably impressed by the electric washer, the electric refrigerator, the built-in cupboards, and other modern conveniences.

The last sequence of the film points out the fact that even though only a small beginning has been made to the solution of the problem nevertheless coordinated effort is being exerted to meet the urgent need—apprentices are being trained, sites are being selected, types of houses are being determined, and building planned for the immediate future. The summary statement of the commentator emphasizes the thesis of the film, namely, that only a house is needed for each family unit but that the house must be attractive, sanitary, pleasant, and convenient.

### Committee Appraisal:

An interesting and sympathetic film on how a national government is planning to meet one of the more important needs of its people. Present housing shortages are admitted and a post-war program is projected frankly and specifically. Even though dealing with the housing problem in Scotland nevertheless the committee believes that this film would be applicable in studying the needs and planning for housing in this country. Secondary colleges and adult groups discussing problems of housing will find it a valuable film.

## Watchtower Over Tomorrow

(Office of War Information, Washington 25, D. C.) 15 minutes, 16mm. sound. Produced by the War Activities Committee of the Motion Picture Industry. Apply to distributor for terms governing purchase and a list of rental depositories.

Beginning with a prologue by Secretary of State Stettinius, who points out that our Government under the leadership of President Roosevelt has been working to avoid future wars, the film proceeds to depict pictorially the incidents which culminated in the Dumbarton Oaks Conference and the San Francisco meeting and shows one way of avoiding a third World War.

The film conveys its message through an off-stage narrator who addresses two occupants of a crowded city bus. As the narrator explains the structure, the functions, and the functioning of a World Security Council, various scenes show the meeting of representatives of all nations and their working together in committees to solve international problems. The film indicates that the Council will work on such problems as monopolies, currency stabilization, national trade, and international justice.

When one of the two passengers on the bus who has agreed with the workings of the Council to this point, questions how it will work when some one nation decides to "jump" the Security Council, the off-stage narrator proceeds to explain while the film shows that such a nation would be paralyzed by being deprived of communication and commerce with the rest of the world. If such action did not



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force the aggressor to change its plans of war, the Council would interfere more drastically by declaring a war to stop the potential war.

Thus the film portrays the workings of an international organization which will be the "Watchtower Over Tomorrow."

### Committee Appraisal:

The committee feels that this is an outstanding film on international cooperation for a post-war peace. It presents in an interesting and lurid fashion the basic plans underlying the organization and operation of a World Security Council. Highly recommended for either providing information on the means of a post-war international organization or furnishing the basis for discussion of the problems of avoiding a third world war. Junior high school, high school, college and adult groups should find this film particularly valuable.

## QUESTION BOX ON FILM PRODUCTION

Conducted by DAVID SCHNEIDER

Evander Childs High School, New York City

**QUESTION:** We have several hundred feet of motion picture film shot at sixteen frames per second. Do you think it would be possible to add sound in the form of commentary and music for a school assembly program?

**ANSWER:** There are several ways of adding sound to amateur-made films. The simplest of all for any school program, is to have a commentator speak into the microphone of the school's public address system while the organist provides background or theme music. Of course all this

requires several rehearsals to assure perfect synchronization.

By obtaining two phonograph turntables the amount and variety of music can be greatly increased. If you jot down on a sheet of paper a brief description of each scene of your movie, together with its footage or running time, you can easily match the mood of the picture with the appropriate music. By using a wax pencil on each phonograph record you can safely indicate the starting and stopping points for each musical selection. You now number the records in consecutive order to conform to the sequences of your movie. If each of these turntables is provided with a volume control, your presentation can be made more effective by the use of the fade-in and fade-out devices. Here again timing is very important. Therefore be sure that the commentators and the turntable operators are sure of their cues.

If you would like to go one step further, take your commentator, your film and your phonograph records to a recording studio. There, while your film is being projected through the window of a sound-proofed projection booth, the voices of your commentators and all your musical selections can be put on a large sixteen inch record. (You'll have to be sure that the records selected for your re-recordings are free from royalty fees.) This sixteen inch record can now be played back on a turntable that makes 33 and  $\frac{1}{3}$  revolutions per minute instead of the standard 78 r. p. m's.

If you have dreamed of adding sound right on to the film itself, I'd like to report that your dream can now be made into a reality. This is due to the fact that some one also had similar visions and turned his dreams into a patented device of adding sound at the unorthodox rate of 16 frames instead of the conventional 24 frames per second. If you like more details, I'll be glad to direct you to the inventor of this new device. All I can say is that I've seen it work.

# News and

## LITERATURE ON FILM

(16mm SOUND)

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## Wisconsin Visual Education Institute

The Third Annual Visual Education Institute, sponsored by the University of Wisconsin, will be held July 16-20 during the summer session of the University at Madison. The five-day meeting will be taken up with formal addresses, classroom demonstrations, audience discussion of audio-visual problems, and film showings. Speakers will include; Lieut. James Brown, USNR, Chicago; L. C. Larson, Indiana University; Joseph E. Dickman and Don Rogers, of the Chicago Public Schools; Charles Hoff, University of Omaha; Esther Berg, N. Y. Society for Study of Experimental Education; Ellsworth Dent, Society for Visual Education, Chicago; C. R. Crakes, DeVry Corporation, Chicago; V. C. Arnsperger, Encyclopedia Britannica Films; Roger Albright, Teaching Film Custodians; Margaret Carter, National Film Board of Canada; Leslie E. Brown, Former Director of Adult Education, Springfield, Ill.; Robert E. Scott, Superintendent, Hennepin County, Minn.

Other contributors, who will serve on the board of consultants along with the above speakers, are: John Hamilton, British Information Services; C. R. Reagan, Office of War Information; Oscar Sams, Office of Inter-American Affairs; Donald Bean, Educational Screen; Anatole Lindsay, Films Incorporated; Dean Douglass, RCA Educational Director; and W. A. Wittich, University of Wisconsin.

Complete program of the Institute can be obtained upon request to Mr. W. A. Wittich, Acting Director, Bureau of Visual Instruction, University of Wisconsin, Madison.

## California Assembly Bills for Audio-Visual Aid Support

A most recent important advance in the field of audio-visual education in California was the creation of a Division of Audio-Visual Education in the State Department of Education by Superintendent Walter F. Dexter. The new Division must, however, be financed adequately by the State Legislature, if it is to be able to carry on the work for which it was created. A bill is now before the education committee of the California State Assembly to make an appropriation for the support of the Division of Audio-Visual Education. Superintendent Dexter is urging that an appropriation of not less than \$166,000 be set up for operation of the Division during the next two years.

Another bill, authorizing the establishment of a radio broadcasting system for educational broadcasts over FM network, is also under consideration.

## Disposal of Surplus War Property

Section 13 of the Surplus Property Act of 1944 provides that "Surplus property that is appropriate for school, classroom, or other educational use may be sold or leased to the States . . . and tax-supported educational institutions and other non-profit educational in-

# Notes

stitutions which have been held exempt from taxation under section 101 (6) of the Internal Revenue Code."

School buyers who are interested in the purchase of surplus government property, which includes audio-visual equipment, should send for a copy of the pamphlet, "Small Business Problems—Buyer's Guide for Surplus Property," revised edition, which is available for ten cents from the Government Printing Office, Washington 25, D. C. This publication gives disposal agencies and regional offices, and indicates the types of surplus materials handled. A "Surplus Reporter" is issued from each regional office at intervals listing what the Treasury Procurement Division has to sell.

## Annual Midwestern Forum on Visual Teaching Aids

The Executive Committee of the Midwest Forum on Visual Teaching Aids has announced that a somewhat different kind of meeting will be conducted this summer because O.D.T. rulings preclude a large assembly. This annual event will be a local conference in between two other institutes at the University of Chicago, Gray's Reading Institute and Reavis' Institute of Administration Officers. Some forty leaders in the audio-visual field have been invited to participate in a round-table discussion both morning and afternoon of Saturday, July 14. The group will assemble in the Rosenwald Museum, which is located in Jackson Park at Hyde Park Boulevard and 57th Street, Chicago.

The agenda for the round-table will consist of a consideration of problems submitted by the invited guests. Suggested topics for discussion so far received include the following:

How can war-born audio-visual materials be preserved and utilized in civilian education? How can valid research projects be instituted to evaluate the results of audio-visual teaching materials in the Armed Forces? What are the responsibilities of teacher-training institutions for teaching teachers how to utilize modern audio-visual instructional materials? What standards should be set up for the production of visual materials? What assistance can public schools expect from State Departments of Education in the development of audio-visual materials? What is the future of school-produced audio-visual materials? Who shall select films to be used in the school and in terms of what criteria should the selection be made? What role can audio-visual materials play in adult education programs?

A dinner meeting of the Executive Committee is scheduled for Tuesday evening, June 12, to consider the final program. Members of the Committee are: Stephen M. Corey, Orville T. Bright, Joseph E. Dickman, Harry E. Erickson, Harry O. Gillet, William J. Hamilton, William F. Kruse, Lawrence C. Larson, J. Stanley McIntosh, William C. Reavis, Alvin B. Roberts, Ernest C. Waggoner, Donald P. Bean, Robert M. Cole, Orville C. Peterson. Mr. William C. Reavis will act again as General Chairman.



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### THE LABOR FRONT

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The immense job free labor has done along with all sectors of the population in the global war against the Axis. The new responsibilities of Labor and the new attitudes toward it. Will the post-war bring unemployment and insecurity or will we treasure the greatest asset a nation can have—the living force of its people?

### PARTNERS IN PRODUCTION

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Using a problem of readjustment at a north country coal mine as an example, this film outlines the story of Joint Production Committees in wartime Britain. An authentic picture of Labor and Management in collaboration, and a striking portrayal of democracy at work. Cooperation for war production provide a background for peacetime.

### A MAN AND HIS JOB

17 Minutes Rental \$3.00 Sale \$50.00

The problem of unemployment traced in story form from depression years of the twenties to the present time. Deals with the insecurity of the early period; the rise of Unemployment Insurance; planned manpower employment in wartime Canada. Stimulates discussion and study of problem of avoiding mass unemployment at the end of this war.

### THE PEOPLE'S BANK

20 Minutes Rental \$3.00 Sale \$50.00

Story of the purpose and growth of Credit Unions in fishing, mining, farming, and industrial communities and settlements. Set in Quebec, New Brunswick, Nova Scotia, Manitoba, and Saskatchewan; with farm and town families taking part to show how this form of community cooperation has helped solve emergency problems and local business enterprise.

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Kunz Movie Service, 1319 Vine St., Phila., Pa.  
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**Audio-Visual Conference on County Level**

Over 500 teachers and visitors crowded the Waukegan (Illinois) Township High School Auditorium on the afternoon and evening of May 4, when W. C. Petty, County Superintendent of Schools, presented the chairman of the audio-visual conference, Dr. Stephen M. Corey, of the University of Chicago. A half-day holiday had been declared throughout the entire Lake County school system, twelve commercial exhibits had been arranged for, and a two-session program offered eight presentations on widely varied aspects of visual instruction. The conference was organized by Orlin D. Trapp, Director of Industrial and Visual Education at the high school.

A talk and film demonstration on "The Use of Sound Films and Other Visual Aids in Industrial Education," by William F. Kruse, opened the program, citing experiences, mainly, of the in-service educational program of the Bell & Howell Company. Next W. Roger Zinn, of the Jam Handy Organization gave a lively, humorous talk on the use of filmstrips in the classroom. W. W. Wittich, emphasized the responsibility of the classroom—and in the evening session gave an inspiring demonstration of his theses with a group of high school students, on the subject of "Brazil," that was unquestionably the high point of the meeting. Lieut. James W. Brown used 2x2 slides to illustrate his talk on the use of visual aids in the armed forces. In the evening session there was a demonstration of wire recording; Harry Erickson, of RCA, called for a friendly man-to-man attitude toward 16mm. projectors; and Carl F. Mahnke showed a vocational guidance film and talked on the growing importance of this field.

Particularly commendable were the detail arrangements. An intermission of almost two hours was set aside to permit contacting the commercial exhibitors. Four makes of sound projectors and two for slides were operated by student members of the High School Audio-Visual Club. All in all this audio-visual meeting, on a county scale, was felt by those present to provide an excellent pattern to be followed in other communities.

**Television Programs by Chicago Schools**

A new television program using high school students, high school faculty members and administrative officers of the Chicago Public Schools has been inaugurated in Chicago and may set a pattern for school system participation elsewhere. A three way experimental arrangement has been worked out by George Jennings, Acting Director of the Radio Council of the Chicago Public Schools; television station WBKB, Chicago's only television station now in operation, and the Admiral Corporation, Chicago manufacturer of radio and television sets.

The program is a half-hour show, presented once each week, and made its debut Friday, April 6 under the title of "Young Chicago." Programs are of two types: Variety entertainment presented by talented students and "public relations" programs presented by various departments of the Chicago school system.

In connection with the Western Arts Conference held in Chicago May 11 and 12, "Young Chicago" presented an art demonstration the evening of May 11; the program for May 18th ended a two-week celebration in Chicago observing the Centennial of the First Public School Building in Chicago, the Dearborn School. This was a then and now program directed and staged by Mr. Jennings.

The chief purpose of this activity Mr. Jennings explained, is to encourage as much television participation as possible among high school students while television is still in the experimental stage. A second purpose is to provide experience for radio staff and departmental heads of the Chicago School system in preparation for the time when television will become a medium of effective classroom instruction.

"Young Chicago" has been discontinued for the summer but will be resumed in the fall.

### Los Angeles Audio-Visual Conference

According to the 17-page Report on the Second Annual Invitational Audio-Visual Educational Conference, held in Los Angeles March 23, the participants had a stimulating day's session. The guests were welcomed by the sponsors of the conference, Dr. Clarence Pierce, President of the Los Angeles Board of Education, and Dr. Vierling Kersey, Superintendent of the Los Angeles City Schools.

Six section meetings in the morning offered a variety of topics. In order that all attending the conference could benefit from these sectional discussions, the six chairmen summarized them when the whole group reassembled at 1:30.

Mrs. Grace Dreier, Head Supervisor of the Elementary Curriculum Section, was chairman of the first section meeting, "Teaching of Spanish." She described the Spanish-speaking program which is being carried out in the Los Angeles elementary schools through phonograph records, accompanied by a set of photographs, the back of which have words written in Spanish. As chairman of the second section, "How Audio-Visual Materials Help in Teaching the Fundamentals," Dr. Walter Hepner, President of San Diego State College, stressed that there is a place and a great need for audio-visual tools to assist in the teaching of the language arts. Mr. Leo B. Hart, Superintendent, Kern County Schools, presided over the third section, "Financing a School Budget." He urged that school boards ask for enough money to make an audio-visual program effective. Mr. D. C. Myers, chairman of the fourth section, "The Use of Audio-Visual Tools in Business," told how audio-visual teaching devices reduced the training period for the employees of his firm, the Southern California Gas Company. Mr. Francis Daugherty, Principal of Roosevelt High School, was chairman of Section 5, "Experimental Program in Audio-Visual Education." He and panel members brought up problems of teachers and administrators. Mr. Edgar Wilson, Director of Vocational Education in the Compton City Schools, presided over the sixth section, "Audio-Visual Program for the Returned Veteran." His group discussed the need of

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directing audio-visual tools to the specific problems of the veterans. He emphasized the need of adequate teacher preparation for dealing with them, and recommended the use of Army and Navy lectures to explain the psychology of the returned veteran.

The general session which followed consisted of a panel on "How a School Administrator Looks at Radio," led by Mr. Maruce G. Blair, Director of Secondary Curriculum, Los Angeles Schools. Panel members included: John Carroll, Superintendent, San Diego County Schools; N. Evelyn Davis, Supervisor, Audio-Visual Department, Long Beach City Schools; Gwendolyn Peacher, Director of Education, Columbia Broadcasting System; Glenn Gardiner, Dana Jr. High School; Harry Haworth, Supervisor, Library and Visual Service, Pasadena City Schools.

### NEA Creates Audio-Visual Division

In view of increased emphasis on visual aids, largely resulting from the training programs of the Armed Forces, the National Educational Association has instituted a Division of Audio-Visual Instructional Service. Its Executive Committee has authorized the employment of a qualified director to work with teachers groups in developing and using audio-visual tools.

### Encyclopedia Art Collection on Tour

For scarcely two years past Encyclopedia Britannica has commissioned the painting, by leading American artists, of over 116 pictures to illustrate various articles in Britannica publications. The artists were selected by a questionnaire to some fifty leading artists, museum directors and art dealers throughout the United States. The interesting result is "the most complete representative collection of contemporary American painting ever assembled."

Instead of consigning such an outstanding collection to the storehouse after serving its original purpose, Encyclopedia Britannica wisely decided to make it accessible to the whole country. The first step was the preparation of a beautiful brochure, reproducing the original 116 pictures, many in their original colors, with detailed accounts of the artists.

The second and greater step was to route the entire collection for exhibit "all over the country wherever it is wanted and wherever it can be looked at by an interested public." It will be shown at leading galleries and other public places—about one month at each—in a tour that may extend through five years.

The first month's showing was at the Art Institute in Chicago April 12-May 13. Following showings, scheduled through 1945, are as follows:

- Mezzanine Galleries, Rockefeller Center, N. Y., June 6-July 8
- Museum of Fine Arts, Boston, Mass., July 26-Aug. 26
- Corcoran Galleries, Washington, D. C., Sept. 13-Oct. 14
- Dayton Museum of Art, Dayton, Ohio, Nov. 1-Nov. 25
- Carnegie Museum, Pittsburgh, Pa., Dec. 18-Jan. 27

### School in Visual Education for Church Workers

The International Council of Religious Education will hold the second annual Workshop in Visual Education for church workers, August 13-18 at Conference Point Camp, Williams Bay, Wisconsin. This beautiful summer camp site, owned and operated by the International Council, is well adapted to school purposes.

The school is planned particularly for church school superintendents, age group supervisors in the churches, chairmen and members of visual education committees, supervisors and teachers of weekday church schools, chairmen of boards of religious education, pastors and directors of religious education, teachers of visual education courses and supervisors of vacation religious education.

The faculty will include the best available leadership in the country for each type of study or laboratory group. Dr. Paul H. Vieth, Horace Bushnell Professor, Yale Divinity School and pioneer leader in the use of motion pictures and slides in churches, will direct the general seminar on Principles and Philosophy of Visual Education.

Each morning there will be specialized seminars dealing with utilization and administration. Such seminars include: "Visual Methods and Materials with Children," Miss Ruth Elizabeth Murphy, Director of Vacation Religious Education, International Council of Religious Education; "Administering Visual Education in the Local Church," Rev. Alexander Ferguson, Director of Visual Aids, Congregational Christian Churches; "Using Slides and Films with Young People and Adults," Rev. William S. Hockman, Director of Religious Education, Lakewood, Ohio Presbyterian Church; "Regional Programs of Visual Education," Rev. Frank A. Lindhorst, Executive Secretary of Des Moines Area, Board of Education, The Methodist Church.

The afternoons will be devoted to gaining skill in making and planning new visual materials. Laboratory groups include:

Introduction to Photography; How to Make 2 x 2 Slides; How to Make Motion Pictures; Planning New Films and Slide Sets for Older Groups; Films and Slide Sets for Children, led by Miss Elsie Miller, Children's Department, Board of Education, The Methodist Church; Making Non-projected Visual Materials, directed by Mrs. August Beck.

In addition, the General Secretary of the Religious Film Association, Rev. William L. Rogers will lead the seminar, "Denominational Book Store Representatives."

During the evenings the group will review motion pictures and slide sets from the standpoint of utilization. There will also be a special Clinic in Advanced Photography for those who bring motion pictures and slides with them and wish to have them evaluated. Educational exhibits of equipment and materials are also a feature of the Workshop.

The \$5.00 advance reservation fee and requests for further information may be sent to Dr. Mary Leigh Palmer, Director of the Visual Education Workshop, International Council of Religious Education, 203 North Wabash Avenue, Chicago 1, Illinois.

# Current Film News

■ **Y. M. C. A MOTION PICTURE BUREAU**, 347 Madison Avenue, New York 17, announces the addition to its rental library of a series of four 1-reel 16mm sound films, under the title of *World Spotlight*, which were written by the Editorial and Research Departments of Look Magazine and produced by Newsreel Distributors, Inc., and Pathe Studios.

**America Prays** depicts the significant findings in an intensive study made to determine the spiritual strength of our country, to find out how many of our population of 134 million men, women and children believe in God, attend church or Sunday-School regularly, and make use of prayer—in these days when the things of the spirit are important as never before.

**Challenge to Crime** describes a common-sense way to help rid any community of juvenile delinquency which has flourished under war-time social conditions. The plan was created by a young girl in her teens who organized a successful cleanup campaign among the youngsters in her home town, Moline, Illinois, and offers a genuine challenge to other communities to do likewise.

**Luckiest People on Earth** presents in an amusing and informative manner some very convincing evidence that to be a plain, ordinary citizen in these United States of America is to be an extremely fortunate person.

**Kings of Sport** shows the great champions of the sports world in action on the diamond, the gridiron, the track, tennis court, in the boxing ring, etc.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, are offering four recent subjects in 16mm sound, namely:

**French Town**—2 reels—made jointly for the British Ministry of Information and the U. S. Office of War Information. The film tells the story of the rebirth of a war-ravaged French town, liberated by the Allies. The problems of transport, food and housing are acute, but the French people and the Allies work them out together. Sir Cedric Hardwicke speaks the commentary.

**A City Reborn**—2 reels—presenting plans under which the bombed English city of Coventry will be rebuilt. It will have 20,000 new houses, new schools, hospital, health and recreation centers. The focal point will be the restored cathedral with gracious space around it. Main roads will go around the city. The suburbs will be self-contained, each with its own cinemas, cafes, clubs and shops.

**Willing Hands**—1 reel—description of the activities of the WVS (Women's Voluntary Services for Civil Defense),

which serves twenty Government Departments. The Services supervise lunches for school children, factory and land workers; collect salvage, and maintain clothing depots from which they distribute needed garments.

**Killing Farm Rats**—2 reels—a report on the millions of dollars' damage done by rats every year and extermination methods. Scientific methods of poisoning are demonstrated.

■ **OFFICIAL FILMS**, 625 Madison Ave., New York 22, offers the following

new release in their 1945 Volume of News Thrills:

**Battle of Germany**—recording the dramatic struggle for the Rhineland and showing the relentless 7,000-plane aerial bombardment of communication centers; British forces breaking through the northern anchor of the German defenses in the west, taking prisoners by the thousands; capture of Cologne, and of the Ludendorff bridge at Remagen; and the first crossing of the Rhine. In the same reel is included:

**The Yalta Conference**—a film record of this very important meeting of the Big Three, where plans were made for the final victory over Germany.

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■ **OFFICE OF WAR INFORMATION**, Bureau of Motion Pictures, Washington 25, D. C., has obtained prints of two films from the Army Air Forces:

**Out of Bed into Action**—30 minutes—dealing with the rehabilitation of hospitalized Army Air Forces Personnel.

**Radio Operator**—20 minutes—a brief description of his training, showing how it fits him for the responsibilities of active duty on bombardment aircraft.

These films will be allocated to regular OWI 16mm distributors, along with the following new subjects:

**Kids Must Eat**—18 minutes—a U. S. Department production featuring the Quiz Kids. The importance of proper nutrition and the possibilities of a community school lunch program are pointed out.

**UNRRA** (In the Wake of the Armies)—14 minutes—produced by the National Film Board of Canada and supplied through the courtesy of UNRRA. The film explains the purpose of that organization—the answer to the destruction and poverty in Europe after four years of bitter fighting.

**The Story with Two Endings**—10 minutes—a 20th Century-Fox production made for the OPA. It shows the results of allowing prices to get out of hand and gives practical advice on what can be done to prevent a repetition of what happened after the Armistice of World War I.

**Men of Fire**—15 minutes—a War Department incentive film pointed at the highly important forging and castings industry.

**The Calls That Cure**—10 minutes—how the telephone is made available for the use of all at Halloran Army Hospital, its contribution to the happiness of the wounded and sick. Made for the American Telephone and Telegraph Company.

■ **COMMONWEALTH PICTURES CORPORATION**, 729 Seventh Ave., New York 19, has just released in 16mm sound, the feature production:

**The Scorched Earth**—6 reels—a starkly realistic portrayal of the wanton destruction of China and its people by the emissaries of the New Order in the Orient—the hestial Jap-



anese army with its goal of complete demoralization of destitute millions, against which China continues its courageous resistance.

■ **FRITH FILMS**, Box 565, Hollywood, Cal., have completed production recently on two 16mm films, entitled:

**The Lumberman**—2 reels, sound, color—a human study of his life and work in the beautiful northwest timberland at the foot of snow-capped Mt. Hood. The film also gives in detail the actual procedure of felling the forest giants, transporting them to the mill and cutting into lumber.

**Give and Take with Mexico**—2 reels, sound, color—a film on international cooperation and goodwill between the United States and Mexico. Various Mexican influences are brought out in our architecture, music and way of life. However, the great example of goodwill stressed is the thousands of young men of Mexico who have left their professions and farms to help us raise and harvest our crops during the manpower shortage.

■ **BUREAU OF MINES**, 4800 Forbes St., Pittsburgh, Pa., has released its first full color educational motion picture for free showing to educational, industrial, civic and other organizations. The film, which is in 16mm sound and runs 25 minutes, presents:

**A Story of Arc Welding**—illustrating the dramatic part played by the electric welding of metals to assemble and repair equipment and facilities for war and peace. A simple yet complete description of the technique of arc welding is given through the use of color photography and animation. The film shows the application of this relatively new technology in many occupations. The advantage offered by arc welding, the purpose of each piece of apparatus, types of joints, and the use of special electrodes are some of the subjects covered. Besides portraying the arc welding of today—how it is used to make refrigerators, automobiles, furniture and other domestic articles—it gives a concept of the objects of tomorrow.

#### Entertainment Releases in 16mm

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago 13, report the acquisition of the following Universal entertainment features in 16mm sound:

**Moonlight in Vermont**—6 reels—comedy romance of a dramatic school that goes rural in order to help solve the farm help shortage and make it possible for their Cinderella (Gloria Jean) to return to school.

**Phantom Lady**—9 reels—a murder mystery starring Ella Raines, Franchot Tone and Alan Curtis.

**Never a Dull Moment**—6 reels—a zany comedy with the Ritz Brothers and Frances Langford.

**Gung Ho**—9 reels—depicting the selection and training of Carlson's Raiders for their epochal assault on Makin Island. The story, which features Randolph Scott, Alan Curtis and Grace



McDonald, has a slight, amusing romantic touch in the rivalry of half-brothers interested in the same girl.

■ **INTERNATIONAL THEATRICAL AND TELEVISION CORPORATION**, 25 W. 45th St., New York 19, has announced the company's purchase of 69 Chesterfield and Invincible feature productions. The deal provides full re-issue and complete 35mm remake rights for worldwide distribution. The company will retain 16mm rights and will re-credit a number of the productions for non-theatrical purposes.

I. T. & T., has acquired new offices in Chicago at 19 South LaSalle Street (formerly operated as the Walter O. Gutlohn, Inc. Chicago branch), and in Washington, D. C.

#### Catalog

■ **CASTLE FILMS**, 30 Rockefeller Plaza, New York 20, has just released a new catalog listing and describing the hundreds of visual training aids, both 16mm sound films and filmstrips, representing U. S. Office of Education Visual Training Units, Army and Navy Training Films and U. S. Department of Agriculture Motion Pictures, for which Castle Films is exclusive distributor. Included are films on Aviation, Agriculture, Engineering, Home Economics, Machine Shop Work, Office Practices, Supervision, and Science carefully classified under scores of subject headings.

In a foreword to the catalog Dr. J. W. Studebaker, U. S. Commissioner of Education, points out that the 683 visual aids described in the catalog represents a library of motion pictures and filmstrips which stands as one of the major achievements of wartime education, and that their use in schools, industrial plants and the armed forces has speeded up training, improved instruction, and increased production. He further reminds that the value of these visual aids is of equal importance in American peacetime education as over 90% of the subjects deal with basic skills and understandings, hence have a permanent place in American industry and education.

Castle Films will be glad to send copy of the catalog to all those to whom the catalog can be useful in teaching and training practices.

# Last Call!

As announced in our APRIL issue

## JUNE 30th

is the date on which the regular subscription price of EDUCATIONAL SCREEN will be increased to \$3.00 in the United States; \$3.50 in Canada; and \$4.00 in foreign countries. The single copy price will be increased to 35c.

The present subscription price of \$2.00, \$2.50, \$3.00 will apply until that date. *(Former rates for two- and three-year subscriptions have been discontinued).*

Until June 30 present subscribers may extend their subscriptions at \$2.00 per year up to a maximum of 3 years.

New subscriptions will be accepted on the same basis, subject to the limitations imposed by present paper quotas.

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# AMONG THE PRODUCERS

## Statement by the Eastman Kodak Company

When Edison was working on a new idea—motion pictures—he used Eastman film for the completion of his invention. Also, in building his motion-picture camera, Edison used parts of a No. 1 Kodak. When Roentgen discovered x-rays, Eastman plates were quickly put to use in recording the new shadow pictures.

When other developments have occurred requiring photographic materials or equipment, Kodak has studied the needs and made supplies available.

With television arousing new interest, Eastman Kodak Company hopes to be ready to provide whatever photographic and optical supplies the television industry may require. The present Kodak relationship to the television field is an exploratory one, with the company in the stage of learning what film, apparatus, and lenses may be required.

Contrary to recent published speculations on the subject, Kodak is doing no development work on television equipment nor has it any "program" along that line; . . . but this company, as the largest photographic manufacturer, is keeping its eyes open to see how its products may fit into the needs of the new industry.

## B & H Service Craftsman Trailer

First of a fleet of mechanically-equipped service trailers which will provide door-to-door service for users of Bell & Howell Co. equipment, was exhibited to the public in Chicago May 9.

The trailers are part of Bell & Howell's postwar program to provide skilled maintenance service to schools, churches, commercial firms, organizations, and other users of its 16mm sound and silent movie projection equipment. The trailers, each to be in charge of a graduate of its training school, will operate on a regular schedule so that equipment can be serviced periodically.

Users of B&H projectors will benefit in several important ways from this new, at-your-door service plan. Their projectors will be serviced and returned to use in a matter of hours. Users will be saved the trouble and expense of packing the machines for shipment. They will also save transportation costs. Perhaps most important, the new plan will eliminate the evils which result from postponing or forgetting the periodic servicing that any machine needs.

With the trailers, as before, the emphasis will be on preventative service . . . periodic inspection, cleaning, and lubricating, plus replacement of

worn parts before they interrupt operation.

The 18 by 8 foot interiors of the trailers are partitioned into two rooms. The smaller room provides living quarters. The larger room is equipped with complete projector-servicing facilities. These include a full set of Bell & Howell servicing jigs, fixtures, and gauges, as well as an oscilloscope, a volt-ohm meter, a tube tester, and all other required special electronic testing instruments. In addition, the trailer will carry a complete stock of repair parts.

The trailers also will be equipped with a good supply of 16mm film from Bell & Howell's rental library, as well as equipment for film splicing and repairs.

Other trailer units will be added as rapidly as postwar conversion will permit, according to J. H. McNabb, president. The company plans eventually to have every section of the country under its traveling trailer program. First of the units has gone into service for Pictosound Movie Service of St. Louis.



Exterior and interior views of the Bell & Howell Service Trailer.

## A Functional Manual

Encyclopedia Britannica Films, Inc. will release soon a manual for the operation of a school film library. This important book will go far toward improving procedures so that better and more frequent use of films will be possible.

"How to Run a Film Library" is prepared in four sections:

1. Forms and operating procedures
2. Film storage
3. Care, maintenance and repair of films
4. How to offer greater technical help to the film user

This unique manual should aid greatly the organizational work for the director of visual instruction. The extremely simple forms (only two in number) are arranged so that they will fold right out of the book onto a mimeoscope for stencilling. The entire booking procedure pops up to show the complete operating procedure physically as well as in words. Years of experience with visuals have enabled Britannica Films to create a film library manual that is truly visual in every detail. While this manual is intended only for visual instruction directors and film librarians, advance copies have been seen by various universities offering summer sessions in visual education. The manual is priced at 50 cents.

## Slidefilm on International Peace

*How To Conquer War*, a slide-film running 40 minutes, has been made for use in schools, clubs and forums that are studying the problem of peace. It shows the growth of the peace-unit, from the tiniest group of cavemen to the big nation state of today. The new peace-unit always emerged with the final acceptance of a common authority to establish law and its enforcement to settle disputes which formerly led to war.

*How To Conquer War* contends that the nations must also form a new peace-unit, through the creation of authority, also based on law and law enforcement, to rid the world of war. The word for this lawful authority is "government".

The League of Nations, the first world organization, is dealt with briefly. Photos and titles show that the league could not stop the Japanese bombing of China, or the Italian bombing of Ethiopia, or the German bombing of Poland, because it lacked the power to make and enforce law. It was not a government.

After a section on American history, from 1784-1789, the film maintains that



the peace machinery of the future must have the powers that the League and our own Confederation of the 13 states also lacked—which were achieved for the latter with the adoption of the federal constitution.

The producers—Federalist Films, 391 Bleecker St., New York—hope the film will help to build support for the United Nations Organization.

### Triple Honor Accorded DeVry

More than 30 years ago this spring, the late Herman A. DeVry emerged from the basement of his humble Chicago home with the world's first portable motion picture projector. This



Mrs. Herman A. DeVry and her sons, William C. and E. B. DeVry, make final inspection of the original DeVry motion picture projector.

original "suitcase projector" as it was then called, is now in Washington to take its place in the Smithsonian Institution along with other outstanding mechanical contributions to the progress and profit of mankind. At her home in Chicago, DeVry's widow reluctantly but proudly handed over to her sons, W. C. and E. B. DeVry—the original DeVry portable projector for shipment to Washington.

This selection of the DeVry "theatre in a suitcase" by Smithsonian is one of three signal honors accorded DeVry Corporation. To DeVry employees has been awarded the fifth Army-Navy "E" Flag for production excellence. And a battery of new DeVry theatre projectors has been installed in the Sir Francis Drake Hotel at San Francisco for use in presenting news reels and documentary films to the delegates to the United Nations Conference there.

### Spencer Lens Company Changes Name

After June 30th Spencer Lens Company of Buffalo, New York, will operate under the name of American Optical Company, by whom it was purchased in 1935.

### Free Reprints Available from Victor

Valuable information on visual aids programs is contained in the following articles which have appeared recently in national publications and have been reprinted by Victor Animatograph Corporation of Davenport, Iowa, for free distribution to those interested. The titles of these reprints are:

"The Power of the Film," by Edgar Dale; "Can Schools Teach the G. I. Way?," by Walter Adams; "A Teacher's Reply to 'Can Schools Teach the G. I. Way?'," by George Scrocroft; "Organizing and Administering an Audio-Visual Program," by Virgil Rogers; "Housing an Audio-Visual Materials Center," by Max Brunstetter; "Huge Expansion in the Use of Industrial Films," based on an interview with S. G. Rose, Vice-President of Victor Animatograph; "Where and How Movies Are Used in Industry," by E. L. Schroeder.

### E. I. Dupont Buys Photo Company

Negotiations were completed today in the transfer of the business and assets of the Defender Photo Supply Company, Inc., of Rochester, N. Y., to E. I. du Pont de Nemours & Company, Wilmington, Delaware.

L. Dudley Field, since 1923 president of the Rochester firm, and George A. Scanlan, general manager of the Du Pont Photo Products Department, made the announcement jointly, emphasizing that it comes about logically because Defender is chiefly a manufacturer of sensitized paper while Du Pont mainly produces film. Defender has distributed Du Pont sheet film since 1927.

Defender business will be continued as the Defender Division of the Photo Products Department, E. I. du Pont de Nemours & Company. No changes in personnel and policies are contemplated. Mr. Field and Karl T. Molin will continue as division manager. Sales offices operated by the 50-year-old New York company will be maintained.



tern for postwar educational projects not only here but abroad. Central figure in the photograph is Harrison C. Dale, President of the University, testing the amplifier. At left is Dean E. J. Idings, Director of Extension. At right, Prof. Hobart Beresford, who supervised construction.

### DeVry Postwar Selling To be Mobile

Postwar sales plans built around the use of trailer-housed sales demonstrating units is announced by William C. DeVry, President of DeVry Corporation, Chicago. The DeVry trailer units will be equipped to give on-the-ground demonstrations of all types of audio-visual teaching and training equipment in remote country schools, theatres, businesses, and other organizations as well as those in major cities. This equipment includes all types of projectors (16mm and 35mm), motion picture cameras, sound systems, slide and film strip projectors, stereopticons, microphones, turntables, projection screens and related equipment and accessories. A representative library of DeVry 16mm. films and DeVry Filmsets will also be included.

The first of a proposed fleet of five trailer-housed units will be ready as soon as DeVry's warwork is completed. They will be 24 feet long, 8 feet wide and will have a headroom of six feet, five inches. In addition to housing the complete DeVry line of equipment, they will provide living accommodations for three persons. The unit will be powered with a 3,000-watt portable generator, making it independent of commercial power supply.

Among users of this type of equipment built at DeVry's direction are the nation's major political parties, the University of Idaho, the Russian Army, the Egyptian and several South American governments.

Designed to take its agricultural course to the most remote corners of the state—and operatable in areas where even electric power is lacking—University of Idaho Mobile Education Unit, illustrated below, suggests a pat-

# A Trade Directory for the Visual Field

## FILMS

**Akin and Bagshaw, Inc.**  
2023 E. Colfax Ave., Denver, Colo.

**Bailey Film Service**  
P.O. Box 2528, Hollywood 28, Cal.  
404 N. Goodwin St., Urbana, Ill.

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on page 219)

**Brandon Films, Inc.**  
1600 Broadway, New York, N. Y.  
(See advertisement on page 251)

**Bray Studios, Inc.**  
729 Seventh Ave., New York 19

**Catholic Movies**  
220 W. 42nd St., New York 18, N. Y.  
1409 79th St., North Bergen, N. J.

**College Film Center**  
84 East Randolph St., Chicago 1, Ill.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**Creative Educational Society**  
Coughlan Bldg., Mankato, Minn.

**DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 220)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Encyclopaedia Britannica Films Inc.**  
20 N. Wacker Drive, Chicago 6  
(See advertisement on page 247)

**Films, Inc.**  
330 W. 42nd St., New York 18, N. Y.  
64 East Lake Street, Chicago 1, Ill.  
314 S.W. Ninth Ave., Portland 5, Ore.

**Film Preview**  
1504 Hennepin Ave., Minneapolis 3  
(See advertisement on page 252)

**Fryan Film Service**  
Film Building, Cleveland, Ohio

**Gallagher Film Service**  
123 S. Washington, Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Hoffberg Productions, Inc.**  
620 Ninth Ave., New York, N. Y.

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 222)

**International Theat. & Television Corp.**  
25 W. 45th St., New York 19, N. Y.  
(See advertisement on page 243)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N. Y.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Official Films, Inc.**  
625 Madison Ave., New York 22, N. Y.

**Paul Hoefler Productions**  
9538 Brighton Way, Beverly Hills, Cal.

**The Princeton Film Center**  
55 Mountain Ave., Princeton, N. J.

**Shadow Arts Studio**  
Box 471, San Luis Obispo, Cal.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.

**Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 252)

**Universal Pictures Co., Inc.**  
Rockefeller Center, New York 20  
(See advertisement on page 248)

**Visual Education Incorporated**  
12th at Lamar, Austin, Texas  
Cotton Exch. Bldg., Dallas 1, Tex.

**Vocational Guidance Films, Inc.**  
2718 Beaver Ave., Des Moines, Ia.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**Y.M.C.A. Motion Picture Bureau**  
347 Madison Ave., New York 17  
19 S. LaSalle St., Chicago 3, Ill.  
351 Turk St., San Francisco 2, Cal.  
1700 Patterson Ave., Dallas 1, Tex.  
(See advertisement on page 250)

## FILM STUDY GUIDES

**Scholastic Bookshop**  
Exclusive Distributor  
National Audio-Visual Council  
Visual Learning Guides  
220 East 42nd St., New York 17, N. Y.

## MOTION PICTURE

### PROJECTORS and SUPPLIES

**The Ampro Corporation**  
2839 N. Western Ave., Chicago 18  
(See advertisement on page 224)

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13  
(See advertisement on page 219)

**Calhoun Company**  
101 Marietta St., NW, Atlanta 3, Ga.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 220)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Gallagher Film Service**  
123 S. Washington, Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Holmes Projector Co.**  
1813 Orchard St., Chicago 14, Ill.  
(See advertisement on page 253)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 222)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**Radio Corporation of America**  
Educational Dept., Camden, N. J.  
(See advertisement on page 223)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Ryan Visual Aids Service**  
409 Harrison St., Davenport, Ia.

**S. O. S. Cinema Supply Corp.**  
449 W. 42nd St., New York 18, N. Y.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.

**Victor Animatograph Corp.**  
Davenport, Iowa.  
(See advertisement on inside front cover)

**Visual Education Incorporated**  
12th at Lamar, Austin, Tex  
Cotton Exch. Bldg., Dallas 1, Tex.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SCREENS

**Da-Lite Screen Co., Inc.**  
2723 N. Crawford Ave., Chicago 39  
(See advertisement on page 249)

**Fryan Film Service**  
Film Building, Cleveland, Ohio

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

## National Film Service

14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Radiant Mfg. Company**  
1144 W. Superior St., Chicago 22  
(See advertisement on page 253)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDEFILMS

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Visual Sciences, Suffern, New York**  
(See advertisement on page 252)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES (KODACHROME 2 x 2)

**Brooking Tatum, Kelseyville, Cal.**  
(See advertisement on page 252)

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Kime Kolor Pictures**  
1823 East Morada Pl., Altadena, Cal.  
(See advertisement on page 252)

**Klein & Goodman**  
18 S. 10th St., Philadelphia, Pa.

**Munday & Collins**  
814 W. 8th St., Los Angeles 44, Cal.  
(See advertisement on page 250)

**Shadow Arts Studio**  
Box 471, San Luis Obispo, Cal.

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Western Colorfilms**  
3734 N.E. Chico St., Portland 13, Ore.  
(See advertisement on page 252)

## SLIDES (Standard 3 1/4 x 4)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 222)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 245)

**Radio-Mat Slide Co., Inc.**  
222 Oakridge Blvd., Daytona Beach, Fla.  
(See advertisement on page 252)

**Ryan Visual Aids Service**  
409 Harrison St., Davenport, Ia.

## STEREOPTICONS and OPAQUE PROJECTORS

**Bausch and Lomb Optical Co.**  
Rochester, N. Y.  
(See advertisement on inside back cover)

**Chas. Beseler Company**  
243 E. 23rd St., New York 10, N. Y.  
(See advertisement on page 218)

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 220)

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 245)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

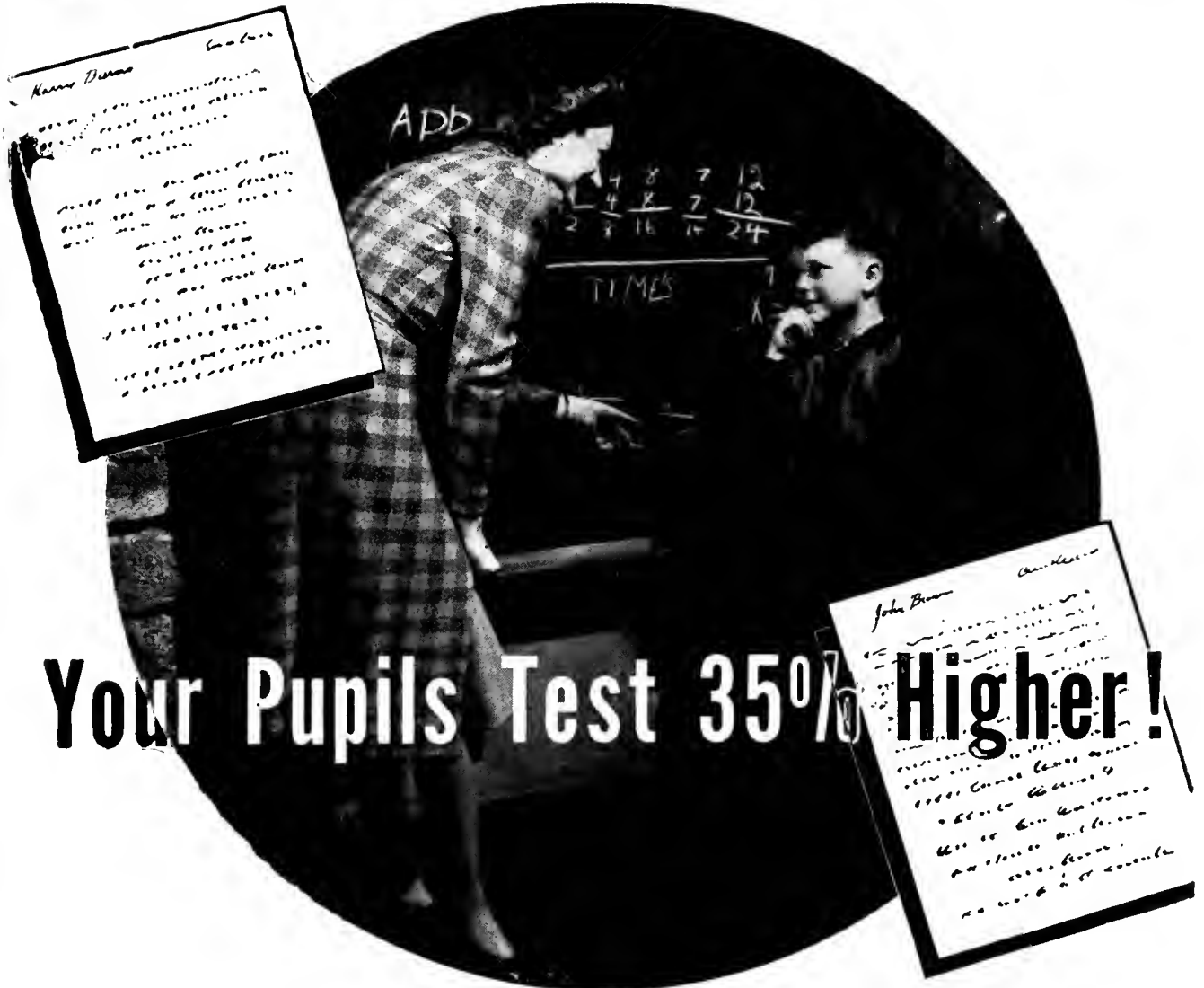
**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Ryan Visual Aids Service**  
409 Harrison St., Davenport, Ia.

**Southern Visual Equipment Co.**  
492 S. Second St., Memphis 2, Tenn.

**Spencer Lens Co.**  
19 Doat St., Buffalo, N. Y.  
(See advertisement on page 217)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.



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Scene from "Historic Death Valley" . . . Paul Hoefler Production.



Scene from "The Yosemite National Park" . . . Paul Hoefler Production.



Scene from "The Story of Niagara Falls" . . . Paul Hoefler Production.

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Simmel-Meservey has spared no expense, in time and money, in producing "TUNEFUL TALES" Series No. 1 transcriptions . . . consisting of five subjects (see titles and illustrations at right as they appear on transcription envelopes).

MARTHA BLAIR FOX—who wrote, adapted and directed the "TUNEFUL TALES" Series . . . is well known in educational circles as a specialist in the psychology and listening interests of the young child.

**Purpose and Objective of the Series**

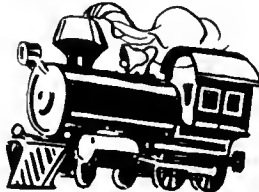
Has been designed to assist Kindergarten and Primary Grade Teachers in developing children's very important first listening habits.

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JOHNNY-CAKE . . . who escapes from the Oven



THE LITTLE ENGINE THAT COULD . . . helps deliver a trainload of Christmas Toys.



THE SHOEMAKER AND THE ELVES . . . how the elves aided the poor shoemaker and his wife.



THE THREE LITTLE PIGS . . . the ever popular story of the how one of them outwits the old Wolf.



THE LAUGHING JACK O' LANTERN . . . the little orange pumpkin who wants so much to be a jack o' lantern.

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will include such stories as "Peter Rabbit", "Little Black Sambo", "The Little Gray Pony", "The White Easter Rabbit", etc.

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ERNESTINE HOLMES—piano accompanist in the "Tuneful Tales" Series composed and arranged the original dramatic backgrounds and musical themes. She is one of the most outstanding accompanists in America.

DARRELL MINKLER—recording and technical engineer for 20 years, is responsible for the quality and fidelity of reproduction in the "Tuneful Tales" Series. He was for ten years technical supervisor of the Chicago Studio for Brunswick Records.

CLARK CASEY . . . a sound specialist for 15 years . . . in the sound departments of such companies as Radio Recorders, C.B.S., R.C.A.-Victor. He also has been responsible for the sound effects heard on many of the coast-to-coast radio network programs.

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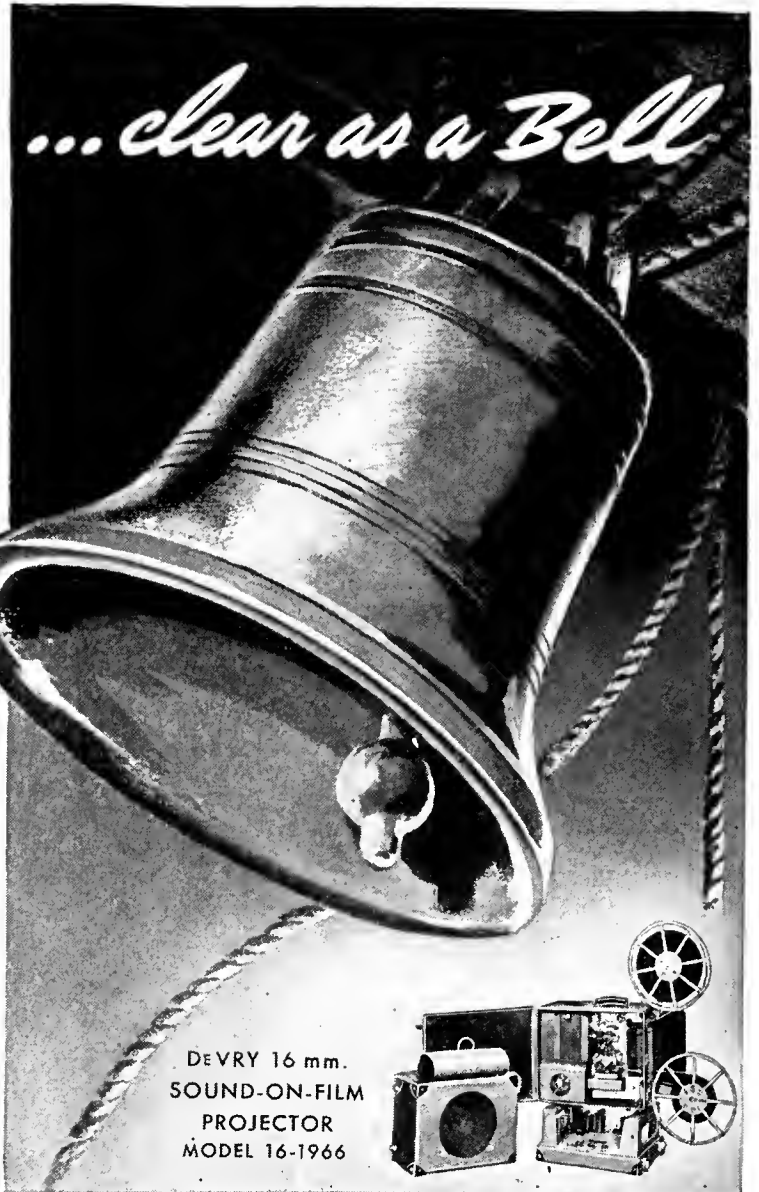
*DEVRY high-fidelity sound is no accident!* DEVRY sound-on-film projectors are *designed and built* for SOUND—not silent projectors to which sound is adapted.

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Your DEVRY 16 mm. sound-on-film projector is a 3-purpose unit that SAFELY projects both sound and silent films; (2) that shows *both* black and white and color film without extra equipment; and (3) whose separately housed 25-watt amplifier and sturdy 12-inch electro-dynamic speaker afford portable Public Address Facilities—indoors or out.

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- ARIZONA:** O. B. Marston Supply Co. 324 N. Central Ave., Phoenix.
- ARKANSAS:** All State Supply Co. 412 E. Jackson Ave., Jonesboro.
- CALIFORNIA:** American Seating Co. 207 S. Van Ness Ave., San Francisco. 6900 Avalon Blvd., Los Angeles 3
- COLORADO:** American School Supply Co. 1817 California St., Denver 2.
- FLORIDA:** American Seating Co. 315 Masonic Temple Bldg. Jacksonville.
- GEORGIA:** American Seating Co. 354 Nelson St. S. W., Atlanta 3.
- IDAHO:** Industrial Electronics Co. 1200 Gilson St., Portland, Ore.
- ILLINOIS:** DeVry Corporation 1111 Armitage Ave., Chicago 14.

- INDIANA:** Modern School Supply Co. 3810 E. 16th St., Indianapolis 7.
- IOWA:** Metropolitan Supply Co. 602 E. 16th St., Cedar Rapids.
- KANSAS & MISSOURI:** University Publishing Co. 1322 W. 13th St., Kansas City 1.
- KENTUCKY:** Office Equipment Co. 117 S. Fourth St., Louisville 2.
- LOUISIANA:** F. F. Hansell & Bro. 131-133 Carondelet St. New Orleans 12.
- MICHIGAN:** Michigan Products, Inc. 1226 Turner St., Lansing.
- MINNESOTA:** Farnham Stn. & School Supply Co. Lumber Exchange Bldg. Minneapolis 1.
- MISSISSIPPI:** Mississippi School Supply Co. 116 E. South St., Jackson.

- MONTANA & WYOMING:** Colborn School Supply Co. P. O. Box 1354, Billings, Montana
- NEBRASKA:** University Publishing Co. 1126 "G" St., Lincoln 1.
- NEW ENGLAND STATES:** DeVry Corporation 52 Vanderbilt Ave., New York 17.
- NEW MEXICO:** Woodmansee School & Office Supply Co. 302 E. Central, Albuquerque.
- NORTH CAROLINA:** Universal School Equipment Co. 733 W. Hargett St., Raleigh
- NORTH DAKOTA:** Colborn School Supply Co. 18½ N. Third St., Grand Forks.
- OHIO:** The Dobson-Evans Co. 305-307 N. Front St., Columbus 15.
- OKLAHOMA:** Oklahoma Seating Co. 17½ W. Main St., Oklahoma City 2.
- OREGON:** Industrial Electronics Co. 1200 N. W. Gilson St., Portland 9.

- PENNSYLVANIA:** Clem Williams Films 311 Market St., Pittsburgh 22
- S. CAROLINA:** American Seating Co. 842 Abelia Rd., Columbia.
- SOUTH DAKOTA:** Brown & Saenger, Inc. 120 W. Eighth St., Sioux Falls.
- TENNESSEE:** Asa Peterson James Robertson Hotel, Nashville.
- TEXAS:** American Seating Co. 1118 Jackson St., Dallas 2.
- UTAH:** Western Sound Equipment Co. 142 E. First South, Salt Lake
- VIRGINIA:** J. H. Pence P. O. Box 863, Roanoke.
- WASHINGTON:** Industrial Electronics Co. 1200 Gilson St., Portland, Ore.
- WEST VIRGINIA:** D. E. Lovett P. O. Box 1127, Clarksburg.
- WISCONSIN:** Gallagher Film Service 123 S. Washington St., Green Bay 641 N. 7th St., Milwaukee.

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VOLUME XXIV

SEPTEMBER, 1945

NUMBER SEVEN  
WHOLE NUMBER 234

## Contents

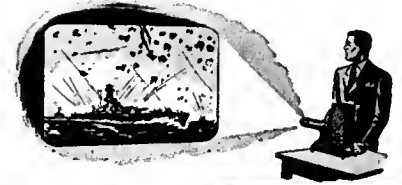
Cover Picture—Wheat Farmers From the Encyclopaedia Britannica Collection (See editorial note on page 306)	
Mining the Mind .....	Bruce A. Findlay 275
Perfecting Projection Procedure for Educational Film Showings.....	Robert E. Schreiber 277
Showmanship in Army Technical Training .....	Henry L. Kronstadt 279
Audio-Visual Education in the Post War Period .....	Alvin B. Roberts 283
The Curriculum Clinic .....	Paul C. Reed, Editor 287
The Film and International Understanding.....	John E. Dugan, Editor 288
The ABC's of Visual Equipment.....	J. E. Dickman-Philip Mannino, Editors 290
The Literature in Visual Instruction A Monthly Digest.....	Etta Schneider Ress, Editor 294
Question Box on Film Production.....	David Schneider, Editor 298
16mm. Industry Again Active in Eighth Victory Loan .....	300
Diversitorials .....	306
News and Notes .....	308
Current Film News .....	316
Among the Producers .....	320
A Trade Directory for the Visual Field .....	324

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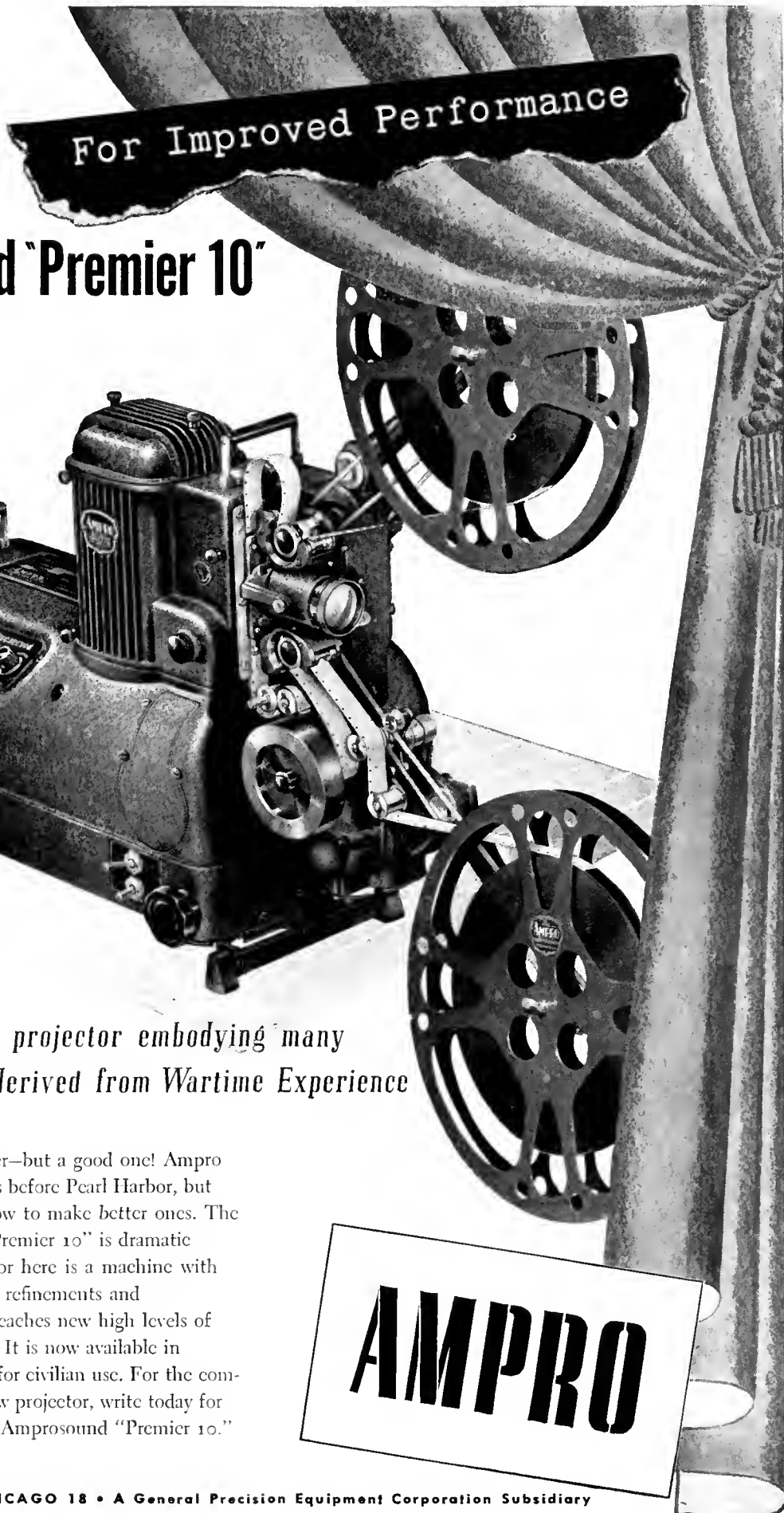
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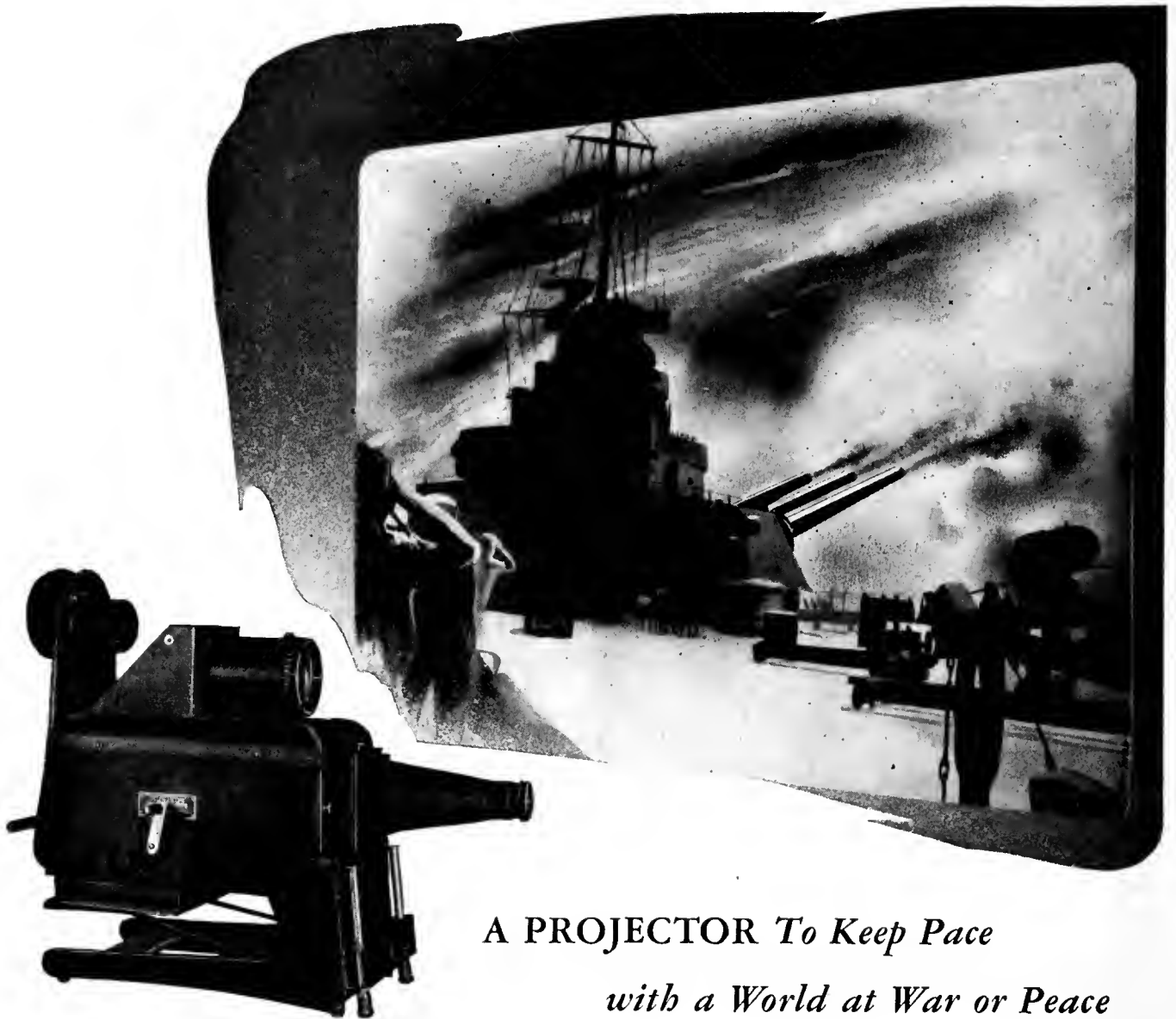
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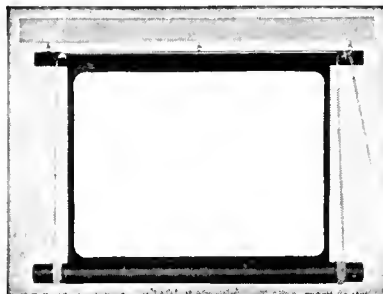
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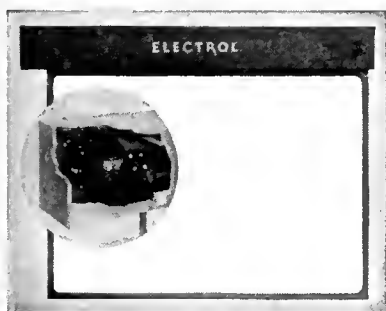
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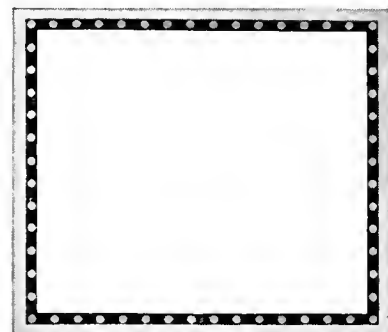


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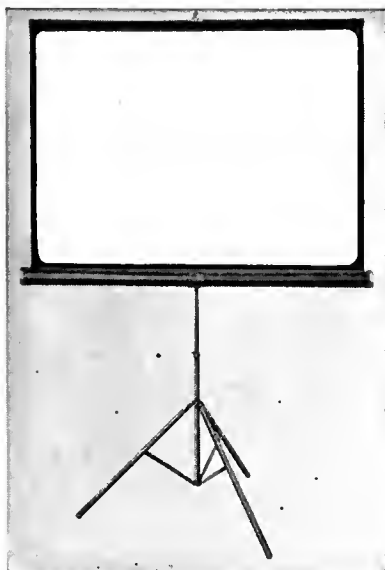


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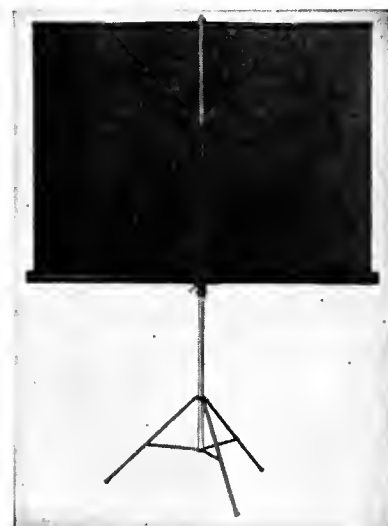
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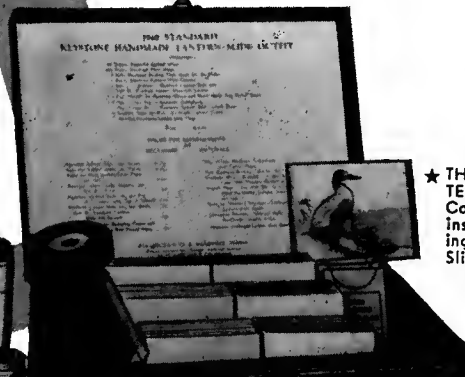
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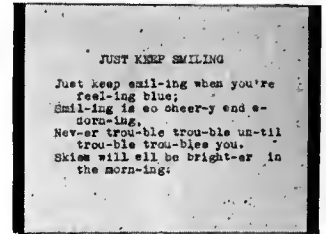


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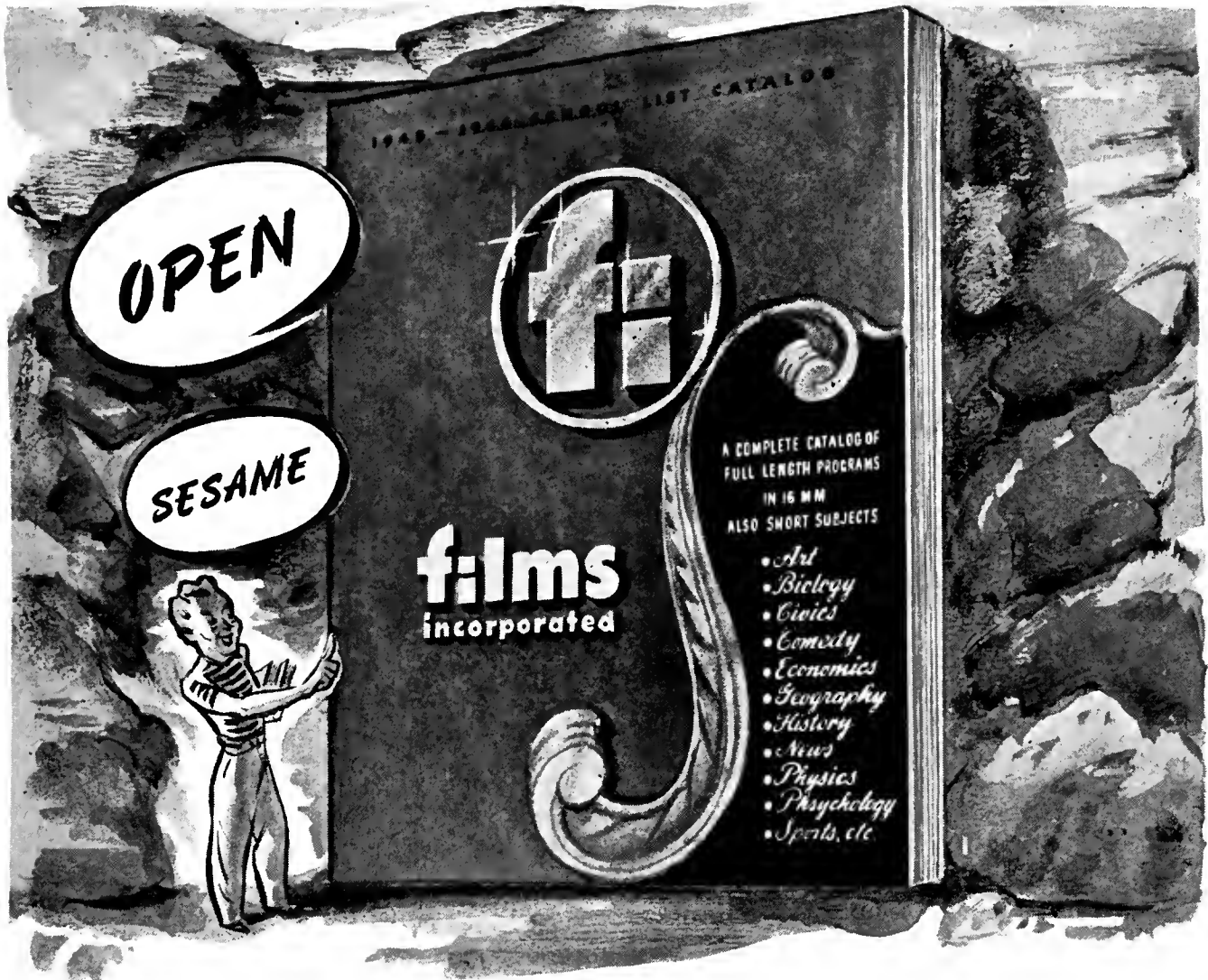


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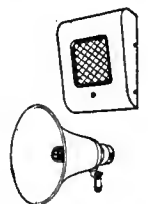
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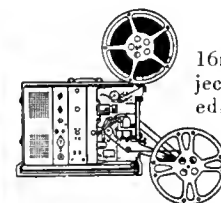
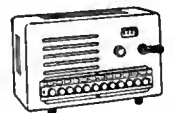
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# Mining the Mind

*A vigorous plea to producers for the improvement of audio-visual materials to insure teaching tools that really teach.*

BRUCE A. FINDLAY

Supervisor Audio-Visual Education Section  
Board of Education, Los Angeles

**I**F you're perfectly satisfied with all of your audio-visual instructional classroom tools, you better turn to the next article immediately for this will bore you with a capital "B." But I believe that it is time for a little frank talk, a little introspection and evaluation.

In this field we have talked in glittering generalities, some of which have not even glittered. We have hidden behind the splendid record of the armed forces in the work that they have done with pictures. Like the infantry, we have followed the army "film tanks" into the fray, singing our "Battle Hymn of the Liberation of Classroom Teachers." Our classroom teachers, like the military staff at the outset of the war have felt there was little to worry about from now on. The war against ignorance could be won by mechanized procedures.

We have bombed the students from above; we have mined the waters of ignorance about them; we have strafed them with all manner of new techniques. We have turned mechanical magic upon the intellects of students in the vain hope that somehow or other John Smith, the country school teacher, and Mary Brown, the city instructor, would be able through the pressing of a button to produce a robot which would pour forth knowledge at such a terrific rate of speed that it would penetrate the mental armor of the Williams and Ellens in their classrooms throughout the nation.

We have even used psychological warfare. We have delved into the unconscious; we have "ventilated" educational complexes. All the time we have been hoping and praying that something would follow in the wake of the educational program of the armed forces. Surely with their unlimited resources and wealth of experience some constructive data for the solution of our educational problems would be forthcoming. Certainly a new day in teaching must be near. Perhaps we, too, should be able to show a twenty-minute picture, and at its conclusion ask, "Any questions?" There being no questions we might assume, as corporals, lieutenants, captains and majors frequently do, that the silence means, "Everything is understood." Self-deception is such sweet bliss! But unfortunately, reeling it off and reeling it in are often very different. Inability to ask questions often reflects a complete failure in comprehension.

However, in the classrooms of our schools such deception cannot be practiced. It is the classroom teacher, for whom no substitute has been offered, upon whom we must depend to solve successfully the problem of using mechanized instructional tools effectively.

Who said that anyone is trying to find a substitute for the classroom teacher? Surely no one who knows anything about teaching would make such an absurd suggestion. However, we are rightfully demanding that teachers be provided with those instructional tools which will insure the most effective teaching and which will, all other things being equal, provide relief from as much of the drudgery of teaching as possible.

In this matter of "the pick and shovel" work of teaching, we have the right to expect the audio-visual tools to help. But have they? Of course pictorial materials do illustrate. But do films really teach, do they bring to the teacher the best experience and most economical techniques in presenting a particular phase of a subject? Is the material a valid teaching tool, or is it merely an exposition of facts narrated and unfolded?

Frequently the film, that teaching tool in which we are most interested in this consideration, does not subtract from the teacher's load; it adds to it. It is her duty to preview the film or to read the study guide before the film is to be shown to her class. It is a reassuring theory that teachers always preview the films even if it means their staying after school; but the late arrival of films, often during the school day and immediately before the meeting of the class during which it is to be used, makes it difficult to put this theory into practice. And guides are always difficult to locate when the need is greatest!

Just what have the experiences and materials of the Army and Navy contributed to the solution of the problems of the classrooms of our public schools? Their training films are merely modifications of our earlier instructional films. That they have done such a magnificent job of training with these imperfect tools may be explained in terms of increased motivation and the factor of pressure that was always present in the Army and Navy's training set-up. So, it is quite evident that it is not to them that we can look for improved practices and more effective teaching tools in the audio-visual field.

But why should the public schools expect or need others to solve their problems for them? Just as the Army has spent millions on their educational program, so have the public schools. Also it has been pointed out by those interested in audio-visual work that the Army and Navy had the benefit of the nation's best talent; but were not many of the Army and Navy's best merely on lend-lease from our schools? Therefore, the responsibility for improving the audio-visual tools that are too obsolete to stand the pressure of the greater demands upon them, is ours—it is we who must assume it, independent of any practices or precedents set by the Army and Navy's training programs.

Perhaps you think that we are being a little too



Three illustrations of the classroom utilization of various types of audio-visual teaching materials in Los Angeles schools:

(Top) Projection of slides with Overhead Projector, which enables the teacher to point out items of reference on the slide, with the shadow of the pointer appearing on the screen.

(Center) Students viewing a motion picture film.

(Bottom) A class listens to an educational recording.

hard on the producers of audio-visual tools. Here is a little form of indoor sport in which you may indulge with interest and profit. Recently we selected samples of various kinds of materials which had been used and replaced for the past fifteen years. For comparison we placed on the tables the old materials and beside them the modern sets. With lantern slides, large and small, the movies, silent and sound, we used two screens and two sets of equipment. The same technique of comparison applied to phonograph records and transcriptions (78 rpm and 33- $\frac{1}{3}$ rpm). Then we compared "the father with son, mother with daughter, and even child with child." In many cases the differences were so slight that one would think twins were on exhibit. The advancement in teaching techniques was almost negligible. The modern and the old materials could be used interchangeably in many cases.

With the exception of color, which has added greatly to the interest in pictorial materials, producers have done surprisingly little for us. Even color has not been used to its maximum advantage. Only a few films have used this wonderful invention, so full of possibilities, in a way other than to effect a more decorative result. Color dresses up the film, but it doesn't substitute for teaching skills.

To complete our morning's experiment, we compared the subject matter covered in the film and slide catalogs of present-day producers with those of yesteryear. Here we found our greatest disappointment. The catalogs of previous years carried a list of sound pictures, not so complete of course, but dealing somewhat with the same type of materials as those listed in today's offerings. Little is to be gained by going into detail on this phase. Do as a well-known advertiser suggests. Try the plan yourself.

"What do you want," someone asks. "Pilgrim's Progress for \$10.00 a reel?" "No, no, a thousand times no!" But there are certain very definitely instructional materials in the fundamentals that the teachers want and they have a right to expect them to be provided. And until they are forthcoming the 94 per cent of the schools in our nation that do not have sound projection machines will continue to be satisfied to be without this modern audio-visual tool. From all indications the films that teachers need and want will not be provided unless there is an educational earthquake comparable to that of the proportions of the 1906 catastrophe.

What are we asking for? The class room teacher has a right to expect from the audio-visual field, equipment that is light and easily handled by a woman; also, materials that are hand-tailored to fit specific teaching situations, not tools that only add to the present teaching load. Anti-aircraft guns aim at a definite objective. Films and other audio-visual instructional materials should do the same. As there is no all-purpose gun, neither is there any all-purpose instructional film. Teachers in the Los Angeles system repeatedly ask for films on teaching reading, writing, arithmetic, grammar, and spelling! Then after they get films on teaching reading, writing, arithmetic, grammar, and spelling, they ask for more of them and for those that teach

(Concluded on page 298)

# Perfecting Projection Procedure for Educational Film Showings

ROBERT E. SCHREIBER (M.S.)

*A technical but thoroughly readable presentation of the "why" and the "how" of film projection for instructional purposes.* Consultant on Visual Aids, Stephens College\*  
Columbia, Missouri

AS the use of motion pictures in education increases, the tendency towards more discrimination in the choice of films to be exhibited is a gratifying concomitant. Along with this desirable tendency, however, there seems to be a growing distaste on the part of educators for anything in their film program that smacks of the theater. And, while a definite soft-pedaling of Hollywoodism in the films themselves is often appropriate, many in the field of education lean over backwards too far in order to shun any resemblance to theatrical presentation in their classrooms.

The motion picture, wherever it is exhibited—in the theatre, in the classroom, or in one's own living room—requires adequate projection and an efficient operator. This follows as naturally as the fact that one must hold a book right side up in order to read it, or that gasoline—in order to operate a car properly—must be poured into the gas tank instead of the radiator. Thus, with respect to projection at least, we educators may do well to follow the example of the local theater, where newsreels, sportsscopes, and cartoons are afforded the same projection treatment as the imposing 100 minute feature.

Let us think for a moment of the average classroom situation. Assuming that the projector has been set up, the operator removes the reel from its can and threads the projector. This latter operation—in most cases—involves getting the film in the right places—with its end tucked into the takeup reel. Preparation seldom proceeds beyond this point, and the exhibition begins. Once the lights are out and the projector turned on, anything can happen—and usually does. It is quite possible that a succession of numerals appears on the screen, the operator may not have the right film at all, the film may be in backwards, and the sound—in the event that he has remembered to turn it on at all—may either come in booming an ear-shattering crescendo, or never reach a level of audibility until the introduction is about over. All of this tends to impress the student with the novelty of having a movie in class, how unprofessional educational pictures are, and the manifest inexperience or ineptitude of the operator. The purpose of the film, of course, was not directed towards the realization of any of these things; it had a story to tell, a skill to explain, information to relay. But distraction reared its head; and story, skill, and information were lost in the chaos of mis-managed technology.

Compare this with our local theatre: the picture appears on the screen as the lights are dimmed, the

sound rises to the proper volume level at the same time, the picture is in focus, and optimum conditions of sight and sound obtain throughout the presentation. As the end title of the feature appears, the lights go up, and as the final chords of the musical score are struck, both sound and picture are turned off. The audience has seen a motion picture presentation and takes it for granted that all proceeded smoothly. A negligible percentage of the audience ever thinks of the little man in the rafter-swing booth, since the best projection goes unnoticed. Anything less than the best creates a distraction which detracts from the illusion of reality, and the motion picture loses its point and its message—whatever it may be, entertainment or education.

Of course, in our classrooms, most of us probably don't have light dimmers—or even a switch near the projector, but this is the only nicety of projection from which we may be absolved. The rest of the presentation, barring a faulty film, depends on the operation of the projector itself.

Let us go back, now, to the point where the projector was about to be threaded. Before threading, of course, the operator makes sure that the projector's beam is centered on the screen, that the speaker is immediately beside or under the screen—pointed toward the center of the class, and that all connections are secure. (And, don't forget to clean the gate! Five o'clock shadow around the aperture is disconcerting to education—as well as to romance.) He will have turned on the amplifier, and, after the tubes have heated, re-check the connections by turning up the volume slightly and listening for the speaker hiss; then retarding the volume to zero.

It is not always—but frequently—the case that the film in the small tin box, or "can", is not the same as the title indicated on the latter. Errors may occur in lending libraries or in the school's own visual aids office. Therefore, titles should always be checked by drawing off the leader until the title appears, *before* threading in the projector. This operation fulfills the triple functions of making certain that the film has been rewound, so that there is no danger of threading it in backwards and damaging the film—not to mention the pride of the projectionist—and in checking to see if there is adequate threading leader in advance of the title. In cases where the leader is very short, the operator will use only the minimum amount of film in threading.

Once the film is in the projector, preparation is not complete. In examining the length of the film leader, the operator has also noted whether it is opaque or if a series of numbers appear in it at regular intervals. The latter serve no purpose in classroom projection but are a carry-over from theaters, where their presence

\*Also associated with The Center for the Study of Audio-Visual Instructional Materials, University of Chicago

serves as the instrument of making smooth change-overs from one projector to another. In classroom projection they are something of a nuisance, since the operator must make certain that the "3" on the leader is past the projection aperture before the light may be turned on.

Whether the leader contains these "Academy numbers" or is perfectly opaque, it is well to run the film through the projector until the beginning of the title is at the aperture. Titles which "fade in" require a little added attention for a smooth beginning, since the sound track usually begins several frames in advance of the beginning of the fade. Where the sound track begins may be ascertained easily in the first examination of the leader by noting where the first "rippling" of the sound track figure occurs, in the case of variable area recording, or where the first transverse lines appear on the variable density track. Then, when the film is threaded, the operator will run the film through until the beginning of the sound track is several inches in advance of the sound drum. This will allow the projector to arrive at full speed before the sound track reaches the sound head, so that no distortion of frequencies will occur.

The operator next sets the light switch so that the lamp will go on as the projector starts. If the lens is equipped with a locking device, he will loosen it, so that the picture may be immediately focussed. Then, assuring himself once again that the amplifier is turned on, and with one hand on the motor switch and one on the volume control, he may signal for the lights to be turned off. He then turns on the motor switch. Then, after a few seconds, he gradually (but not too gradually!) turns up the volume to the proper level. He next directs his attention to getting as sharp a focus as possible and locks the lens in the optimum position. All of these operations take place in the space of a few seconds, so that before the opening title has disappeared, it will be in perfect focus and the sound at an appropriate level.

"Now," asks the operator, "may I relax?" The answer is "No!" because he has not yet adjusted the sound to the acoustical characteristics of the room. Some rooms are faced with very hard non-sound-absorbing plaster; this is the case with most classrooms. This results in considerable reverberation—or "boom"—which is somewhat offset when there are a number of people present to absorb the sound. Projectors are equipped with a "tone" control, which is a great assistance in fitting the sound quality to any particular room. It is the operator's next duty, then, to listen to the quality of the speech emanating from the speaker. If the voices sound boomy and indistinct, he should advance the tone control toward the treble. This should be done gradually, since—if done abruptly—the speech will at first sound "squeezed" and unnatural. Whenever the tone control is advanced toward treble, the volume must likewise be increased since the removal of the lower frequencies reduces the loudness of the sound. In some cases, it may be necessary to advance the tone control all the way. If this is done gradually, no distraction will result.

Attention to the tone control is not only necessary in terms of room acoustics, but in terms of the quality of the sound track as well. Many films poorly produced are recorded with considerable emphasis on the bass. Color films also emphasize bass tones in the sound track. Such films must be treated similarly to rooms with poor acoustics; i.e. the tone control must be turned towards treble. Films that are predominantly musical in nature sound best at normal or bass points on the tone control—in order that all frequencies may be reproduced naturally.

As the film runs through the projector, the operator should "stand-by" in order to change the controls when volume changes occur or to change the focus. Some films may be focussed perfectly at the start and then change. This is due largely to the fact that the outer reel portions may be somewhat dried out—causing warping of the film stock. Should the film break during projection, the projector must be stopped, the volume turned down, and re-threading take place—the film being run through far enough that the new end can be slipped under the torn end and secured on the takeup reel. Torn sprocket holes result in the loss of the loops on either side of the "gate" and cause the picture to jump on the screen. In such cases, the volume control should be retarded *before* turning off the motor—to avoid the "yowl" which would otherwise obtain were the sound track stopped on the sound head with the volume turned on. Loops may then be reset, the motor turned on, and a few seconds later the volume control advanced again.

As the film nears the end, the operator should have his hands on the controls in order to obtain a smooth ending. He will alternate his gaze between the screen and the rapidly unreeling upper reel. Occasionally a film will turn up without an "end" title—or no opaque leader on the end. It is then necessary to turn off light and sound before the end of the film has passed into the projector mechanism. In the case of film equipped with end titles, it is wise to turn off the lamp as soon as the title has registered on the screen, since the title may be very short and not followed by a strip of opaque film. The sound should not be turned off until the concluding music is completed; then it should be quickly turned off to avoid the "bloom-bloom" as the end of the film passes the sound drum. The reason for turning off the light before the film has passed through the projector or before the end title is over is obvious; running a film "out white" on the screen is as bad as eating peas with one's knife. Worse, because *everyone* is looking at the screen!

Perhaps the foregoing sounds like too much. It seems that way, maybe, because this writer has sought to indicate the *why* of doing *what*. It makes better sense that way. After all, when we show our classes a movie, we want them to get all they can out of it, don't we? Presenting a film in as mechanically adequate a fashion as is possible is the *least* that we can do. Introduce pre- and post-film discussions, yes; integrate the film with the lesson, of course; but the values to be derived from all of these depend on adequate projection.



# Showmanship in Army Technical Training

*A war-time article equally valid in peace—for schools will inevitably profit by the military achievement in visual training.*

HENRY L. KRONSTADT  
Quartermaster School, Camp Lee, Va.

IF every instructor made use of the showman's bag of tricks, he'd put box-office appeal in the most technical subject and graduate his students *cum laude*. This does not mean that the classroom should be turned into a three ring circus but if, by using the showman's technique, soldiers can be better trained, it's certainly worth the time and effort. The purpose of training is to teach and not entertain. But it's as plain as a vacant stare on a student's face that comprehension comes only after sufficient interest has been created in the subject. Army training specialists have recognized the effectiveness of showmanship in training soldiers, and have therefore provided instructors with appropriate props to dress up their lectures so that there won't be a "sleeper" in the classroom. In the Army these props are called *training aids*.

## "It Has To Be a Good Show"

Americans make good audiences; they go for an act. While only a few may attend a lecture on the wild life of Borneo, thousands will flock to see the animal act of a Barnum & Bailey circus—the same subject, but what a difference in the box office appeal! The most eloquent lecture on the right and wrong way to stack crates of Army subsistence in a warehouse will not have the effectiveness of a demonstration on the platform with a few boxes to simulate crates. Students will get a clearer idea of the subject if the object or its facsimile is in front of their eyes. With the use of an enlarged model of a 50 caliber machine gun, the parts of the weapon can be taken apart and put together as easily as a child's toy block puzzle. Training aids teach the lesson of safety. Visual charts on safety precautions in depot operation can prevent many accidents. A film strip on improvisation of materials-handling equipment in the field can save vital materiel in combat areas.

War is not all thrills and excitement. Most of it is dull and hard work. The proper way to make out a War Department Shipping Document or the correct marking for overseas shipment can hardly compete in interest with a Betty Grable picture or a Wild West rodeo, and yet the very same soldiers who must get their technical training were the civilians who flocked to these popular shows. By injecting the technique of showmanship in Army technical training, the most tedious and unglamorous subject can be fascinating enough to compete reasonably well with a trapeze act.

## It's a Habit With Them

In devising training aids, the Army makes use of the media that attracted soldiers before they entered

the service. The power of the movies, the drawing capacity of popular art shows and exhibits, the tremendous interest in window displays and department store demonstrations have their Army counterparts. The training film, illustrated charts, models, displays and demonstrations are used with conspicuous success in the Army training program. While Rita Hayworth is not the star of the training film titled, *Loading of Motor and Rail Cargo on Flat Cars*, this film has much the same quality as a good Hollywood short. Army training films are often written by men who have attained wide fame as authors, filmed by ace cameramen and directed by men who know both the popular appeal and the Army angle. The same professional talent produces models, graphs, charts and printed pieces that are used by progressive Army instructors in the training program.

## Time Is Short

Slow-process education is a peacetime luxury. The educator who teaches a liberal arts course in college can afford the time it takes, but the Army instructor cannot. In most instances a technical subject must be taught to a group of untrained soldiers within a matter of weeks. Normally the amount of technical training a Quartermaster soldier must have, for example, would usually take long study and preparation to acquire. The Army administers it in capsule form, and in a relatively short time.

Training Aids are especially valuable in quartermaster instruction. In the Army one can become a baker, shoemaker, tailor or mechanic with only a few weeks of technical training—trades that commonly take years to master. A man begins to learn his trade in his youth, spending a year or two in apprenticeship before he is even permitted to handle the tools of his trade. In the Army, eight weeks of technical training give the "minimal essentials", prepare a soldier to do specialized work under both garrison and combat conditions. Training Aids speed up instruction. They shorten the training period without too seriously curtailing the subject matter. Minor details may of necessity be omitted, but the vital core of knowledge never. The course of property accounting, for example, would take two years of study in a business college, whereas with the use of Training Aids it becomes a regular eight-week course in the Army.

### All Alike, Now

The Army is made up of men from all walks of life. Coming from varying backgrounds, they bring into their military life the habits they have acquired since childhood. The Army instructor must establish a common meeting ground in order to make his instruction understood by all students. Training Aids help to unify thinking and establish a basis for understanding. A depot may mean one thing to a college graduate, another to a high school man, and nothing at all to an unschooled recruit. But a miniature model of an Army depot, which can be vividly seen by all students will make it perfectly and equally clear to all three groups.

Army training is more than instruction for education's sake; its purpose is self preservation for the soldier and security for our national existence. In civilian life an educational failure is merely an economic barrier for the individual. In the Army, however, failure in the performance of an important military task through a lack of knowledge results in danger not only for the individual but also for those who serve with him.

#### Training Aids Do Not Replace Instructors

Training Aids are not self sufficient lessons. They simply aid the instructor in getting important points across. They should be used before the lecture begins, during the lecture, and after the lecture to drive home important points. Training Aids can be used after duty hours by being placed wherever large groups of students gather, in such places as service clubs, lounges, and PX's.

#### Methods of Supplying Training Aids

In a large installation, the plans and training-officer normally furnishes the instructor with the necessary training aids. If the unit is small, local talent from the group can produce these aids. Every Army organization has a number of talented men, soldiers whose former hobbies were photography, art model-making, and other crafts. These men can do the creative part of the job. Former carpenters, painters, and display men can do the actual construction. With proper leadership and the simplest of materials, adequate and effective training aids can be built right in the organization. Training officers supervise the enlisted personnel in the design and construction of these aids.

Training Aids must be realistic. A poor imitation of a model warehouse can be misleading. Models, charts and maps must be authentic in every detail, though simplified for instructional purposes. For instance when drawing a terrain map for a bakery section in bivouac it is best to highlight certain features such as proximity to water and camouflage protection, and eliminate all nonessential details. Training Aids must also be revealing. When building a contour model, it should be done in layers so that the various compositions of terrain are visible.

Materials for training aids should be selected with durability in mind. Because these aids are to be used over and over again, they should be made to withstand the wear and tear of constant use. Hook-up charts on



A 35x14 foot roofless model of a standard Army warehouse, built on a scale of one-half inch to the foot, gives the soldier student a realistic conception of warehouse layout without actually going to see one.

signcloth with wood braces are more lasting for use in field instruction; waterproof paints prevent rain and dampness from disfiguring charts and drawings. Compact and well-built training aids can be easily transported.

#### Types of Training Aids

The following Training Aids are most frequently used in Army instruction:

*Charts.* There are many types of charts, and their uses are varied. A chart is a sheet used primarily in connection with lectures in order to clarify or explain part of the lesson. Charts can be made of paper, sign cloth, drawing board or any other suitable material. They can be hand drawn, painted, or prepared by any form of reproduction. Charts should be kept simple and legible. It has been found that the minimum height of the letters must be at least 2 inches to be seen without strain at a distance of 75 feet. One chart should be shown at a time so that students can focus their attention on the one single point that is being made in the course of the lecture.

*Models, Miniature, Life-Size, or Enlarged.* Models make it possible to examine and demonstrate installations and equipment that are not readily available, or which are difficult to understand in their actual form.

Miniature models make it possible to demonstrate large items that otherwise couldn't be shown due to size. These can be passed around to students and examined at close range. Enlarged models magnify a small item so that details can be readily seen by all. Models may be exact in every detail, or greatly simpli-

fied to emphasize selected points for instructional purposes. Models should have all parts carefully labeled so that students can study and memorize the parts and be thoroughly familiar with them.

*Blackboard.* Of all the visual aids, the blackboard is probably used more extensively than any other. It is used for sketches, or examination questions, for outlines, for definitions, for spelling of unusual words. Frequently it can be used for student demonstrations and practice. A portable blackboard can be easily constructed by giving two coats of flat black paint to a piece of wall board 4 ft. by 6 ft. This is backed up with a 2" by 4" wood frame and is usually mounted on legs 2½ ft. high. Any size blackboard can be constructed, depending on its purpose.

Many instructors overlook or discount the use of the blackboard as a teaching aid. It is a mistake. The use of the blackboard will allow students who are slower to follow lectures and make entries in their note-books. The subject material will be seen as well as heard. This double impression increases the effectiveness of the lesson.

*Sand Tables.* The sand table is a valuable aid in creating a tactical problem and then having a class participate in its solution. The size of the sand table will depend on the scope and area of the problem. Most popular sizes are 4 ft. by 6ft. and 8 ft. by 10 ft. Larger sizes must be build in sections. The simple addition of a few blocks, and a few symbols brings opposing forces into the situation. The sand table is a shallow box set on legs. As little as half an inch of sand is used to cover the base. Hills are built up, rivers drawn in and colored with blue chalk, foliage indicated by dyed green pieces of cloth or by ground moss cured with alcohol. Realistic and accurate representations can be thus made in a relatively short time. Informal classes get the most out of sand-table instruction. The students should gather around the table. The instructor presents the problem and then asks for solutions from students. Objects representing personnel, weapons, and installations can be moved in accordance with the tactical strategy. Students should be encouraged to participate, and in their own efforts at arriving at solutions they are actually teaching themselves.

*Dummy Installations.* Inexpensive replicas, exact in size and appearance, but of simple, inexpensive design and construction are known as "dummy" installations. Supply loading for rail transport, for example, is taught with mock-up freight ears made of wood and built to full size.

Dummy installations are used when actual installations are not available or where their use would tie up needed items of equipment. They permit students to practice under conditions which closely simulate those that will be met in the field. Most dummy installations are built by the using-unit out of scrap lumber and other material available on the particular army post.

*Displays and Demonstrations.* A display is an exhibit using items, models or art work to present a given subject in a dramatic form. The display points up or emphasizes particular factors, usually by showing them against a contrasting background. A display of arctic or jungle clothing and equipment, using mannequins

and painted backgrounds for example, gives the student a vivid and clear picture of this special equipment. The students not only see the items themselves but also see them in their proper setting. Special halls or rooms are often used to house a series of displays and exhibits. The advantage is that distractions are eliminated and the soldiers are able to concentrate on the subjects being presented. The display or demonstration should be accompanied by a carefully planned lecture or commentary.

*Synthetic Devices.* Synthetic devices are substitutes that can be better employed in certain circumstances than the article itself, like a sighting device for rifle marksmanship, which can be made from wood and light hardware. Synthetic devices often simplify a complicated process. In other cases, they clarify by breaking down the steps taken in performance or by showing the component parts of the mechanism. Synthetic devices are usually inexpensive to prepare and therefore can have wide distribution. They act as substitutes for critical items and still permit the opportunity for constant practice by the individual student.

*Graphic Portfolios.* The graphic portfolio is a series of large size charts all devoted to one subject and bound together so as to present a complete visualization of the subject. The graphic portfolio permits the pupil to check his performance with the correct technique displayed on the charts, while he is in the field. This type of training aid is particularly forceful for subjects which are generally taught out of doors. Graphic portfolios can be made from the same materials and reproduced in the same manner as charts.



A sand table model, used in the Army training program, showing an aerial view of a unit in bivouac.

**Bulletin Boards.** This visual aid is an effective means of maintaining interest in the course by keeping up with current news of the subject taught. These bulletin boards are used for posting pictures and news clippings from newspapers and magazines. Bulletin boards can be built to any size from wood and wall board. It is wise to urge students to keep their eyes peeled for items of interest to the subject and have them displayed on the bulletin board. Bulletin boards should be kept up to date, and old material should be taken off as soon as it becomes obsolete.

**Training Films.** The Army uses a variety of training films in its instruction. Films chosen should be first previewed by the instructor before shown to the class. The instructor should judge whether the film fits the subject, whether it is current and whether it will maintain the interest of his group. After the showing, a question and answer period should be conducted in order to test the effectiveness of its instructional value. Feature length films are generally shown in War Department theatres on the post, and shorts can be projected in classrooms and barracks.

**Film Strips.** A film strip is a series of related still pictures representing a single subject and prepared on 35mm. celluloid strips for projection purposes. It can consist of diagrams, drawings, charts, maps, and photographs. Each frame is shown separately but the whole strip makes up one cohesive story. Film strips can be used in conjunction with practical exercises. The students actually perform the instruction covered by the pictures. Film strips allow students to participate during the showing of the film. It is possible for the student to ask questions; doubtful points can be cleared. If necessary some frames can be re-shown to help in summing up the instruction. The film strip projector is easy to setup and easy to operate. Any student in class can be given this job while the instructor is on the platform. Proper seating arrangement is vital in order to achieve a maximum of visibility for all students. The film strip can be the body of the day's lesson, but it must be accompanied by oral discussion before, during and after the showing.

**Glass Slides.** The glass slide makes it practical for the instructor to show a single picture or chart or many pictures and charts. When it is used with a shadow box, the classroom can be kept semi-light so that students can take notes. Glass slides are simple to prepare and easy to use. Sensitized glass plates are employed and a photograph is printed on these plates just as it would be on paper. Available pictures can be reduced and copied on glass slides, either 2 x 2 or 3¼ x 4 inches, or new pictures can be made and printed directly on the sensitized glass slides. A standard attachment on the film strip projector converts it into a glass slide projector.

**Opaque Projector.** With the opaque projector it is possible to project any photograph or any printed material. The image is put right into the projector and reflected through mirrors and lens. The actual color of the subject and all the details are projected on the screen. For effective use, the opaque projector must be used in a thoroughly darkened room. The original subject should fit into an area approximately 6 inches

by 6 inches. The screen image can be enlarged to almost any dimensions.

**Printed Matter.** Pamphlets, brochures, bulletins and technical magazines are used for supplementary reading and lesson preparation. It has been found advisable to provide students with course and lesson outlines, assignment sheets, reading lists, guides and aides for their work. Blank forms relating to the subject taught are distributed to the students for practical exercises. The value of such aids is measured by the effectiveness of their preparation technically as well as creatively. The material must be legible and understood by all.

**Other Training Aids.** Each camp, post or station uses training aids that have been specially devised to suit their particular needs. Besides the standard War Department training aids which are in use by all Army training centers, individual units create their own. Thus individual initiative and creativeness is encouraged and emphasized. This is especially important in units of advanced training, where the instruction is generally conducted in the field and elaborate training aids are unavailable.

### D.V.I. Elects New Officers

The New Officers of the Department of Visual Instruction, who were elected in a mail ballot conducted last spring, are: *President*, Boyd B. Rakestraw, University of California, Berkeley; *First Vice-President*, L. C. Larson, Indiana University, Bloomington; *Second Vice-President*, W. A. Wittich, University of Wisconsin, Madison. A Secretary-Treasurer will be appointed to succeed Miss Lelia Trolinger who has capably fulfilled the office for three years.

President Rakestraw has outlined an aggressive program of ten objectives for 1945-46 which includes:

A conference of all organizations in the field to discuss their respective activities and draw up a united audio-visual field program; assistance and strengthening of local D. V. I. organizations; encouraging the return of Army Personnel to educational positions; conversion of war materials and equipment to educational use; development of THE EDUCATIONAL SCREEN as the publication of the D. V. I.; permanent national headquarters for D. V. I.; cooperation with producers and manufacturers in developing new materials and equipment to serve educational organizations; making D. V. I. more articulate as a consumer group; cooperation with libraries and service organizations with a view to increasing their effectiveness in serving educational needs; increasing the independence of the whole audio visual movement from government support by greater cooperation between its educational and commercial groups.

The membership of the organization voted almost unanimously to increase the membership fees to \$3.00 per year, to assist the officers in the development of this vigorous program.

The National Education Association has appointed Mr. Verne Dameron to head the newly established Audio-Visual Instructional Service of the Association, and the D. V. I. anticipates working with him to mutual advantage.

# Audio-Visual Education in the Post War Period

ALVIN B. ROBERTS, Principal  
Haw Creek Township High School, Gilson, Illinois

*This Audio-Visual Survey of the nation covered Illinois schools in the May and June issues. This issue, with October, will present results from the other forty-seven States.*

UNFORTUNATELY many teachers, administrators, and the major portion of the general public who have read the famous article, "Can Schools Teach the G. I. Way?" feel that the Armed Forces have developed a new method of teaching. They fail to realize that the majority of the men directing the audio-visual program of the Armed Forces were previously directing the audio-visual programs of our state universities, colleges, and public schools. Fortunately, however, the publicity given to the military training program by this article has created much new and healthy interest in the use of audio-visual materials as a part of our educational program. As a result, rapid expansion in visual teaching in our schools is predicted for the post war period. However, while interest is the paramount factor in the development of this program it is by no means the only one. We may ask then, if the factors which have always tended to check wider use of audio-visual materials have been altered by the military training program?

Here are the basic factors that, in the past, have had a tendency to retard the audio-visual program in our schools.

1. **Teacher Training.** The ultimate success of the audio-visual program must be measured in terms of the contribution of these aids to the educational objectives. This in turn depends upon the teacher's knowledge of the function and proper use of these aids.
2. **Attitude of the Administrator.** In all too many cases the principal or superintendent fails to see the audio-visual program in its true relationship to the curriculum.
3. **Distribution of Materials.** These materials must be in the school at the time needed by the teacher. Consequently, materials must be booked well in advance. This requires detailed planning and the nicest cooperation between the instructors and the director of the audio-visual program.
4. **Production.** This involves a long series of problems, but possibly the most important one is closer cooperation between the producer and the ultimate consumer, the class room teacher.
5. **Board of Education Control of Purse Strings.** To sell the Board of Education a projector is one thing; to sell it an adequate audio-visual program is a much more difficult problem.

The success of the audio-visual program in the schools of tomorrow depends upon the degree to which the different groups involved will cooperate. How can the class room teacher, the administrator, the director of the audio-visual program, the distributor, the producer, and Boards of Education all work together to advance and enrich the educational program through the use of audio-visual materials? In an attempt to answer this question the author has made a study of the audio-visual movement on a nation wide basis. If all schools are to use these materials, then it is well to know how those that are carrying on an audio-visual program are doing it, what their problems are, and how they are planning to meet them.

To get an overview of the national situation the author mailed 4,125 questionnaires to schools or school systems. They were mailed according to the following enrollments. In Illinois (excluding Chicago and Cook County), with student enrollments as follows: Group A (over 500), Group B (over 150), and Group C (under 150). In the remaining 47 states 75 questionnaires were mailed, 25 to each group as listed above, omitting schools in cities with the population of over 100,000. In all, 3,515 questionnaires were sent to the 47 states and 600 to the schools of Illinois.

A larger number (eight times that sent any other state) was sent to Illinois for two reasons. *First*, the author made an extensive study of audio-visual education in Illinois five years ago, by 1,980 questionnaires, results of which were given in EDUCATIONAL SCREEN for last May and June. Certain trends were apparent. The present survey serves to check the development of these trends, and determine new trends, if any. *Second*, to have a larger percentage of returns from schools of the three groups in one state to serve as a basis for measuring trends of similar groups in other states. The returns from the state of Illinois, while shown on Charts 1 and 2 are not included in determining the national percentages. The ideas and suggestions advanced in this paper are based not only upon the above sources, but also upon many discussions with educators and with leading producers of audio-visual material throughout the period, and upon twenty years experience in the audio-visual field.

The number of questionnaires returned was very satisfactory when one considers the extra burden placed upon school people by war. Of the 600 sent to the schools of Illinois 195 (about one-third) were returned, of which 165 were tabulated. This is a 27½% return.



CHART I				CHART II																													
No. of Schools or School Systems in 47 States Reporting Visual Programs				No. of Projectors owned by Groups A, B, C, of 616 Schools reporting from 47 States																													
A	B	C	Total	35mm. Sound			35mm. Silent			16mm. Sound			16mm. Silent			3 x 4 Slide			2 x 2 Slide			35mm. Strip			Opaque Proj.			Group Totals			State Totals		
(over 500)	(over 150)	(under 150)		A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C			
6	4		10							3	4		1					2			2	1					10	5		15			
4	5	4	13							9	3	4	5	1		7	1		4	1	1	3	1		3	1	31	8	5	44			
3	3		6							2	2		1													4	5		9				
7	5		12	2	1					50	2		18	2		43	3		41	1		43	2		9	2	206	13		219			
13	10	2	25			1				8	4		11	6	1	8	1		6			6	6		5		44	17		63			
9	3		12	3			2			29	3		15	1		24			13			18	1		6		110	5		115			
5	3		8				1			7	1		3	1		9			1			5	1		9		35	3		38			
2	3	1	6				1			2	3	1	1			5			1			1			1		10	4	1	15			
1	2	1	4							1	1											1			1		1	3		4			
7	5	2	14							9	5	2	2					1			7	2			1		19	8	2	29			
12	9	1	22							29	6		8	1		37	10	1	15	1		14	1		8	1	111	20	2	133			
3	11	2	16				1			3	5	1	1	2		2	1	1			2	2				8	11	2	21				
6	7	3	16							8	4	3	2	4		5	7		1			5	3	1	2		23	18	4	45			
6	3		9							5	3		1			2						1			1		9	4		13			
4	2		6							4	2					3						3			1		14	2		16			
7	4	2	13	1						6	7	2	2	1	1	3		2		1	1	3	2	2	1	1	1	2	16	12	9	37	
5	4		9	1						3	2		1	1		1	1				2	1			2	2	10	7		17			
5	4		9							8	4		12	1		11	1		2			4	1		9	1	46	7	1	54			
21	4		25	1						18	3		6			18	1		3			11			5		64	5		69			
6	11		17		2	1				7	7		1	6		13	5		3	4		11	3		5	2	40	27		67			
2	2	1	5							1			1			4		1								6	1	1	8				
4	6	1	11							4	4	1	5	1	1	3						3	2			13	10	2	25				
7	12		19							9	9		11	1		9	5				4	4			5	1	38	25		63			
11	6	4	21	1						8	4	1	6	4	2	10	2	2	9	1		13	3		3	3	50	17	6	73			
3	6	1	10							3	4	2	2	1		1	1	1	1	1		2	2			8	10	3	21				
9	6		15				2			10	6		19	2		3	1		3			5	1		2	1	44	11		55			
7	3	2	12				3			12	1	2	8	2		7	1		4			4	2		6		44	6	2	52			
8	6		14				1			7	2		5	1		1	2		1	1		5	1		2		21	8		29			
13	13		26	2	1		1			36	10		14	2		40	8		6	1		17	2		7	2	123	26		149			
9	2		11							9	1		1			4			1			4	1		1		20	2		22			
4	9		13				5			3	7		3			3	2					6	5		1		13	20		33			
9	5		14	3			2			18	5		5	1		12	1		4			5			4		53	7		60			
4	4		8				1			8	4					3	2				2	2				2	2	14	10		24		
8	5	2	15	2			1			16	5	1	4		1	9	1		3	2	1	23	5		3	1	59	16	3	78			
11	8	1	20				1			16	5		15	3		9	2	1	8	2		11	3		4	1	70	16	2	88			
8	2	2	12	1			1			16	1	2	5	1		7		1	2			5			2	1	39	2	4	45			
8	2		10							10	2					1			1			1					14	2		16			
13	6		19	1		1				10	5		6	1		17	2		2	1		7	1		5		49	11		60			
4	2		6	2						4						2	1		2	1		2	1		1		11	2		13			
5	5		10	2						3	3		2			2	2		2			2	2				13	5		18			
4	4	1	9							10	1	1	4	4		1	1		12			2	2		12		41	8	1	50			
6	4	1	11				1			3	4		4	2	1	1	1		1	1		1	1				11	9	1	21			
10	4		14							39	4		21			11			7			4			15	1	97	6		103			
13	8		21							22	9		3			8	2		7	1		16	5		6	1	62	18		80			
1	2	1	4							2	3	1	1			1			1			1					2	6	2	10			
10	10		20				2	2		13	9		3	3		5	3		4	1		6	6		2	3	35	27		62			
8	5	1	14				1			11	4		9	2	1	1	2	1	16	2		3	1				41	11	2	54			
331	249	36	616	TOTALS	20	9	2	30	10	513	183	25	242	64	8	363	76	11	192	29	4	294	79	4	147	24	6	1801	474	60	2335		
47	80	38	165	ILL.	4	2		4	2	66	54	21	41	17	11	45	27	6	25	17	4	52	41	10	29	13	7	266	173	59	498		

The total returns from the other states was 955 (about one-fourth). But 341 reported no audio-visual program or returned the questionnaire without any comments, leaving a total of 614 or 17½% suitable for tabulation. The greatest number of blank returns were from the smaller schools. Throughout this paper the percentages are based upon the total number of replies to each question or item, and not on the total return.

Chart 1 shows the number of returns per State and per School group. The returns are distributed as follows: Group A- 55%; Group B- 41%; and Group C- 5%. In Illinois the returns were: Group A- 28%; Group B- 48% and Group C- 24%. New York and Michigan hold first place in the greatest number of returns and with Colorado and Indiana, gave better than a 30% return. Wisconsin, Washington, Pennsylvania, South Dakota and Montana gave over a 25% return, while the six states of Florida, Georgia, Louisiana, Mississippi, Tennessee, and West Virginia gave less than a 10% return.

Regardless of the number of returns per state, the various items are checked in approximately the same ratio. The 616 schools reporting owned a total of 2,335 projectors (Chart II) of all types, or an average of 3.79 projectors per school reporting. According to groups, the number of projectors is (A) 5.44, (B) 1.9, and (C), 1.66 per school.

On the basis of projectors owned, the large schools probably do not have a program any more adequate than small schools, when one considers the number of students that must be served by one projector. The schools in group B rank lowest in pupils-per-projector ratio.

The projectors were tabulated according to make, but for obvious reasons these tabulations are not included in this report. Frequently, one is asked, what is the best make to buy? This question is difficult to answer. Of four makes of 16 mm. sound projectors, only two schools reported contemplating the purchase of a projector other than the make owned. This certainly indicates good service, regardless of make.

**CHART III**  
Cameras and Screens

Questions	Group A		Group B		Group C		Total	
	Yes	No	Yes	No	Yes	No	Yes	No
Does your school own a movie camera?... 60	254	15	215	6	30	81	499	
Have you made any films which you have used? .....	102	203	30	192	2	29	134	424
Does your school have access to cameras for 2x2 slides? ....	100	204	40	196	4	30	144	430
Do you believe school made movies will have a part in audio-visual program of the future? .....	270	38	200	23	30	4	500	65
Do you believe 2x2 slides will have a part in program of the future?.....	235	29	293	21	33	3	561	53
<b>Screens Owned</b>								<b>Total</b>
Glasshead .....	607		233		40			880
White .....	400		128		21			549
Others .....	41		4					45
<b>TOTAL</b> .....	<b>1048</b>		<b>365</b>		<b>61</b>		<b>1474</b>	

**CHART IV**

Equipment That Schools Expect to Buy

Projector Types	Group A	Group B	Group C	Total
	35mm. Sound .....	14	11	
35mm. Silent .....	3	4		7
16mm. Sound .....	190	87	13	290
16mm. Silent .....	19	5		24
Standard 3¼ x 4 Slide .....	18	5	2	25
2 In. x 2 In. Slide .....	24	14	5	43
35mm. Strip Film .....	37	13	5	55
Tripurpose Projector .....	49	20	5	74
Opaque Projector .....	42	18	2	62
Motion Picture Camera .....	52	21	2	75
2 x 2 Slide Camer .....	23	6	1	30
<b>TOTAL</b> .....	<b>471</b>	<b>204</b>	<b>35</b>	<b>710</b>

**CHART V**

Material Owned or Rented and Expenditures for the Audio-Visual Program

Items	Group A			Group B			Group C			Total		
	Owned	Rented		Owned	Rented		Owned	Rented		Owned	Rented	
No. 1—Over 150												
No. 2—Over 75	1	2	3	1	2	3	1	2	3	1	2	3
No. 3—Under 75												
Reels of 35mm. Sound.....			2	4					1			1
Reels of 35mm. Silent.....		1			1	1	6			1	2	6
Reels of 16mm. Sound.....	4	7	41	31	53	81	2	27	9	19	70	7
Reels of 16mm. Silent.....	6	6	34	5	8	42	1	3	1	3	26	6
Standard Lantern Slides (3¼ In. x 4 In.)....	3	3	36	8	9	41	15	3	5	4	3	2
2 In. x 2 In. Lantern Slide.....	23	7	9	8	2	3	3	1	1	1	2	1
Rolls of Strip Film.....	21	28	71	2	8	19	1	7	43	17	5	2
Flat Pictures for Opaque Machine.....	18	1	4	1			2	1				20
<b>Annual Expenditure</b>		1		2		1	2		1		2	
Purchase of films and slides.....		43		47		10	24		5		53	
Rental of films and slides.....		154		77		72	76		8		19	
Purchase of records and transcriptions.....		9		51		2	33		5		11	
Rental of records and transcriptions.....		7		16		8	8		1		7	
Expenditure not sub-divided.....		19		5		9	5		2		28	
No. 1—Over \$75												
No. 2—Under \$75												

From the number of schools that have produced their own motion picture films, or 2x2 slides (Chart III), and from the number that expect to buy motion pictures of 2x2 cameras (Chart IV), it would seem that the schools will produce more of their own materials in the post war period. What help, if any, can be given the schools in this respect? Can skilled photographers now in the service be utilized, especially for the production of motion picture films?

As may be expected the 16mm. sound projector ranks first (Chart IV) of those the schools expect to buy when available. Among the other projectors, the tri-purpose, the opaque, the 35mm. film strip, and the 2x2 projectors follow in that order. There is an interesting comparison to be made here. Projectors owned (Chart II) by Group A schools are three times those of Group B schools and twenty-five times those of Group C schools. But plans for purchase (Chart IV) shows a very different ratio: the A schools are only two and a half times the B schools, and only thirteen times the C schools. Relative interest among smaller schools is growing significantly.

One of the basic problems in developing the audio-visual program is to have the material on hand when needed. To date most of the schools are depending upon the rental libraries for most of these materials. On Chart V only 4 schools in Group A own over 150 films, only 7 own from 75 to 150, and 41 less than 75. Consequently, the large percentage of the 331 schools reporting in group A are depending upon the rental libraries for the 16mm. film. A much smaller number of the schools in group B own sufficient films for an adequate program and none in group C. Therefore, the problem of distribution of 16mm. films is still, and is destined to remain for some time, one of major importance. A much greater number of schools own slides and strip film than motion picture films. However, there is still a demand for these materials on a rental basis (as will appear on Chart XII).

It is almost impossible to draw any conclusions concerning the annual expenditure of schools (Chart V)

**CHART VI**  
Length of Film

MINUTES		Group				Group				Group				Total			
		A		B		C		C		C		C		C			
No. 1—45 and up		1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Average length of the film used on the elementary level? . . . .	No. of Schools			65	156		9	52	77			8	10		9	125	243
On the secondary level? . . . . .	No. of Schools			114	90	11	29	62	34	2	7	14	11	37	183	138	
What length do you prefer? . .	Elementary			103	159	3	3	58	57	1	10	8	3	4	171	224	
	Secondary	10	108	76	6	29	68	26			11	1	6	39	187	103	
Has your school used any of the OWI films? . . . . .	Yes		141				93				14				248		
	No		145				123				20				288		

on their audio-visual program. A few schools appropriate only enough to pay the transportation on a few "free" films, while one school reported its annual expenditures as \$3,782.50. Most of the schools reported their total expenditures as ranging from \$225.00 to \$450.00. This was spent for purchase, or rental of films and slides, or records and transcriptions, the major portion going for slides and films. The only significant statement that can be made concerning the annual expenditure for audio-visual materials is that school boards are appropriating somewhat more money for this purpose than previously. While the amount, in most schools, is far from adequate it indicates that the value of these materials as educational media is being recognized.

On the elementary level (Chart VI) the 400 foot film has preference. A considerable number prefer the longer film (15 to 30 minutes) for secondary work. Many qualified their answer by stating that the length

should be determined by the type of material presented. Chart VI also shows that the OWI films have not been used as extensively as one may have assumed on the basis of publicity given them.

Much remains to be done in the field of administration. Less than 17% (Chart VII) of the schools reporting have a director of visual instruction. In the schools not having a director this work is carried on by the superintendent, principal, or the teacher or by a combination of the three. In most cases the principal or superintendent is too busy to give the necessary time required to develop a well balanced audio-visual program. This is also true of the class room teacher who is assigned to this position, and in all too many cases the audio-visual director is not given sufficient time for the work required. Many schools are encouraging students to help with the program by providing regular training periods for them. This training will be of considerable value to those entering the teaching profession.

What then are the greatest needs in the field of administration as reflected by this survey? Over 92% indicate they should like help in correlating the films with the curriculum. This percentage is about the same regardless of the enrollment of the school. The fact that such a large number of the schools are even willing to pay for this service is indicative of the demand. Approximately 63% feel that a chart that will simplify the work of the teacher and the director in setting up the audio-visual program, will enhance this movement.

**CHART VII**  
Administration

Questions		Group	Group	Group	Total
		A	B	C	
Do you have a Director of Visual Instruction?	Yes	78	30		108
	No	255	213	38	506
If no director, who is responsible?	Supt.	82	81	15	178
	Prin.	130	105	17	252
	Teach.	83	39	6	128
Do students held in handling material?	Yes	245	153	26	424
	No	51	58	11	120
Do students operate projectors?	Yes	228	145	26	399
	No	76	70	11	157
Do students check and oil projectors?	Yes	137	96	13	246
	No	173	116	23	312
Do you have a program of training for students?	Yes	150	84	9	243
	No	99	82	24	205
Do teachers know how to operate projectors?	Yes	234	154	22	410
	No	58	53	13	124
Would simplified uniform forms be helpful in the administration of your program?	Yes	218	151	22	391
	No	45	37	10	92
If your curriculum were studied and films suggested for use with various units do you feel this would be a valuable service in the administration of your audio-visual program?	Yes	258	202	30	490
	No	30	8	4	42
Interested in such a service if provided at a small cost?	Yes	240	185	27	452
	No	36	18	7	61
Interested in such a service if provided at no expense?	Yes	252	200	30	482
	No	21	6	3	30

**1,400 16 mm. Sound Projectors in N. Y.**

A directory of owners of 16mm. sound projectors in New York State has just been completed by the Film Division of the State War Council. It was compiled as the result of a state-wide survey.

Some 1,400 sound projectors are listed in the directory, exclusive of equipment in use on military installations within the State. Listings are broken down, according to counties, with the names and address of owners in cities and communities.

# The Curriculum Clinic

## Communicate What to Whom and Why?

PAUL C. REED, Editor  
Director, Visual and Radio Education  
Rochester Public Schools, New York

WITH the postwar world a present actuality, rather than a remote future contingency, the paper plans of producers of audio-visual materials and equipment manufacturers are fast becoming reality. Teachers, directors of visual departments, school principals, and superintendents, sooner than they had expected, are going to be able to develop their postwar audio-visual programs. Educators are going to have greater opportunities than ever before in the history of the world to do a better, more effective, and more efficient job of communicating knowledge, ideas, and skills to those who learn.

During the past few years visual education has advanced further and faster than in the previous twenty; and this very fact may bring about mistakes, misunderstandings, and misuse of these tools as educators adapt them to their instructional programs. Many questions are raised in this process of adaptation, and much depends upon the answers that are found. Which kind of projected materials shall we use in our schools? Shall we buy filmstrip projectors? Shall we buy motion picture projectors? Should we purchase equipment to make disc recordings, or should we purchase a magnetic wire sound recorder? And once we get any or all of these things what shall we do with them? How should they be used in our classrooms? These are not new questions that are being asked; they're the same old questions. But the difference is that more educators are now interested than ever before; more are asking questions, and the answers may seem to be more complex.

This is a time for clear thinking if school funds are not to be wasted, if we are really going to advance and improve our classroom instruction, and if we are going to use these newer tools in a way that will realize their tremendous potentialities. It might help to bring about clearer thinking if two words were brought into clearer and sharper focus in relation to audio-visual thinking. Those two words are "communication and curriculum." These two words demand greater consideration by all who are concerned with audio-visual instruction; by the producers, by distributors, by school administrators, and by teachers in the classrooms.

Too many people stop their thinking about audio-visual instruction at the equipment level. They think of the equipment as an end in itself. They concentrate on the careful selection of equipment. They maintain it in the best of condition. They make sure that teachers and even pupils know how to operate it and to keep it oiled. They know all about the latest equipment developments. They know which machines are best and why. They're the "visual gadgeteers," and there are too many of them.

Then there are the "quantitative visualists." They are not particularly concerned about the equipment. They're concerned about the pictures on the screen; in fact the more pictures shown, the better the program. They believe in visual instruction and lots of it. They show pictures all the time, and they just show them and show them and show them. They'll tell you how many reels they've used in their room or in their school. They'll tell you how many records they've used and how many radio programs they've listened to. They can give you the quantitative statistics, for that's what they're interested in.

Neither the "gadgeteers" nor the "quantitative visualists" have considered the word "communication." They think of the equipment and the picture or sound program as ends alone. They do not think of the equipment and materials as *means* to ends, as the tools and the means of communication. "Communication" is a key word. Once we think of audio-visual materials as a means of communication, it provokes a most important question—"Communicate what to whom and why?" That question must be sincerely asked and completely answered before a good visual program can be developed in a school, or before there can be good instructional use of audio-visual materials. The actual completed communication of educationally significant experiences by audio-visual means is the test for effective audio-visual instruction. The concept of audio-visual materials as a means of communication must be basic to our audio-visual thinking and planning.

The question, "Communicate what to whom and why?" is equally important for producers of audio-visual materials for classroom use. Too many classroom pictures have been made just because the footage was already available or easily photographed; or just because the subject would make a good movie. The great success of the Army and Navy training film program was largely due, I believe, to the fact that they knew definitely and conclusively who were to be trained by the pictures, what the trainees must know in order to do their jobs, and why it was necessary for them to know and be able to do these things.

The answer to what should be learned in school classrooms and why, is the curriculum, and the curriculum must be the starting place and the focal point for any audio-visual program if it is to be effective. This concept must also become an integral part of our audio-visual thinking. Decisions as to which pictures should be seen and heard, and which sound experiences should be listened to, should not be made in terms of the audio-visual materials alone. The film isn't the starting point for visual think-

(Concluded on page 289)

# The Film and International Understanding

## The Film Producer-Lecturer and International Understanding

HARRY DUGAN

WITH isolationism a thing of the past, and world fraternity a promise of the future, it is essential that we become better acquainted with the people of other lands, understand their problems and their bearing on our own welfare. Writers, statesmen, educators, and many others, will lend their efforts to this purpose.

Personally, as a "pictorial journalist", I feel proud to be playing a part, through the production of films on international subjects, in the promoting of understanding and friendship among peoples. For it is not the treaties, conventions and covenants negotiated by governments that will ensure world peace and cooperation, but the support given those governments by a well informed public.

The American lecture platform is once again assuming its historic importance, an importance which has been recognized by our State Department, which considers it a most valuable agency for the dissemination of international information and the maintenance of morale in wartime. By invitation, lecturers recently met with high officials of the State Department in an all-day conference on international affairs. Some of the most outstanding lecturers in attendance were those who use films to "show what they mean".

The film, as used in the illustrated lecture on international subjects, is fast becoming one of the most potent forces on the lecture platform today. That deep-rooted, peculiarly American institution, often referred to as the "forum" or "town meeting", has been one of the most important moulders of American public opinion in our history. The advent of the radio for a time seemed to have taken over its functions, but actually there are more people going to lectures today than ever before. And with their sons and daughters writing home from all over the world, with many international conferences taking place, the American citizen not only wants to hear what it's all about, but he also wants to have a chance to see—and ask questions.

The factual film, personally narrated by the producer, is made-to-order for this situation. My own personal interest in international affairs, especially in the field of understanding and friendship, has been implemented during the last few years by the production of colored motion pictures along these lines.

Incidentally, photographing such films has a contribution of its own to make to international friendship; for the inhabitants of any country are flattered and impressed by the fact that the people of another country wish to see them through the medium of the motion picture camera.

In making lecture films I have endeavored to combine the best features of the travelogue and the factual

DR. JOHN E. DUGAN, Editor  
Hadden Heights, New Jersey

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EDITOR'S NOTE: Harry Dugan is a photographer-producer-lecturer who makes his own films for use in his own lectures in the field of international understanding. Some of his films also have been used by Burton Holmes. What he has to say in this article is interesting because it deals with a rather unique and intimate phase of the use of the film for international understanding. (Incidentally, the writer is in no way related to the editor of this department. His material stands on its own.)

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or documentary film and evolve a vehicle which at the same time is interesting, entertaining, informative and educational. In presenting a pictorial record of a country, it is just as important to show the people at play as well as at work, to stress the beauty of their architecture and include scenes of human interest. This uses the best features of the travelogue and dispenses with the bizarre and unusual, which more often than not gave audiences a distorted and wrong impression. In general, the pictorial record is devoted to the activities of the people, their country, their history and works, and the officials who govern them.

To illustrate, in *Down Mexico Way* I showed the industrial side of Mexican life by including many sequences of Monterey, the most industrial town in all Mexico. For the native crafts, scenes of pottery and lacquer-ware making were included. For an understanding of the geographical nature of the country, the seaports, rivers, mountains, and the new volcano of Paricutin, were pictured. For some historical background, I photographed the Independence Day celebration in Mexico City, as well as the President himself during an impressive ceremony recalling the events which gave Mexico her independence in 1810. For interest and entertainment I included most of the tourist centers such as Mexico City, Uruapan, Cuernavaca, Taxco, and Acapulco.

Being able to speak of these things at first hand is important; for the film is shown as a silent film and the lecturer furnishes the sound, narrating, pointing out essential facts, and stressing the significance of different events. As a fitting climax, the audience can, with propriety, talk back or take issue with the speaker after the film program is finished. Then too, there is the opportunity for each member of the audience to ask questions about any part of the film which aroused his particular interest.

In no other medium of public information—radio, newspaper or magazine—does the audience have quite the same opportunity to get close to a country, to combine seeing it in colorful motion pictures with an opportunity to hear about it and discuss it in such an intimate and personal way.

Since the lecturer can vary his script to meet the needs of his audience, this type of film program can be used with many types of audiences. It can be adapted



to meet changing conditions or strong current interests. For example, the presentation and audience reaction with *Down Mexico Way* for adults differed from what occurred with school and audiences, where it aroused discussion about and drove home many of the cultural, social, economic and political facts learned about that country in the classroom.

Speaking of schools, it is interesting to note that the World Education Service Council is urging the establishment of a weekly "World Friendship Hour" in the schools of the world, as a practical step toward the maintenance of world peace in the future. If such a plan becomes a reality, there is little doubt that the motion picture will have an important role in its functioning.

## Educational Film Telecasts

Facilities of the two major media of audio-visual education, television and educational films, are combined in a series of four experimental telecasts being conducted under the joint auspices of CBS Television and Encyclopaedia Britannica Films to probe the potentialities of nationwide dissemination of education and culture through the combination of the two devices.

First program in the experimental series was telecast over Station WCBW, New York, on August 7, with a group of several of the nation's most prominent educators and leading figures in government, agriculture and industry in attendance at the studios. The remaining three programs will be presented before October 1. The experiment has been undertaken with a view to programming a regular television-film educational series this Fall and Winter over WCBW if the combination of the two media under conditions of high-quality, professional programming is as successful as anticipated, Worthington Miner, manager of CBS Television, announced.

Dr. V. C. Arnsperger, vice president and director of research, and Dr. Miller McClintock, consultant in education to the Britannica film company, and their staffs are collaborating with CBS Television officers and producers in the preparation of the series.

Program number one combined a Britannica film



(Left to right) Worthington Miner, E. H. Powell and Miller McClintock examine a televisor in the WCBW Studios

The planned use of films in the field of international understanding is new; but it is built upon an older audience interest in seeing and hearing about other countries. Although not produced for such a specific purpose, the Burton Holmes' Travelogues have given us, for many years, a wider knowledge and better appreciation of the countries and people of this world. More than that, they have given many the necessary impetus and inspiration to study and travel, which of course is the best way to "know thy neighbor". Today's film lecturer is proud to build upon that tradition—Newman, Holmes, Bryan, Fitzpatrick, Wells, Hubbard, Craig, and more—knowing that his work is not merely entertainment, but that he is making a real contribution to human progress.

on agricultural techniques through the centuries with a script for live performers prepared by Rudolph Bretz of the WCBW staff and Edward Stashoff of the New York City Board of Education radio program staff and writer-producer at WNYE, the city's educational FM station.

In a five-minute introductory program, Dr. Arnsperger conducted a roundtable discussion on the significance of the new series as a precursor of what eventually, with further development of television techniques and the widespread distribution receivers, may be a most important contribution to education in the home.

"While the use of educational films by television cannot compete with their scientific use as classroom aids because they can neither be employed on a curriculum basis nor be used in the necessarily intensive and repetitive way in which they are employed by schools, both the Britannica and CBS officers believe that they should have wide acceptance and value as a general educational stimulant," Dr. McClintock said.

With the premiere of the series will also be a new approach to the use of film in television. In the programs, Britannica's films will be interwoven throughout the live dramatic sequences so that the films will flow out of the dramas as visualizations of the dialogue. The aim of this experiment is to create a unified impression and lead to the largely factual material of the films a dramatic and emotional quality that will relate them to modern problems and give them the impact of urgency and immediacy.

## The Curriculum Clinic

(Concluded from page 287)

ing; the curriculum is. There may be justifiable instances, in school situations where current curriculum is out-moded and does not meet learner needs, when modern audio-visual materials can be used to bring about a rethinking of what should be learned by whom and why. But this is not a healthy condition; at best it is expediency. Curriculum thinking should precede audio-visual thinking, and the selection and use of audio-visual materials—the means for communicating essential learning experiences effectively and efficiently—should be curriculum centered.

# The ABC's of Visual Equipment

## How to Use Your Sound Projector as a Public Address System

Edited by  
JOSEPH E. DICKMAN  
and PHILIP MANNINO

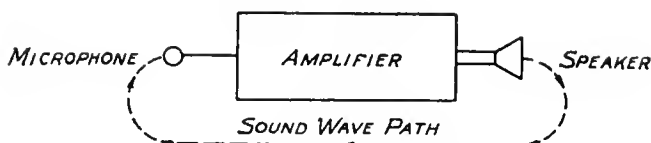
**W**HENEVER it is necessary to serve large groups, your sound projector can be used as a public address system—for assembly programs, to add amplification to the radio, or maybe for a “Vic” dance.

Your sound projector differs from a public address system in only one aspect: for input the photo-electric cell acts as a microphone. But your projector is designed so that a microphone or phonograph pick-up can be used. A microphone jack is provided on the projector amplifier. This jack automatically cuts out the photoelectric circuit and cuts in another circuit when the microphone or phonograph pick-up is plugged in. A standard one-prong plug fits into the jack. A separate volume control is usually provided for the microphone circuit, but the same tone control works for both circuits.

There are certain limitations that must be considered when you use your sound projector as a public address system. Within limits, however, the substitutes will serve the average school quite adequately.

A public address system is a permanent installation and most of the problems are solved on installation. In using your sound projector, you will encounter difficulties such as low volume, distortion, or feedback (commonly known as howl, squeal, or whistle). Since feedback is the one problem that is the hardest to control and is the cause of the other problems, let us see what causes it. Feedback is a vicious circle set up by the sound waves emitted from the loud speaker and picked up by the microphone, re-amplified by the amplifier, and sent out again by the loud speaker. This continues in a circle (as illustrated below) until a high-pitched squeal or howl is heard. This squeal is very annoying and spoils the effectiveness of the Public Address System.

Sketch A. Amplifier



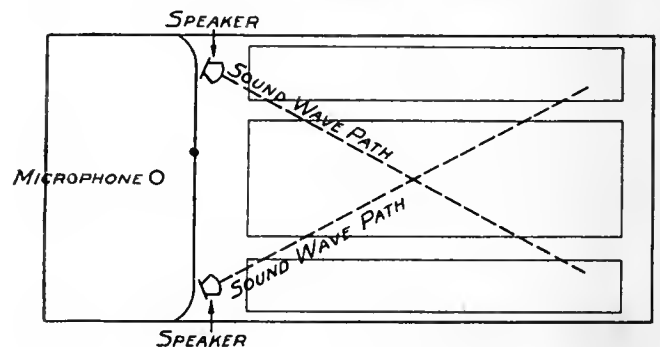
Now let us see how we can overcome this problem. First, the amplifier must be large enough to take care of the room that it is to be used in. The average 16mm. sound projector has an output of 10 watts. Ten watts will cover an area of about 7,000 square feet or an audience of about 1,000 people. The larger type projectors usually have up to a 25 watt out-put and can cover an area up to 15,000 square feet or an audience of about 2,200.

**S**CHOOLS whose equipment finances are limited will favor the multipurpose possibilities of the portable 16mm. sound projector. The simple addition of a microphone converts it into a public address system. However, it must be pointed out that whenever adaptations are made to equipment additional problems arise. The accompanying article calls attention to these problems and proposes solutions.  
J. E. D.

If your set-up is to take care of large audiences at all times, it will be best to equip your projector with two loud speakers. Twelve-inch loud speakers will be the most suitable. Although two loud speakers will not increase the volume, they will tend to distribute the sound more evenly. These loud speakers must be matched to your amplifier or a serious loss of volume will result.

Placement of the loud speakers is important because the proper location will aid greatly in reducing feedback and making the program sound natural. Place the loud speakers in the upper front corners on the wall, pointed so that the sound will cross about half way to the rear of the room. The following sketch will give an idea of the placement:

Sketch B. Loud Speaker Placements



While many types of microphone will work for most satisfactory service, you should have the one especially designed for your projector.

Microphone location is very important and the best results can be obtained only when it is in the proper place. The best location is in another room away from the loud speakers, but since this isn't always possible, it must be placed in the next best location. Do not place it in the sound path of the loud speaker.

The microphone cord should not be longer than 25 feet. It should be handled carefully so as not to break the shield around the wire. If this shield is broken, trouble will result in the microphone line and it may cut off if the user happens to move the microphone.

The tone control, used correctly, will add to the naturalness of the program and can often be used to control feedback caused by certain frequencies.

Sometimes schools want to use the microphone to cover the entire stage. This can be done only by using several microphones. When using more than one microphone it is necessary to use an electronic mixer for each additional microphone. These mixers can be had on special order from the projector manufacturer.

When using the phonograph pick-up attachment the problem of feedback is eliminated. Distortion of sound is caused by overloading the amplifier and care must be taken to keep the volume down to where it can be heard without distortion. Overloading the amplifier causes tubes to burn out and it harms other vital parts of the amplifier.

Remember that correct loud speaker and microphone placement will go a long way toward solving the problems of low volume and feedback, enabling you to get the most out of your sound projector as a public address system.

P. M.

### Second Annual Iowa-Nebraska Institute on Audio-Visual Aids, October 4-6

A three-day audio-visual program will be held this year at the University of Omaha, following the same successful pattern as last year's institute with emphasis on the demonstration method. The conference will be held October 4, 5 and 6 and will be broken down into five separate and distinct divisions. Each half day will be opened with a general session for all persons in attendance, with topics of general interest. After a short intermission the group will then break up into five divisions to observe the demonstrations being given for the specific groups.

The divisions are as follows: elementary grade school level, secondary, college, religious education, and adult education. During the three-day period each of the five divisions will have at least one demonstration, under classroom conditions, of (1) sound film, (2) silent film, (3) radio, (4) maps, globes, charts, (5) slides, strip film, etc.

Included in the general sessions will be the demonstration of a faculty evaluation preview by Walter Wittich and Mr. Cumming; an address by Dr. Stephen Corey of the University of Chicago on "The Psychology of Perceptual Learning," followed by a panel discussing the psychological basis for audio-visual education. The panel will be led by Dr. William H. Thompson, head of the Psychology Department at the University of Omaha. Other members will be Dr. V. C. Arnspiger, Dr. Corey, Dr. Warren Baller of the University of Nebraska, and Dr. Bruce Mahan of the University of Iowa.

An evening dinner program will be devoted entirely to the positive consideration of the documentary film.

Participating at this session will be Miss Margaret Carter, National Film Board of Canada; John Hamilton, British Information Service; Floyd Brooker, U. S. Office of Education; and Oscar Sams, Office of Inter-American Affairs.

### Audio-Visual Aids Workshop in Akron

The Audio-Visual Aids Workshop, held May 11 and 12 for Akron, Ohio, teachers, was planned by the Visual Aids committee which worked last year with the Curriculum Study Group. The purpose of the meeting was to bring the best thinking to bear on the pertinent and important problem of audio-visual aids. Representatives from all schools were invited in order that they might report back to their schools the significant outcomes of the conference.

Superintendent Otis C. Hatton addressed the group on "Visual Education, from the Standpoint of the Superintendent." He recommended that a small committee be appointed to advise the head of the audio-visual aids department as to the type of films and audio aids needed to service the schools.

Dr. Edgar Dale, of Ohio State University, spoke on the topic, "What Can We Expect from a Visual Education Program?" stressing the use of audio-visual aids in enriching the experiences of pupils. Through the use of audio-visual aids we can get help in doing some things that we are not attempting or are not doing well, such as: 1) Family-life education; 2) Creative work in the arts; 3) Civic participation; 4) Improved use of leisure time. Dr. Dale mentioned the necessity of binding together horizontally various related fields. He felt this could be done most effectively through motion pictures.

Mr. Sumner W. Vanica, an instructor at Garfield High School, presented "Practical Problems in the Use of Visual Aids." He suggested that in contemplating the construction of new buildings, projection rooms should be considered. Mr. Vanica believed it desirable that each school have a well equipped projection room to accommodate approximately two classes and gave some suggestions about illumination and projection, audition factors, and selection and operation of a projector.

In the afternoon, Mrs. Josephine French spoke to the group on "Using Radio and Recordings in the High School." She introduced teachers from local schools to demonstrate the use of the radio and recordings in various areas of the school program—in speech, history and English classes.

Dr. Dale appeared again as the last speaker on the afternoon program. Subject of this talk was "Using Other Visual Aids." He mentioned that many opportunities for valuable experience in urban communities are being lost. The schools must compensate for this loss by using all available means in building rich concepts—demonstration, dramatization, field trips, films, photographs, blackboards, maps, etc.

Saturday morning three different films were presented by Mr. E. L. Moyer of Encyclopaedia Britannica Films, Orval Sellers of the Akron Department of Visual Aids, and Dr. Dale, each demonstrating the technique he considered desirable in using films as a teaching device.

Those interested in seeing a copy of the complete Workshop Report should contact Mr. A. J. Dillehay, Executive Director of Curriculum and Instruction, Board of Education, Akron.

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Anton Walbrook, Akim Tamiroff

Jules Verne's dramatic and stirring tale of Russia in 1870, comes vividly to life in this RKO feature production Anton Walbrook portrays the gallant young captain of the Czar's guard, entrusted with the dangerous mission of carrying an important dispatch on army maneuvers through territory held by treacherous Tartar forces.



#### SWISS FAMILY ROBINSON

Thomas Mitchell, Freddie Bartholomew

This film captures all the charm, engaging humor and excitement of the world-loved story about a rebellious family taken by idealistic father from decadent London life to colonies—the shipwreck, escape to an uncharted isle on a raft of barrels, the house in the tree-tops, the hidden treasure, and all the other exciting adventures.

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#### JIMMY'S REWARD

An appealing short subject, produced in Kodachrome. The story about a boy and his dog, illustrates the value of honesty, as exemplified by the little hero. Captivating scenes of tricks performed by dogs entered in a children's dog show.

#### PUPPETOON SERIES

Irresistible animal puppets created by George Pal, who recently was awarded special recognition of the unique entertainment value of these short subjects, are now available in 16mm. Titles are: "Sleeping Beauty", "Cavalcade of Music", and "The Big Broadcast".

#### OUTSTANDING NEW MUSICAL SUBJECTS

##### PAGLIACCI

The first complete Grand Opera in Sound Film, performed by the San Carlo Grand Opera Company of 150 voices and Symphony orchestra of 75 players. Principal roles sung by Alba Novella, Fernando Bertini, Mario Valle, Francesco Curci and Guiseppa Interrante.

##### SYMPHONIC FEATURETTES

The National Philharmonic Orchestra, directed by Composer-Conductor Frederick Feher, presents: First Movement of Beethoven's Violin Concerto in B Major; Second Movement of Schubert's Unfinished Symphony; and "Slavinka" a Tone Poem composed by Dr. Feher.



# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor

### EVALUATION

- **Projected Pictures for Instructional Purposes**—Gilbert G. Weaver, *Guidance, Practical Arts & Vocational Education*, Vol. 1: p. 48, April, 1945.

In spite of the great possibilities of educational films, the author has noted some shortcomings which should be corrected in future production. 1) The average film usually covers too much territory. 2) It moves too rapidly for satisfactory comprehension. 3) There is too little explanation of technical terms. 4) Motivation is too often lacking. 5) There is not sufficient slow motion or close-ups for complete clarity, etc.

It is recommended that producers seek the cooperation of teachers that films be broken down into short units, and many other practical hints.

Teachers must put films to proper use if their full potentiality is to be realized. Step 1. Explain the purpose of the film and its relationship to previous lessons. Step 2. Review what is already known and raise challenging questions. Step 3. Direct attention to specific things to be seen in the film. Step 4. Show the picture as many times as necessary. Step 5. Pose good, thought provoking questions to be discussed after the showing. Step 6. Assign the learners jobs to be done or further reading.

- **Looking Backward in Visual Education, A. D. 2000-1945**—Clifford Ettinger—*Journal of Business Education* 20:27, June, 1945. Reprinted from BUSINESS SCREEN. A provocative article, worth reading in the original.

### ADMINISTRATION

- **Organization of a Visual Aid and Dept. for Schoolwide Use**—Saul I. Siegel—*High Points*, 27: 42, June, 1945.

The author recommends an appropriation of \$1,200 yearly in a large city high school. He indicates how teachers, a student squad of assistants and a director with a short period of free time can help in ordering, routing and projecting films and other projected aids.

- **Sylvania's Self-Supporting Visual Education Department**—Lynce S. Metcalfe—*School Management*, 14:319, May-June, 1945.

The Sylvania (Ohio) District is just out of Toledo. The visual aids center is in the Burnham Senior and Junior High School where a faculty member, William B. Wood, and a student club have developed an active service. Eight years ago the department was launched with a cash advance of \$500. At present, the club has helped to finance \$12,000 worth of equipment, chiefly through a 6-cent admission recreational movie program each week. The boys have many other duties, however: they keep the equipment in condition and repair and operate projection equipment in the high school.

Films are purchased for the District with the aid of teachers and committees. The state film service and rental or loan sources supplement the local library.

The article includes a list of the equipment and materials owned in Sylvania, and further details on the operation of the program. It is worthwhile reading in the original.

### RADIO

- **The Story of the All-City High School Radio Workshop**—Van Rensselaer Brokhahne—*High Points* 27: 33 May, 1945.

A description of the radio broadcasting workshop provided for high school students in New York City using the Board of Education's radio station at the Brooklyn Technical High School.

### UTILIZATION

- **How to Get the Most from Motion Pictures in the Classroom**—Thomas A. Chad, Burgard Vocational High School, Buffalo, New York—*Guidance, Practical Arts & Vocational Education*, Vol. 1: p. 50. April, 1945.

A strong plea is made for the teacher to preview each film to be used. The author uses the following preview technique. First he runs the film through and takes notes. Then he notes the teaching points and questions to be raised. These notes may be filed for future use or for other teachers.

To illustrate his technique, the author has given the full notes, teaching points and questions in connection with one mechanical film.

- **The Educational Uses of Films**—Program Service No. 63 USO National Jewish Welfare Board, 145 East 32nd St., New York 16. March 30, 1945.

A well-organized handbook for USO club leaders, giving constructive suggestions for using films with service men. Titles of films are indicated according to the program activities that are a regular feature of each club: group guidance, post-war problems, art, hobbies, music, forums, sightseeing tours, photoplay clubs and special occasions. Brief accounts are woven throughout of some experiences of club leaders. On page 18, for example, there are some excerpts of film forums that have been successfully conducted in Alabama, San Diego, South Carolina, and other places.

Would that there were enough good films to be worthy of the interest that such a handbook will no doubt arouse!

### MUSEUM MATERIALS

- **The High School-Museum Program**—Charles E. Slatkin, *High Points* 27: 49 May, 1945.

The High School Museum Program instituted in September, 1944, is intended to correlate the resources of the museums of New York with the high school program. This is an elaboration of the school service and educational departments that is a regular feature of the Museum offerings.

### HUMAN RELATIONS

- **Films to Better Human Relations**—Esther L. Berg, New York, N. Y.—*High Points*, Vol. 27: May, June 1945.

A critical evaluation of films that were pertinent for teaching inter-cultural understanding. A group of over 100 leaders interested in human relations met under the joint sponsorships of the New York City Board of Education and the Brooklyn Jewish Community Council.

Nine of the 17 films were shown and evaluated on forms provided. Some of the audience comments are reprinted, with positive as well as critical statements noted.

For the films and sources see both May and June issues.

- **The Price of Prejudice**—Edgar Dale—*News Letter*, Vol. X: No. 6, March, 1945.

A highly stimulating and challenging article on the danger of harboring prejudices. Democratic ideals cannot be taught incidentally. They must be deliberately developed by the teacher. The author gives illustrations of films, recordings and other materials to be used.

### PERIODICALS

- **Connecticut Audio-Visual Education Association Annual Bulletin No. 5**, May 1945—Holmes Boynton, ed., State Teachers College, New Haven, Connecticut. The article by William B. Levenson, "Values and Possi-

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bilities of FM Educational Broadcasting" uses the experience gained at WBOE, Cleveland as a basis for evaluation. Radio, according to the author, is a great aid to education because it is timely, it permits pupil participation, it offers an emotional experience to create desirable attitudes, it adds authority, it can integrate the learner's experiences and so on. The article (recently enlarged as a book) gives practical examples of school utilization.

In "A Dealer Looks at Visual Education" by Arthur A. Hebert, Jr., the school administrator is criticized for some of his habits in purchasing visual equipment. For example, he should accept the value of the devices and allocate adequate money in the budget. The experienced dealer can help him in many ways, by demonstrating equipment before the school board, by giving instruction in its use, by assisting in servicing it, and so on.

- **Sight and Sound**—British Film Institute—Vol. 14; No. 53 April 1945.

"Research in Education", by D. M. McIntosh (page 17) deplors the fact that significant research in this field is still to be carried on (a similar plea was made recently by Nelson L. Greene in EDUCATIONAL SCREEN. This author would like research on the effect of movie attendance on young people, and the relative merits of silent and sound films.

In "Film and the Library", by George W. Wilkie (page 18) there is further description of the great power of the Ministry of Information's documentary films as a basis for informal adult education.

### STUDY GUIDES

*Editor's Note:* Teaching guides to accompany visual materials are very important and greatly in need of creative improvement. In order to encourage producers who take pains in publishing good guides, they will be reviewed here regularly as part of the literature.

- **U. S. S. R.—The Land and the People**—William and Dorothea Cary.—Brandon Films, 1600 Broadway. New York 19, 23p.

The "Speech Notes" that accompanies the new filmstrip of the above title sets an interesting pattern. First, utilization hints are given, including a pre-test and tips on presentation. Then there is a frame-by-frame analysis of the strip with a suggested commentary in boldface type. This makes for easier reading in a partially darkened room. Finally, there is a short, selected reading list.

The filmstrip is the first of a projected series of "United Nations Filmstrips". The 85-frame filmstrip and speech notes sell for \$3.00.

- **Three to Be Served: Guide to the Film**—M. R. Brunstetter—National Industrial Information Committee, 14 West 49th St., New York 20, 15p.

This guide presents briefly and succinctly some suggestions for the use of an economics film, in which the triangle is labor, management and the consumer. The activities recommended to follow the film showing include some significant ways of balancing the point of view of the film.

### SOURCES OF INFORMATION

- **A Bibliography on Motion Pictures in Education**—Center for the Study of Audio-Visual Instructional Materials, University of Chicago—University of Chicago Bookstore, 5802 Ellis Ave., Chicago 37, Ill. 1945. 75c.

A compilation of books, bulletins and magazine articles on the various aspects of the educational motion picture appearing since 1938.

The bulletin is, in part, a supplement to the references listed in *Motion Pictures in Education—A Summary of the Literature*, by Edgar Dale et al (Dec. 1937), but it is not selective, nor are the references annotated. The chapter headings are: administration, teaching with the motion

picture, selection, film production in schools, research, teacher preparation and general information.

- **Films Interpreting Children and Youth**—Margaret Hampel, Edgar Dale, Aileen Robinson—Association for Childhood Education, 1201 Sixteenth St., N. W., Washington 6. 1944-45. 26p. mimeo.

A careful selection of forty to fifty films, filmstrips and records prepared for all of those concerned with the growth and development of children and youth. As stated by Dr. Dale in the Introduction, the use of these materials will help parents see their own children in a new light, and recognize deficiencies which may be present in their own home or community. The classroom teacher can make use of these films to secure an understanding of all the influences which bear on children.

Part I summarizes the films produced as a result of child study development in the research laboratory—the Yale, McGraw, Vassar and University of Iowa Studies. The greater part of the bulletin is concerned with descriptions of films on pre-school-age children, school-age children, health and nutrition, building school awareness, community participation, child development, and children in other countries.

- **Audio-Visual Business Education**—E. Dana Gibson, ed.—*Business Education World* 25:498 May, 1945.

A complete listing of magazine articles in this special field. Several research studies are included. This is a basic reference list of titles for those interested in business education and, or research. There has been no attempt at selection or annotation.

- **Consumer Chemistry**—Sarah Bent Ransom, ed., Instructor in Science, College High School—New Jersey State Teachers College, Montclair. 1945. 36p mimeo. 75c.

A listing of charts, exhibits, films, slides, filmstrips, pictures, publications and recordings for consumer chemistry, compiled by John Chiocca and Robert van Reen (now officers in the U. S. Army Air Forces) from materials collected by Lili Heimers, Director, Teaching Aids Service of the College Library.

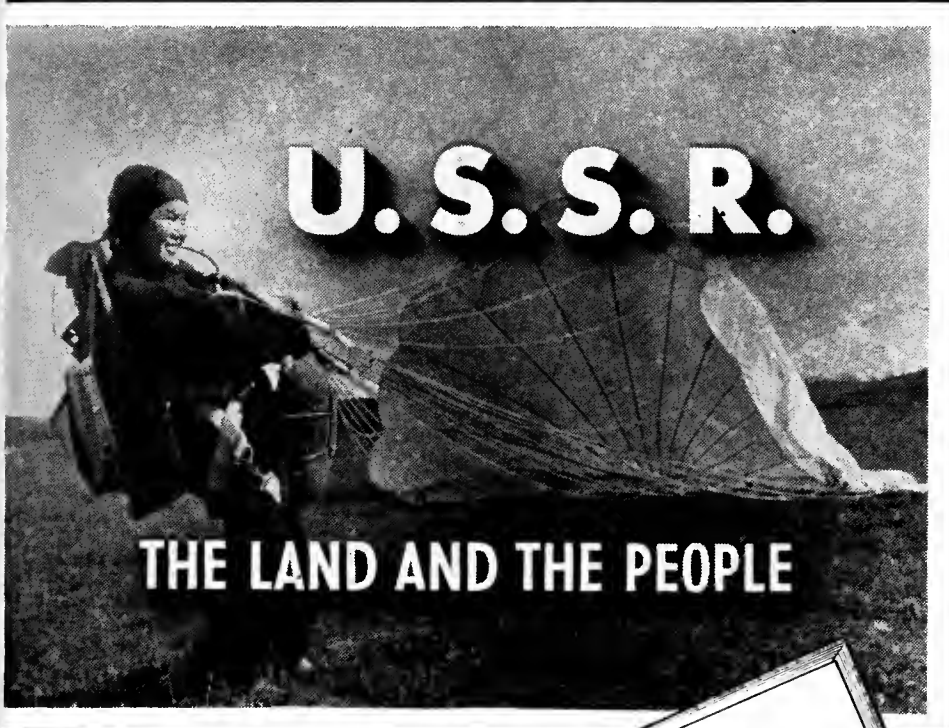
This list of teaching aids is grouped under twelve main classifications; Carbon and Its Compounds; Chemistry in Agriculture; Chemistry in Medicine; Fabrics and Clothing; Foods and Refrigeration; Gases; Metals; Minerals; Paints, Dyes and Inks; Paper; Plastics and Synthetics; Water and Solutions.

### Projection Room Planning

Designed to show architects, school boards, church organizations and others how to plan or adapt rooms for showing of motion pictures or other visual aids, *Architects' Visual Equipment Handbook* has just been published by the Educational Division of Bell & Howell Company. It was prepared in response to growing requests for technical advice on both structural requirements, in classrooms, conference rooms and auditoriums, and equipment performance specifications. The company, in the past, has assisted hundreds of architects, school boards, engineers and others with installation problems, and offers the benefit of its experience in this booklet, a foreword states.

While the booklet makes recommendations primarily for the school classroom and auditorium, the fundamentals of design may be applied to the planning of churches, hospitals, public halls and home recreation rooms. Among subject headings treated are seating arrangements; screen size and type; location of equipment; projected picture sizes obtained at various distances with various lenses; illumination and acoustics; projection booths, and other structural or equipment specifications. A copy of the booklet may be obtained without charge from Bell & Howell Company, 7100 McCormick Road, Chicago 45, Illinois.

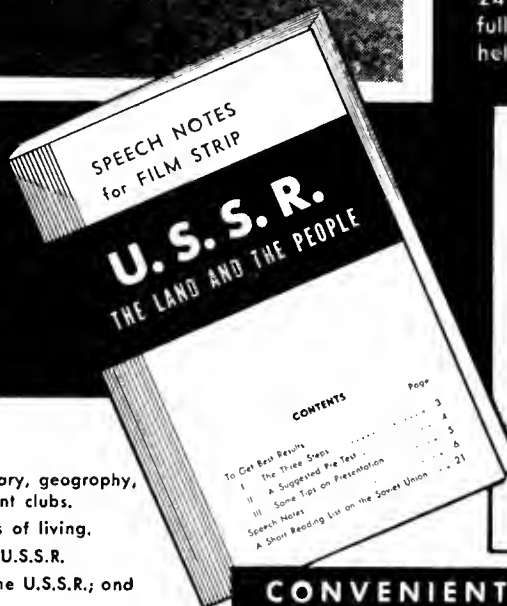
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- Grade 6.** In type studies of peoples and their ways of living.
- College.** In the social sciences. For a course on the U.S.S.R.
- Teacher Training.** As a starting point for study of the U.S.S.R.; and in courses in visual education.
- General Adult Education.** For church and civic groups, industrial and labor organizations, and other groups studying current affairs, international relations or world peace.

### Summary of Filmstrip

1. Varied people
2. Their country
3. Developing natural resources
4. Developing human resources
5. The U.S.S.R. and the U.S.A.—allies in war and in peace.

Released For Distribution By

**BRANDON FILMS, INC.**  
1600 Broadway, New York 19, N. Y.

### CONVENIENT ORDER FORM

Gentlemen:

Please send ..... copies of the new filmstrip USSR: The Land & The People . . . and include one copy of the printed booklet SPEECH NOTES & GUIDE with each copy of the film.

- I am enclosing ..... in payment.  
 Ship C.O.D.       Charge this order to:

Institution \_\_\_\_\_  
Department \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
Ordered by \_\_\_\_\_

## Question Box on Film Production

Conducted by DAVID SCHNEIDER  
Evander Childs High School, New York City

**QUESTION:** I recently tried a new type of color film. When the finished pictures were returned to me, after processing, their colors seemed to be off key. Do you think I should return the film to check up on any fault in its manufacture or processing?

**ANSWER:** Before sending your film back for a check up, it would be advisable to do a little checking on the methods used in exposing it to various light conditions.

First of all, if the colors look washed out, it would indicate exposure to too much light. Similarly, if the colors are much darker than the subjects photographed, the results are entirely due to underexposure. The remedy in these cases can be found in the proper use of an exposure meter. A light meter doesn't always insure properly exposed pictures, unless that meter has been checked for accuracy. An accurate light meter doesn't give good results, unless properly used. In holding the meter against a red tie, be sure your light meter reading doesn't include top lighting from the sky. This will cause the red color to look washed out, because you have included too much sky lighting in your picture. Tilt your meter slightly downward to eliminate as much of the light that does not reach the film as possible.

If you use an exposure table instead of a light meter, remember to make corrections for darker as well as for lighter colors. The former requires just a little more than the average, the latter about a half-stop less exposure. Corrections should also be made for changes in the intensity of illumination—exposures to the winter sun require about twice as much light as the summer sun.

A second source of color distortion is due to the surrounding objects which reflect light on the subject being photographed. A green shirt or waist may appear muddy in the finished picture if it received reflected light from some orange colored flowers on the side or ground, even if those flowers do not themselves form part of the picture. We are not always aware of these resulting color distortions before photographing because we make certain psychological adjustments so that the human eye sees the green of the waist as a pure green color. If you wish to see the pure green in the finished picture, you must choose a more neutral source of reflected light.

Distant scenes tinged slightly bluish indicate the necessity of employing a haze filter. Reddish tinges indicate early morning or very late afternoon activity; no time for respectable color photographers to be about.

Check up to make sure you did not use daylight film indoors, or vice versa without the use of compensating filters for the different kinds of light. Daylight films used with tungsten light will appear slightly yellowish, while type A film used outdoors will project blue. Besides the two compensating filters for the two kinds of light, no other colored filter should ever be used with color film.

Finally, if there is a long period of delay between exposure and processing of film, it will cause certain changes in the color rendition of the finished pictures.

If you have taken all these precautions, the manufacturer of your film will be glad to look for flaws in production or processing.

**QUESTION:** I photographed some printed matter as titles to be incorporated into a film. I find that the words at both ends are much brighter than those in the middle. Please explain.

**ANSWER:** It's easy to tell that you used two lamps, but you forgot to place both lamps at angles of forty-five degrees to your printed matter. In other words your lights were not superimposed so that the middle part of your reading

matter would have received enough light from both lamps to equal the amount of light shed on either end. The next time you photograph titles be sure to use a light meter in such a way, that you take the readings over every part of the title board. Adjust your lamps till you get an equal reading over the entire area.

## Mining the Mind

(Concluded from page 276)

particular phases of each of these subjects. Certainly the film, "Churches in Spain" is beautiful; so is "Spring Comes to the Mocking Bird." But they are so general as to have no more definite objective than satisfying the aesthetic within the observer.

Isn't it about time we stopped much of this folderol and get down to "first things" in instructional films? Isn't it about time that we called upon our institutions of higher learning to divert some of their researches from the fields in which they are now working, and see what can be done to make pictorial materials really teach? Our need is not so much for new researches as it is for intelligent, practical application of ten per cent of the facts that have already been proved.

Do the teachers want this improved kind of material? Just put a sign on your door to the effect that you have a library of such teaching materials available, then jump out of the way and observe the rush from a distance.

Why don't producers make the films most needed by teachers? Some of the newer ones in the field are starting to do so. As for the others, there can be but two answers. Either producers do not know how to do so, and I do not believe this for they have been shown how we have done it in our small but rather successful way. Or they are afraid to attempt it for financial reasons. In fact, a big producer was heard to say that his company was not considering the idea of incorporating participation and other teaching techniques into its pictures because that would restrict the sale by limiting the usage. What a fallacious argument! Evidently this company prefers selling six prints to a larger system to be used in many classes, to selling sixty prints to be used in all fifth-grade classes that are studying decimals.

Finally, why *should* producers change their techniques of making films for instructional purposes? Many producers are like the producer, who remarked, "Why should we change our pictures? Nobody is complaining!" Just so long as we who buy are content to purchase materials that are not vital to the teaching of fundamental subjects, materials that are so sorely needed, just that long will producers refuse to change their production programs. So in the last analysis, the responsibility for better instructional materials is ours, yours and mine, the responsibility of the teachers of our public schools. But until we in unison, proclaim it a *must*, progress in the audio-visual field will remain static.



*Announcing*

# SOUND FILMS in Color for Classroom Use...

in *Elementary Schools*  
*Secondary Schools*  
*Colleges and Universities*



Coronet Instructional Films are again available.

Our new catalog, illustrated above, lists a wide variety of subjects designed to fit the curriculum, many in a choice of black and white or full color Kodachrome.

A request on your school or business letterhead will bring you a copy—with our compliments.

**CORONET** INSTRUCTIONAL FILMS  
Glenview, Illinois

## 16mm Industry Again Active in Eighth Victory Loan Oct. 29-Dec. 7

THE use of 16mm. films in the Seventh War Loan (May 14-July 7) represented the greatest accomplishment yet in the use of fact films to do a specific job. Complete reports showed large increases over the Sixth Drive in both number of screenings and total attendance. It was announced by J. Edward Shugrue, Director of Motion Pictures and Special Events of the War Finance Division of the Treasury Department. There were 141,615 screenings seen by 33,402,950 people, compared with 86,913 screenings and audiences totaling 23,500,000 during the Sixth. So successful has been the utilization of 16mm films in selling war bonds that other nations are studying the project.

Plans are now being formulated for a Victory War Loan Drive to be held from October 29 to December 7, intended as the last of a series of eight war loans. All the resources of the 16mm. Industry will be called upon again to put this Drive over. A meeting of Treasury Department officials and state 16mm chairmen and distributors was called in Washington on August 7th and 8th to discuss plans, ideas, production and distribution, to insure the successful conclusion of the war bond program for World War II.

The problems of post-war reconversion, and the importance of war bond money in the vast hospitalization and recovery program, will be especially emphasized in the coming Drive. Films produced by all branches of the armed forces will again be made available, many of them based on various phases of rehabilitation. The first to be in the hands of distributors will be *Stillwell Road*, Army saga of the lifeline from India to China, and *The Fleet That Came to Stay*, Navy chronicle of the final phases of Pacific warfare.

David E. Strom, Director of the Audio-Visual Aids Center at the University of Connecticut, has been

appointed Associate 16mm Consultant to the War Finance Division, serving as assistant to Merriman H. Holtz in the organization of the 16mm motion picture campaign.

D. T. Davis of Lexington, Kentucky, President of the National Association of Visual Education Dealers, is the new chairman of the National 16mm War Loan Committee, succeeding Horace Jones who had headed the committee in previous war loans. Other officers are: Secretary: O. H. Coelln, Business Screen, Chicago; Treasurer: Adolf Wertheimer, Radiant Manufacturing Company, Chicago. Members of the Executive Committee include George Addes, United Automobile Workers of C.I.O., Detroit; J. E. Arnold, University of Tennessee, Knoxville; John R. Hedges, Bureau of Visual Instruction, University of Iowa; Horace Jones, President, Allied Non-Theatrical Film Association, New York; L. C. Larson, University of Indiana, Bloomington; Harry Monson, Ampro Corporation, Chicago; Bert Willoughby, Ideal Pictures Corporation, Chicago.

### Regional Chairmen

New England—R. F. O'Neil, Visual Education Service, Boston, Mass.

Eastern—Murray Goodman, Castle Films, New York City.  
Southeastern—Hazel Calhoun, Manager, Calhoun Visual Education Co., Atlanta, Ga.

Midwest—W. F. Kruse, Bell & Howell Company, Chicago.  
Southwest—John Gunstream, State Director of Visual Education, Austin, Tex.

Pacific N. W.—Kingsley Trenholme, Director, Division of Visual Instruction, Portland, Ore.

Pacific—H. U. M. Higgins, War Film Coordinator, Los Angeles, Calif.

The National 16mm. Victory Committee has met in Chicago several times, and under the able leadership of D. T.

Davis has made a most auspicious start. Regional meetings of 16mm. State Chairmen with the War Finance Division will be held as follows:

- Sept. 25—Albany, N. Y.
- Sept. 26—Cleveland, O.
- Sept. 28—Dallas, Tex.
- Oct. 1—Miami Beach, Fla.
- Oct. 3—Milwaukee, Wis.
- Oct. 5—Portland, Ore.

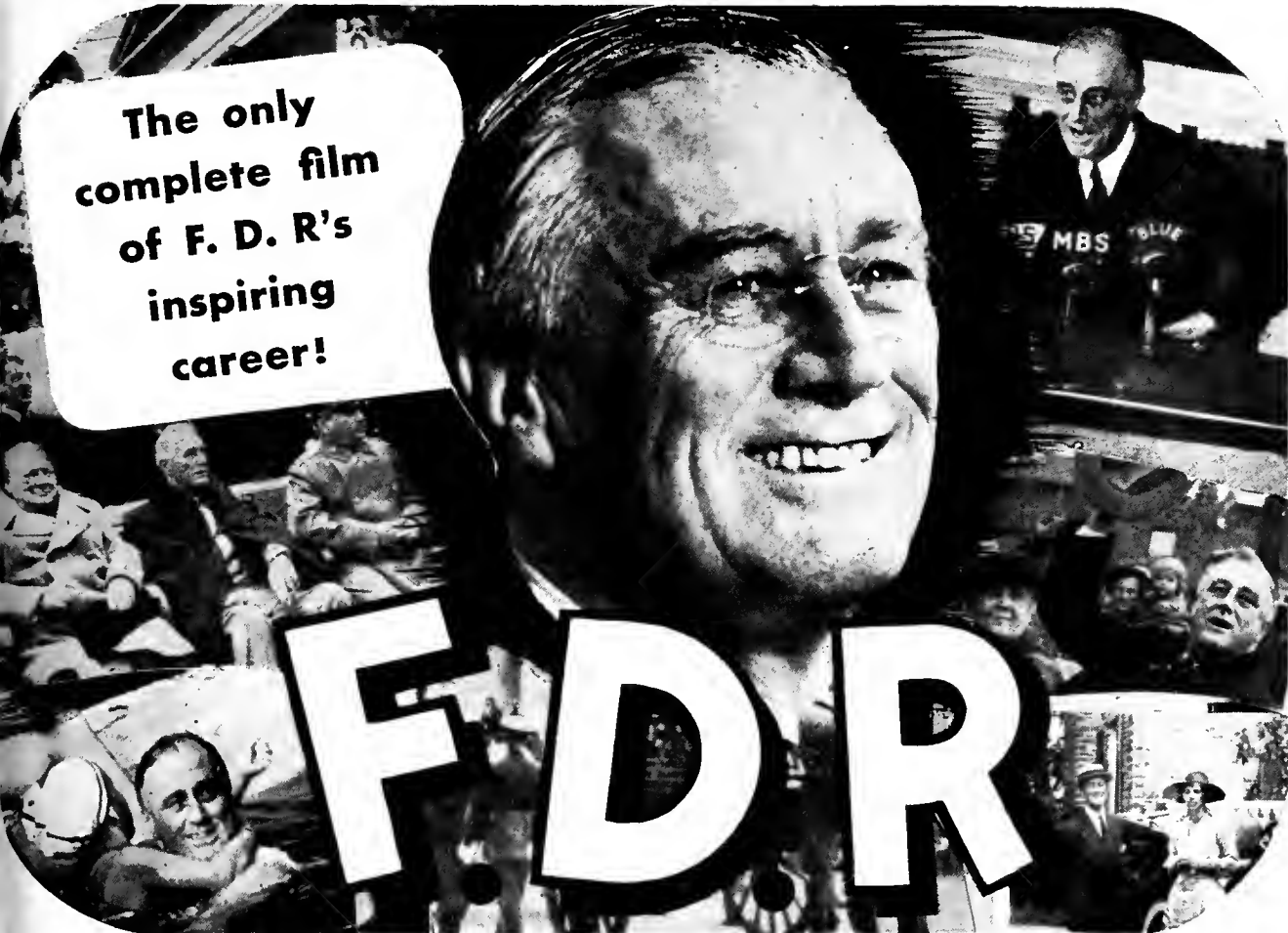
Several of the new 16mm. films will be shown at these meetings.

It has been announced that the War Finance Division will absorb the necessary experienced personnel of OWI upon the termination of that agency, to insure no ill affects upon film distribution of Victory Loan films.



Members of the National 16mm. War Loan Committee at meeting with War Finance Division in Washington

The only complete film of F. D. R.'s inspiring career!



F D R

OFFICIAL FILMS presents in 16mm sound a tribute to a great American — a film every student must see!

SEE and HEAR F. D. R.

- New York State Senator in 1910
- Assistant Secretary of Navy in World War I
- Candidate for Vice-presidency
- Twice-governor of New York
- Four-time President of the United States
- Introduction of labor and judicial reforms
- Advocate of Good Neighbor Policy
- Atlantic Charter
- Champion of Four Freedoms
- Declaration of War
- Tour of War Fronts
- Conferences at Quebec, Casablanca, Teheran, Cairo, Malta, Yalta
- Funeral ceremonies as world mourns his death

Never in any age has one man been so loved and revered by countless millions the whole world over . . . so genuinely missed even by many who opposed him.

His smile . . . his facial expressions . . . his friendly golden voice . . . have been preserved for students of today and tomorrow in Official Films' new film, "F. D. R." Keep the memory of this great American alive in the hearts and minds of your pupils! Show them the highlights of the unparalleled career of F. D. R. on your school screen — let them hear excerpts from his most famous speeches.

16mm SOUND — (2 REELS)

COMPLETE WITH REEL & CAN, \$37.50

ONE REEL SILENT VERSION \$8.75

Write for Official Films' catalog listing other educational and entertaining films.



OFFICIAL FILMS

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## Radiant's Postwar Placement Plan

Over 600 servicemen and women will find employment in the visual educational, film library, film producing and public relations, as well as other fields, through the comprehensive and highly commendable Postwar Placement Plan introduced by the Radiant Manufacturing Corporation of Chicago, manufacturers of Radiant projection screens.

The Postwar Placement Plan, which is an entirely voluntary service, was inaugurated over a year and a half ago. Servicemen and women assigned to the Armed Forces film libraries, film exchanges, photographic and projection units, etc., received questionnaires from Radiant to secure information pertaining



Actress Irene Day assists A. Wertheimer, originator of Postwar Placement Plan, in mailing first forms to servicemen which list jobs offered by a specific group of employers.

to type of work individual is qualified for, salary, location desired, etc. The detailed information has a two-fold purpose: to get the right job for the applicant and the right employee for the employer. For example, an applicant interested in film libraries only will be referred to Film Libraries, in the territory he prefers.

Over 600 replies to the questionnaire have been received, answering all questions and applauding the idea. The applicants have been tabulated into seven geographical districts, and five different groups: Equipment Dealer, Equipment Manufacturer, Film Producer, Film Library, Industrial Field. 86 pages of applications were mailed to firms in the Visual Equipment Industry, with complete information given on each applicant—branch of the Armed Forces served, rank, age, education and experience, type of work preferred, location preference.

Radiant also sent forms to the dealers, manufacturers, libraries, laboratories, producers and industrial concerns for reporting job openings in the present and future, and for indicating their selections from the list of applicants. These incoming forms are tabulated by Radiant and sent on to the service men and women,

### Honorable Discharge Emblem awarded to veterans of the present war



Look for the little gold button on a civilian's lapel. This stands for honorable service to our Country. The emblem shows the American eagle with wings spread through a circle of gold.

Applicants already returned from overseas will be contacted and referred to the prospective employers.

The Plan is unique in that it contacts the serviceman while he is still in the service and attempts to give him a job to come home to.

"Radiant's Postwar Placement Plan has far-reaching effects," states Mr. Wertheimer. "We are bidding for those who we think are among the finest boys to be found anywhere. They have been tested under the most critical, most horrifying conditions. They were given a job to do and every day they accomplished their objective through ingenuity, invention and resourcefulness. It is our rare privilege to help place these men and, according to the favorable response we are beginning to receive, dealers everywhere are welcoming these men back."

## Bell & Howell Veteran Re-employment Program

Bell & Howell set its veteran re-employment plan in motion over a year ago, and it is operating today with surprisingly few changes. This program has been so successful that at a Bell & Howell luncheon on July 27, the National Association of Personnel Directors and the Disabled American Veterans presented the company



J. H. McNabb, president of Bell & Howell, receives award flag from Wesley Barton, of National Association of Personnel Directors

with an award, the first of its kind in the nation, for outstanding achievement in the employment and training of veterans. 117 B&H veterans were guests at this function.

(Concluded on page 304.)

# PERFECTION *in* PROJECTION!



## BESELER MODEL OA2 TRANSPARENT and OPAQUE PROJECTOR

*Specially designed for the  
various needs of the classroom*

From this one machine — from this BESELER engineering triumph — you can obtain perfect opaque or transparent projection.

You can show a book page . . . or a biological specimen . . . in faithful detail and color — and then switch to film or slides simply by pulling a lever.

The BESELER Model OA2 provides unmatched *screen illumination* of Coins, Stamps or other Actual Objects . . . Book Pages . . . Slides . . . Pamphlets . . . Films . . . Postcards Snapshots . . . Clippings . . . Letters . . . Photographic negatives for making enlargements . . . Magazine Articles and Advertisements . . . Standard Slides and Opaque Material up to 6¼" x 6¼".

Dealers everywhere will be showing this amazing projector by mid-September. However — as delivery takes four weeks — you may wish to ORDER NOW.

*Write for descriptive literature*

### BESELER MODEL OA2

Of all the BESELER projectors designed for both opaque and transparent projection, the OA2 is one of the most popular models. Some of its outstanding features are:

- More screen illumination in opaque and transparent projection.
- Self-contained elevating legs.
- Accessible doors for easy servicing.
- Modern in design.
- Readily convertible from opaque paper to standard lantern slide projector.
- Special film attachment accommodates single and double-width film and 2" x 2" Kodachrome slides.
- Totally enclosed air cooler.
- Two carrying handles.

THE BEST PROJECTOR IS THE BESELER PROJECTOR

**Charles Beseler Company**

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• NEW YORK 10, N. Y.

LET OUR ENGINEERING DEPARTMENT SOLVE YOUR INDIVIDUAL PROJECTOR PROBLEMS



The plan works as follows.

A Veteran Supervisor was appointed from the Industrial Relations Department to handle all contacts with the veteran. Veterans and their friends in the company were canvassed to determine how many employees in service would return to their jobs at Bell & Howell. Engineering, sales, and production departments provided estimates of the number of employees needed in each department in the post-war period. Individual cards were then set up, carrying necessary information about each present and post-war job. Plans were developed to re-design machines to accommodate physically handicapped veterans. Standardized tests were selected to determine the veterans' aptitude, skills and interests. Foremen's meetings were held to instruct them in proper supervision of veterans.

The veteran's induction is as simple as possible. After preparing the necessary forms and taking a physical examination and standardized tests, if indicated, he is placed after a conference of the Veteran Supervisor, Industrial Relations Director, and the Safety Director. During the difficult period of readjustment to his civilian job, the veteran is visited frequently on the job, by the Veteran Supervisor, who chats with him casually and unobtrusively assists him in his adjustment. The success of the plan is evidenced by the surprisingly low turn-over during the course of its operation.

### Motion Picture Industry Open to Returning "G.I's."

That the motion picture industry will be opened to the returning soldiers who are to be mustered out is the prediction of one of Hollywood's veteran motion picture executives. Frank Lawrence, formerly with United Artists, and Metro-Goldwyn-Mayer, is now completing preliminary plans for a nation-wide organization for the construction of a series of theatres for the exhibition of commercial and industrial films.

For the past several years, Lawrence has made a thorough investigation with regard to the production and distribution of 16 millimeter films and from data compiled by him, received from all parts of the country, learns that there is ample room for at least five thousand theatres with a seating capacity of from 250 to 400 seats. These theatres can be constructed from present properties, such as stores, public garages, etc. Lawrence also states that there will be several hundred travelling auto trailer theatres and traveling portable house theatres . . . as well as open air day and night shows all in 16 millimeter. Several nationally prominent theatrical architects are completing plans for the first hundred theatres.

Many of the returning 'boys' will be contacted with the idea of having them construct or have constructed in their own communities, an 'industrial' theatre which will make it possible for them to engage in a profitable and pleasant business of their own.

### D. T. Davis Elected President of NAVED

The first order of business at the open meeting of the Board of Directors of the National Association of Visual Education Dealers in Washington August 9-10, was the announcement of the officers elected for 1945-46 by popular vote through mail ballot. The incoming officers who will take over on October 1 are: President, D. T. Davis; 1st Vice-President, B. A. Cousino; 2nd Vice-President, Tom Brandon; Secretary-Treasurer, Hazel Calhoun; Region VI Director, Jasper Ewing; Region VII Director, Merriman H. Holtz.

Sixteen new associate members, 12 voting and 1 contributing member (all of whom had applied for membership since the last meeting of the Board) were approved by the Board. One of the most worthwhile projects that NAVED has undertaken is that of film damage insurance. A committee consisting of four people was appointed to study the present insurance plan with the insurance company, with a view to broadening the service. Incoming 2nd Vice-President Tom Brandon



Reading left to right: B. A. Cousino, D. T. Davis (standing), Hazel Calhoun, and Tom Brandon.

was appointed as liaison man to work with Roger Albright of the 35mm. industry on problems of mutual interest.

In the making for some time now, the Ted Foss service manual first proofs were studied and final changes, corrections, and adjustments made. The Manual is expected from the printers very soon and will be available for purchase through the association to the entire field.

The officers are still considering applications for the position of executive secretary, and president-elect Davis called on all members present to submit names of qualified persons for consideration.

NAVED looks confidently ahead to the opportunity of rendering a truly worthwhile peacetime service, as they have done during the war in carrying out the mobilization of the 16mm. industry in the War Loan Drives.



# This IS history...

*...alive with action, color, and sound  
in a remarkable movie which points the  
way to a new technique in teaching.*

**H**istory is, of course, more than a thing of names, events, places, and dates. It is the story of the way people live.

In "Eighteenth Century Life in Williamsburg, Virginia," a motion picture becomes a veritable time machine, projecting its audiences back into the life of two centuries ago. The medium is wholly modern—Kodachrome Film, complete with sound. The net result is a totally new conception of the vitality, the meaning, of an era of great importance in our national life.

Educators, directors of museums, and other leaders in the cultural orientation of hundreds of communities have used "Eighteenth Century Life" with real success. The audiences have been of all types—elementary school children, high school students, college groups, clubs and other organizations—yet the reaction to the film has been remarkably uniform. For all those people a moment in history has become a living thing—meaningful and understandable.

"Eighteenth Century Life in Williamsburg, Virginia," is a four-reel (44-minute) 16-mm. sound Kodachrome film. It is offered to educational institutions, which are suitably equipped for its projection, without charge for single showings. Borrowers are obligated only to give the film proper care and to return it promptly.

Due to the demand for copies of the film, it is suggested that you make early application for bookings. At least one alternative date should be given.

In case permanent possession of the film is desired, it may be purchased. Price, complete, \$240. Unit I (Reels 1 and 2), \$120; Units II and III, \$60 each.

For an illustrated folder describing the film, or for bookings, write to Eastman Kodak Company, Informational Films Division, Rochester 4, N. Y.

### *They say . . .*

An elementary school girl:

. . . "It showed many tools and cooking utensils in use which I have seen in museums but I didn't know how they worked. . . . It showed people in there [sic] real life and the play was not acted out."

A Collaborator, in  
Educational Film Guide, 1945:

"Best educational film produced thus far in the area of American history."

Dr. Edgar Dale,  
Ohio State University:

". . . the real grass roots of our national life are to be found in this superb record of the routine activity of 18th Century life. Every American should see it."

The Educational Film Guide, 1945, accords "Eighteenth Century Life in Williamsburg, Virginia," its highest rating.

## *Diversitorials*

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### *Volunteers and Vacancies*

**T**HROUGH the years, EDUCATIONAL SCREEN has received many letters in the following tenor: "I want to get into the visual education field . . . My experience and qualifications are . . . Can you tell me of any opening?" We have replied, perforce, to the general effect that we rarely know of such positions until they are filled by local talent or personal friends of the powers-that-be.

For the past few years, these communications have increased greatly for obvious reasons. The visual field is slated for rapid growth in the immediate future and the whole country is aware of the fact. Growth inevitably means more new positions to be created and more candidates needed to fill them. Our letters are coming more and more from the Armed Services. The immense activity and accomplishment in military training by visual methods have inspired many to seek a share in the great work ahead. Many were teachers before the war. Many more contemplate a start on a teaching career. There will be numerous positions needing those candidates, not only in the school field but with those commercial and industrial companies who are beginning or expanding the use of visual materials for training purposes.

A recent one of these communications stirs us deeply: (from Fort Myer, Virginia)

"You will find enclosed my check (for five dollars and four cents) in payment of your bill for two-year subscription to EDUCATIONAL SCREEN, a copy of '1000 and One', and postage. . . . I am a little disappointed on at least one score: I had understood from several sources that the '1000 and One' was given with subscription, and I had intended an inquiry rather than an order. So long as I am in the army it will be rather difficult to get a dollar's worth of use from it.

"It is also rather disappointing to discover that no one in this field seems remotely concerned with helping the interested soldier return to or enter the field of visual instruction: certainly no publisher is concerned with limitations of a soldier's income and the fact that he is unable by reason of his service to get full value from his subscriptions. This experience, along with several others not connected with publishing, apparently indicate some sort of closed door. I have been hoping to apply both my pre-war experience and my army training to post-war production of instructional films. Is this going to be a difficult or impossible field to enter?"

There are definite signs that the traditional ingratitude of republics to their returning soldiers will not be repeated this time. Excellent placement work is being carried on by commercial concerns. (For reports of two see page 302). The newly organized Photographic Industry Coordinating Committee, according to W. L. Knighton, its secretary, also has ambitious plans for aiding the placement of returning veterans in commercial openings. The plans of the new Information Film Association are described on page 314 of this issue.

But what about a co-ordinated effort on the part of educational organizations to interest the large number of specially trained veterans in manning posts as directors of visual education, supervisors of film distribution and projection services, and heads of repair and tech-

nical services in school visual bureaus? A great social opportunity will be lost if the National Education Association, the U. S. Department of Education, and the American Council on Education do not co-operate on some intelligent, comprehensive plan to interest local veterans boards, school administrators, and returning veterans to the needs and opportunities for service in visual education in the schools and colleges of the land.

### *Introducing*

The appearance of his first column is the occasion for introducing the new Editor of Curriculum Clinic.

The end of the war and the termination of the U. S. Office of Education training film program returns Paul C. Reed to his regular post as Director of Radio and Visual Education for the Rochester Schools, and adds this new editorial service to his already long record of achievement. Readers of EDUCATIONAL SCREEN, as well as his own colleagues will thus be in a position to benefit from his wide experience and notable contribution to the war effort.

### *Cover Picture*

*Wheat Farmers*, an oil painting by Life's war correspondent, Joe Jones, is one of 121 paintings from the Encyclopaedia Britannica Collection of Contemporary American Painting. This collection consists of representative works, from the academic to the abstract, by outstanding American artists who have painted during the 20th Century, selected by artists, museum directors and art dealers throughout the United States.

Mrs. Guy Pagano, author and close friend of many of the artists, wrote new biographical sketches of them for inclusion in Britannica's catalog of the collection and obtained personal statements for the artists about their paintings, to be printed in connection with the biographies. About *Wheat Farmers*, Joe Jones says: "This is one of many paintings I did using wheat farmers as my main interest. Although I have a strong liking for the pictorial excitement of anything to do with wheat, my main aesthetic interest in the theme was the beautiful rhythm these men achieved in their work and their obvious enjoyment in this achievement—this always strikes me as aesthetic fulfillment in any kind of work and adds up to a kind of beauty I believe in—the spiritual motive in painting."

This art collection was exhibited publicly for the first time in the Art Institute of Chicago last spring. It is now on a tour throughout the United States that may extend as long as five years. The paintings have been reproduced on 2x2 kodachrome slides by Encyclopaedia Britannica, for sale to schools.

While Britannica believes that the present collection is admirable in its representation of American artists, it acknowledges the absence of several prominent painters whose works, it is hoped, may be added to the growing collection.



## A Better, Longer Life . . . Through Optical Science



Today, science, using the methods made possible by optical instruments, helps you live a longer, healthier and happier life. Today, your baby, if he is between one and two years of age, can expect to enjoy more than sixty years of life. In 1900, his life expectancy would have been but forty-eight years.

Of the many specialized branches of science which contribute so much to your life, bacteriology is among the most important. It is the basis of modern medicine and the controlling

science in the production of pure foods. Its development was made possible only through the use of the microscope . . . furthered by such far reaching developments as the quantity production of these instruments by Bausch & Lomb.

In the creation, through chemistry, of modern lifesaving drugs, optical instruments of research and control are of vital importance.

Better vision, too, which makes life more enjoyable and safer for millions, is the result of the application of optical science to problems of eye-

sight correction and conservation.

Great as have been the achievements to which optical science has contributed, greater things are yet to come, developments which will be paced by new and better optical instruments from America's leading optical institution . . . Bausch & Lomb Optical Co., Rochester 2, N. Y.

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# News a



## "THE STORY OF WILLOW RUN"

(16mm Sound—Running Time 28 minutes)

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- TURNING OUT A COMPLETE LIBERATOR BOMBER MADE UP OF OVER A MILLION PARTS EVERY HOUR.

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*because*—their judgment has been vindicated by the many years of satisfactory, expense-free operation—a decided asset in these items of new equipment shortages. Many thousands of Holmes machines are in constant use by our armed forces throughout the World, and we hope soon to be able again to supply schools with new Holmes Projectors.

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CHICAGO 14

## State Subsidy for Visual Aids in Virginia Schools

The Virginial General Assembly has appropriated more than \$1,112,000 for the purchase of needed audio-visual aid equipment for the public schools of the state, making it possible for the smallest, most isolated school to participate in the program. Only 450 of the 3,980 schools have so far been able to take advantage of the State's' free instructional film service, either because small budgets prevented buying the necessary projectors and screens, or because the school buildings had no electricity. Plans for installing electricity in these buildings are now underway.

The new school appropriation which becomes effective July 1, reads: "for the purchase at \$2.00 per enrolled pupil, of maps, globes, charts, projectors, slides, films, and such other audio-visual teaching aids as shall be determined by the State Board of Education and the Governor." To encourage the growth of local film libraries, the Department of Education has worked out the plan of offering to match \$1,000 with five cities and counties for establishing their own film libraries. Each year approximately \$25,000 worth of films are purchased by the Department through the Bureau of Teaching Materials, of which Martin L. Hogan is Supervisor.

## Changes in the Washington Film Scene

A directive issued recently by President Truman terminates the Office of War Information domestic bureau this month, and the overseas branch by December 30 with some of its activities to be taken over by the State Department. The Office of Inter-American Affairs will also be absorbed by the State Department, the two combined units operating temporarily as the Interim International Information Service. Plans are proceeding for the establishment of a film office in the State Department, the purpose of which will be to produce and use motion pictures as an instrument of foreign policy, and for bringing to the American public a more basic understanding of that policy.

Readers of EDUCATIONAL SCREEN will be reassured to know that all of these important functions will hereafter be consolidated into one Bureau-CIC-Office of International Information and Cultural Affairs which will be administered by the newly appointed Assistant Secretary of State, William Benton, formerly Chairman of the Board of Encyclopaedia Britannica Films.

Prior to the President's action, Taylor Mills, director of the domestic film division of the OWI, had called a meeting in Washington of representatives of Federal agencies engaged in motion picture distribution to survey the possibility of organizing them into one central agency, which would coordinate distribution of all government films, thus eliminating confusion and duplication of effort and facilities. Another central unit was proposed for



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assisting the departments in the production of pictures and the making of contracts with commercial producers. The Library of Congress was recommended as a distribution center. Mr. Mills and Mr. Reagan are said to be the sponsors of the plan, which also includes a provision for expansion of National Archives in order to extend handling of record film and unedited footage.

It is reported that the plan has received unofficial approval from the Budget Bureau.

#### End of USOE Production

The visual aid production program of the U. S. Office of Education was concluded on June 30, 1945, after fifty-three months of operation, during which time more than four hundred and fifty visual aid units were produced. More than fifty thousand prints of USOE motion pictures and filmstrips have been distributed and used in the training of workers for war industries during the past four years, according to Mr. Paul C. Reed, Visual Specialist, USOE, writing in the June issue of *Film News*. "The values of this wartime visual program will extend far into the post-war future. It has been a tremendous program—well executed."

He points out that vocational education now has available an extensive and diverse list of training pictures from which intelligent selection can be made in terms of training and curricular needs. Furthermore, these pictures have been thoughtfully prepared in series and sequence so that visual training can be planned and continuous.

#### Army Stops Film Destruction

In response to numerous and indignant protests from educators and non-theatrical film people to the War Department, the Army Pictorial Service has finally stopped the burning of surplus prints of its 16mm. training and orientation films, but not until millions of feet had been destroyed, however—an average of 12,500,000 linear feet weekly over a period of ten weeks.

The Army contended that the films were made expressly for War Department purposes and mostly by enlisted personnel, and that turning them over for civilian use would be unfair to commercial 16mm. producers. The non-theatrical distributors, on the other hand, argued that there is an abundance of films that should be produced after the war without the commercial producers having to duplicate material covered in the Army films. Cited as an unnecessary and expensive example of duplication, is a series of twenty films on auto mechanics—a subject which had to be duplicated by the Office of Education because the Army refused to release prints of these films for the industrial training pro-

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gram. Other Army films which would be welcomed by non-theatrical libraries deal with air training, cooking, first aid, swimming, and other sports.

Further, it was maintained, the nation's taxpayers had a right to recover as much as possible of the funds they expended for the production of these films.

**The Surplus Projector Problem**

The disposition of the surplus Army and Navy 16mm. projectors, which has been estimated to be from 40,000 to 50,000 machines, is still in the discussion stage as we go to press. In June, Office of Education officials conferred with members of the Surplus War Property Board to explore the possibility of obtaining surplus equipment. Educators advocated Government contribution of the machines to schools, particularly in rural communities which never before had film projectors. The Board of the Educational Film Library Association voted to support the sale or disposal of surplus materials by government agencies directly to educational institutions and agencies. The manufacturers, on the other hand, wish the machines returned to them for reconditioning and resale.

According to a recent survey conducted by *Film World* among the nation's school and commercial film libraries, 48% favored the return of the projectors to the manufacturers to be placed on the market through regular channels, while 35% believed the equipment should be turned over to the country's schools and other tax supported institutions.

The manufacturers are concerned over the latest report that the Army plans to distribute its projectors free to schools and other educational institutions, and discussed the problem further at their August meeting.

**Educators Advocate Preservation Of Wartime Films**

The following resolution was adopted at the 30th Annual Meeting of the National University Extension Association, Stevens Hotel, Chicago, May 10-11, 1945: I. WHEREAS, many films have been made by the Federal Government to promote the progress of the war, to encourage the purchase of war bonds, to educate and train armed service personnel for their participation in the war; and

WHEREAS, many of these films, if lost or destroyed, can never be reproduced; and

WHEREAS, such films are valuable as educational and instructional aids in many fields of learning:

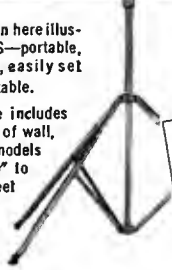
Therefore be it resolved, that the membership of the 30th Annual Meeting of the National University Extension Association recommend to the several Federal departments and agencies possessing such films, that

1. Such departments and agencies preserve all films to the end that they become a matter of permanent record; and
2. That prints of desirable films no longer needed by the armed forces or government agencies be turned over to the appropriate governmental authority to be re-allocated to properly established educational institutions.
3. Arrangements be made whereby educational agencies may purchase additional prints of government films that are suitable for use in civilian training and educational programs.



The Radiant Screen here illustrated is Model DS—portable, sturdy, compact, easily set up, quickly adjustable.

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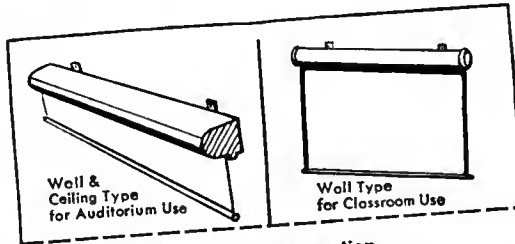
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**Photographic Industry Coordinating Committee**

At its June meeting in New York, the PICC set up basic rules covering qualifications for participation and organization procedure. It was unanimously agreed that any association, organization or group which has been in existence for a period of two years, operated on a non-profit basis, comprising a national membership of persons, firms, institutions, or corporations, etc., interested in any phase of photography, shall be entitled to participate in PICC.

The initial composition of the PICC was stated to comprise representatives of: Allied Non-Theatrical Film Association, Inc.; Educational Film Library Association; Master Photo Finishers & Dealers Association; National Association of Film Producers for Industry and Education; National Association of Visual Education Dealers; National Microfilm Association; National Photographic Dealers Association, Inc.; Photographic Manufacturers & Distributors Ass'n., Inc.; Visual Equipment Manufacturers Council.

New members may be admitted by a majority vote of the member organizations at any regular meeting.

The Committee unanimously agreed to rotate the office of Committee Chairman among the participating organizations for one-year periods. Joseph G. Dombroff will continue to serve as the Committee Chairman for 1945 and Wilfred L. Knighton will continue as the Committee's Secretary-Treasurer. New officers are to be elected at the October 1945 meeting, which will be held at Chicago, Illinois.

The industry problem of, "Disposal of Government War Surplus Photographic Equipment and Materials" was fully discussed and the delegates agreed that the recommendation of the Photographic Mfgs. & Distributors Ass'n., Inc. submitted to the Office of Surplus Property during April 1944, specifically recommending that all government-owned surplus photographic equipment should first be offered to the original manufacturer for repurchase, should be submitted to the participating associations for consideration and possible ratification. In the event all of the associations are in accord with these recommendations, the PICC should then promptly submit the plan to the Surplus Property Division of the Commerce Department as representative of the wishes of the entire industry.

**Restrictions Lifted on Photographic Equipment**

The War Production Board has revoked General Limitation Order L-267 which means that 8mm. and 16mm. projectors, cameras and photographic accessories now may be ordered without submitting priority ratings. Although restrictions have been removed, it is unlikely that manufacturers will be able to obtain materials needed to increase their production schedule for some months. The backlog of orders with priority rating will be filled first, they state, according to rating and date received.

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**Ross Announces 16mm Film Service**

Ross Federal Service, Inc., which has heretofore been concerned with the 35mm. theatrical field, checking percentage pictures for theatres, has announced plans for the national distribution of 16mm. educational and industrial motion pictures through its thirty-one branch offices. The new service will also provide projection equipment and trained operators when requested. Arrangements have been made for the delivery of 500 projectors by the end of the year. Films will be handled on a rental or outright sale basis and will be exhibited wherever a market is found for them, according to Mr. Harry A. Ross, the corporation's president. He emphasized, however, that no programs would be booked for competitive showings with theatre outlets, that a special school and college division will be established to handle showings in classes for adult educational purposes. Negotiations have been proceeding with March of Time for nation-wide distribution of their Forum Edition films in 16mm.

Also contemplated is a service to television stations with complete educational film programs on a rental basis as stations are set up.

Mr. Ross is enthusiastic over the long-term possibilities of the 16mm. field, citing educational production plans being developed by many major motion picture producers, and the heightened attention of religious leaders to the subject.

**Loew's to Supply 16mm Films to Foreign Markets**

Stimulated by the 16mm. film showings to troops overseas, Loew's International Corporation (international organization of Metro-Goldwyn-Mayer), has organized a special division for the foreign distribution of its features and shorts on 16mm. and expects to have every current MGM release reduced to 16mm. and prints available by January 1. A director for the new unit has been secured but will not assume his post until then. In the meantime, Haven Falconer, until recently with the Army's educational film program and formerly director of the film service at Dartmouth College, will head the unit in cooperation with Dr. Ronald Carroll, formerly with the Office of Strategic Services. Mr. Falconer will be in charge of the educational film program and Dr. Carroll of the mobile units.

Educational and documentary films designed for training and classroom use will also be offered by MGM, to be made by producers who are specialists in the educational field. There is a possibility that MGM will release these films in the United States.

The 16mm. distribution overseas is not intended to compete with 35mm., but rather to supplement the existing MGM set-up abroad. 16mm. mobile caravans will travel mainly to outlying provinces in the various countries, where there are no regular theatres. 16mm. shows in cities will be confined to non-theatrical outlets, such as schools, churches, club halls and community centers. Specialists trained in 16mm. operations at New York headquarters will be sent to their individual foreign posts to develop the new market.

### New Motion Picture Project

The appointment of John G. Bradley, Chief of the Division of Motion Pictures and Sound Recordings in the National Archives, as Director of the new Motion Picture Project of the Library of Congress has been announced by Luther Evans, Librarian of Congress.

"The appointment of Mr. Bradley represents an important step in plans that were inaugurated in 1942 when an agreement was entered into with motion picture producers to deposit certain copyrighted films in the Library of Congress", Dr. Evans said. "This project took on added meaning," he continued, "when the Librarian of Congress and the Archivist of the United States received a joint directive from President Roosevelt in 1943 to draw up plans for a film servicing building and vaults for photographic materials in Government custody. The President's directive was based on the pressing need for additional storage and technical facilities to insure against loss of the pictorial evidence covering this important era in our national history."

Legislation to support the Library's plans has been placed before Congress in the Lanham Bill (H.R. 1275). In the formulation of these plans Mr. Bradley acted as consultant, qualified by more than ten years at the Archives, during which he coordinated an original research project on the stability of film, under the auspices of the National Bureau of Standards, assisted many foreign institutions in planning their preservation and storage techniques, and developed a Government-patented film storage cabinet that has received wide approval.

### Classrooms to Experiment with Television

The New York City Board of Education and NBC's television department will join forces this fall in experimenting with the adaptation of television to classroom education. A weekly tele program will be broadcast to determine the type of program most suitable for educational purposes. Pupils and teachers will evaluate these programs at NBC's receiving studios. First ones will be in the field of science, the initial broadcast to deal with the tele itself. John F. Royal, NBC vice-president in charge of television, arranged the experiments in concert with Dr. John E. Wade, Superintendent of Schools. The programs will begin at junior high school level.

▲ ▲

Syracuse University, New York, also plans to conduct various classroom teaching experiments with television equipment, and to teach television programming and other techniques to students as soon as delivery has been made of the General Electric "Intra-Tel" (wired television) system ordered by this institution. Chancellor William Pierson Tolley announced also that the University's experience in the video science would be made available to other educators.

No decision has been reached at this time as to whether the University will broadcast programs to the Syracuse area, he said, but pointed out that as plans

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develop a cooperative arrangement might be worked out with local radio interests to accomplish this.

Syracuse University students will be given the opportunity of studying various television operations such as script writing, costume and stage set designing, lighting, camera operation, stage and technical direction, picture and sound control and other transmitter operations.

### J. R. Williams Takes London Post

J. R. Williams, Head of the Non-Theatrical Film Section of British Information Services for the past three years, has left New York to take up a post with the British Ministry of Information in London.

Mr. Williams, who has been on leave from the staff of Leeds University in his native Yorkshire, went to the Ministry of Information in 1941 as regional officer in charge of 16mm. films. In June, 1942, he came to New York City to head the British Information Services' section on non-theatrical films. In London he will direct the Ministry's 150 Mobile Film Units throughout Britain. Attendance at these Mobile Unit shows topped eighteen and a half million last year, with an average number of 1,250 shows a week in 1944.

### Information Film Association Formed

Nearly 100 producers, directors, writers, editors and technicians in the documentary, educational and industrial film field, including men in the Army and Navy and other government film production units, met at the Museum of Modern Art, New York, August 16, to organize the *Information Film Association, A National Organization of Producers, Artists and Technicians*.

Major Kenneth MacKenna, of the Army Signal Corps, was chairman of the meeting which was held with the assistance of the American Film Center.

In view of the rapid development of the field during the war, given impetus by the Army and Navy film training programs and the use of the educational screen by Government and private industry, the new association was organized to stimulate use of factual films in the crucial post-war years and to promote higher standards of production.

Approval was voted at the meeting for the organizing committee to establish nominating, finance and administrative, constitution and steering committees, and to report back to the membership at an early date. A suggested program of objectives for the new association was submitted for discussion and approved.

One of the important aims of the organization is to assist veterans of the photographic services of the armed forces in finding placement. The Information Film Association will publish a registry of names, addresses and brief biographies of all workers, including those now in the armed forces, in the educational, industrial and documentary film fields.

In addition to seeking ways and means to increase film production in the field, the unit proposes to raise standards of production; to carry on research to deter-

mine where and how factual films can more fully serve the public interest; to facilitate interchange of ideas among film-makers in America and abroad; to establish a system of awards for outstanding accomplishments in the field and to protect the freedom of the screen.

Inquiries about the new organization can be addressed to Information Film Association, Room 3870, 45 Rockefeller Plaza, New York 20, New York.

Among those who attended the meeting were: Robert Flaherty, producer of "Nanook of the North" and "Man of Aran", among other films, and known as the father of the documentary film in America; Chester Lindstrom, Film Division, U. S. Department of Agriculture; John Flory of Grant, Flory and Williams; John Bright, Sp. 3/c, U. S. N.; Helen Van Dongen Ivens, documentary producer and wife of Joris Ivens; Pfc. Mark Marvin, U. S. Army Signal Corps Photographic Center; Edwin W. Schultz, Army Medical Center, Washington; Herbert Kerkow, documentary producer; Lt. Clifford D. Ettinger, Navy Training Films, Washington; Mary E. Spear, Bureau of Labor Statistics, U. S. Department of Labor; Howard Tooley, Education Section, Treasury Department, Washington; David Englander, Army-Navy Screen Magazine; Leo Hurwitz, CBS Television; Rosalind Kossoff and Paul Roffman, National Film Board of Canada; Donald Slesinger, director, American Film Center.

### University of Illinois Film Service Report

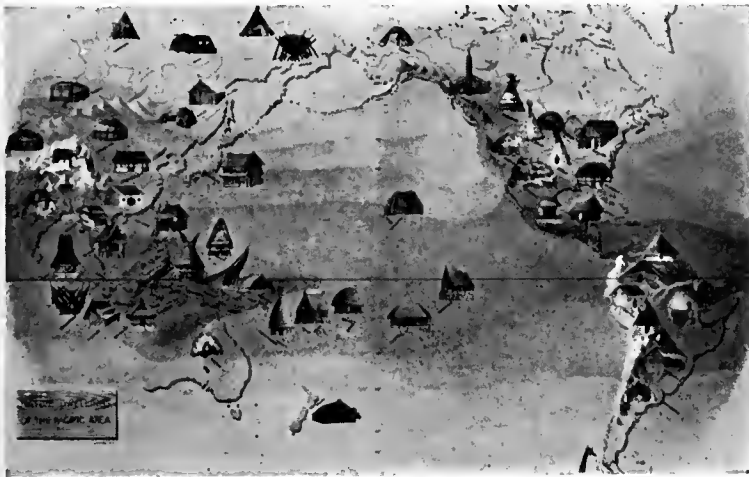
Illinois schools are learning to make more efficient use of motion pictures, and are requesting more and more sound films, according to statistics recently compiled by Neil F. Garvey, acting director of the Visual Aids Service in the University of Illinois Division of University Extension. The racks of this service on the University campus at Urbana-Champaign now hold 2,220 prints, including 862 silent subjects and 1,397 sound.

Bookings last year numbered 23,711. Excluding a small number of special arrangement films, this represented 16,692 calls for sound prints and 6,785 calls for silent. Two years ago there were 14,273 calls for sound pictures and 10,369 for silent. Even more significant is the fact that the sound pictures were booked an extra 2,896 days on calls as compared to 960 for the silent.

The most popular film in the service's racks was *This Amazing America*, of which the two prints available had a total of 77 bookings. Next most popular was *South of the Border, Mexican Children, American Way, Behind the Shop Drawing, A New World Through Chemistry* and *Songs of Stephen Foster*.

The 439 sound films owned by the University service had an average of 13.5 bookings per print during the year; the 423 sound films loaned or leased from commercial or government sources, 11 bookings per print; 395 silent films owned, 10.2 bookings per print; and 109 silent films on lease or loan an average of 6.5 bookings per print.

Member subscribers to the University of Illinois Visual Aids Service included 315 Illinois schools last year. Beside motion picture films, the University service also provides educational picture slides and disc radio transcriptions.



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## \$10,000 Prize Award for Best Amateur Film Subject

What probably constitutes the most constructive stimulus to the further development of 16mm. production by amateurs is the International Amateur Movie Contest announced during the summer by International Theatrical and Television Corporation. This contest will consist of eleven prizes including a \$10,000 award in cash to the best amateur film production submitted on any subject, and ten additional prizes in the form of a percentage of their picture's earnings from commercial distributions.

In an effort to encourage further experimentation, it is ITT&T's aim to give recognition in a substantial manner to those individuals, schools, or amateur organizations aiming to develop higher standards in 16mm. production. In supporting this contest it is their belief that it will not only aid in developing higher standards for amateurs but also for the professional substandard field.

The contest encompasses the entire field of 16mm. production including entertainment, vocational, educational and religious films, etc. As such it allows for inclusion of any type of film produced by non-professionals.

A board of eleven judges will select the prize winning films. The first six members of this committee are known Hollywood personalities. This committee to date consists of Louella Parsons, Hollywood columnist; Jesse Lasky, producer; Veronica Lake, Paramount Picture star; Hal Mohr, Universal cameraman; Bill Meiklejohn, talent and casting director for Paramount Pictures; Mitchell Leisen, director; Norris Harkness, Photographic Editor of the New York Sun, and Executive Secretary of the National Photographic Dealers Association; Russell Potter, director of the Institute of Arts and Sciences of Columbia University; and Donald Slesinger, director of the American Film Center, leaving one judge yet to be selected. The eleventh judge will be George A. Hirliman, President of I. T. & T.

Out of the hundreds of films that I. T. & T. will receive, approximately one hundred of the best will be selected by the executive board of that company, and it will be this group that will be shown to the judges in both New York City and Hollywood.

## West Coast Educators and Producers Get Together

Organization of a permanent educators' and producer's council of audio-visual education was perfected Saturday, August 4th, at Occidental College, following a meeting of 125 representatives of the schools, the motion picture industry, and kindred groups. James McPherson, president of the Audio-Visual Aids Association of Southern California, was elected chairman. Dean Arthur G. Coons of Occidental welcomed the group to the campus.

Direction of the organization was placed in the hands of a committee. The purpose of the organization is to bring together the producers of educational films with educators and the various technical elements of the educational film industry, to inform producers of the needs of the schools and to inform educators of the problems of the producers.

Lack of such cooperation in the past, it was pointed out, has handicapped producers in creating educational pictures of greatest usefulness. Monthly meetings are planned, with a schedule of specific problems to be considered.

## S.M.P.E. Fall Meeting October 15-17

The Society of Motion Picture Engineers will hold its 58th Semi-Annual Fall Conference, its first postwar session, at the Hotel Pennsylvania, New York City, October 15 to 17. The first meeting since the end of the war, it is anticipated that many motion picture engineers and executives who had been engaged in confidential activities for various branches of the Government will be able to discuss wartime developments in the motion picture field and their possible commercial applications.

# Current Film News

■ **MARCH OF TIME**, 369 Lexington Avenue, New York, announces the following current additions to its Forum Edition (Series B) of 16 mm. sound films, each two reels in length—

**New Ways in Farming**—the story of the great modern agricultural question of big-scale industrialized farming versus the small family-sized farm.

**The New South**—a presentation of present-day Dixie; the story of her dramatic changeover from a cotton economy to the industrial might of today.

**Men of Medicine**—the medical profession presented so that young and old alike may comprehend what it is to be a doctor.

**Sweden**—an account of a great Scandinavian country, in peace and war.

**The Nation's Capital**—a graphic portrayal of Washington, D. C., with glimpses of the President's life and the workings of various departments of Government.

**China**—story of the titanic struggle of that vast and populous nation to modernize and to protect herself against the tyrant, Japan.

**Russia at War**—presents a typical day in the life of our ally during World War II, in authentic shots by 160 Soviet cameramen.

**Ireland**—describes the government, religion, and social life of the Emerald Isle, presenting both her romantic charm and her political problems.

Available also are two special releases:

**Americans All**—a telling presentation and discussion of religious and racial intolerance and organized efforts that are and can be made for its eradication.

**The French Campaign**—the story, in maps and action shots, of Allied strategy which resulted in the liberation of France.

Previously issued Series A and the new series B in the Forum Edition are available on subscription basis, or individual subjects may be rented on a C. O. D. basis only.

■ **ENCYCLOPAEDIA BRITANICA FILMS INC.**, 20 N. Wacker Drive, Chicago, has released a new 16mm. sound classroom film, namely:

**Play in the Snow**—1 reel—produced in collaboration with Lawrence E. Briggs, M. S., Massachusetts State College, Amherst, Mass. Designed for primary grades, the film dramatizes against a snow-covered background, the activities of three children and their friends in building a snow man, playing fox and geese, coasting, and skiing. Shows the healthy, happy relationships of children at play. Appropriate clothing, health habits, and safety during play are depicted.

■ **IDEAL PICTURES CORPORATION**, 28 E. Eighth Street, Chicago 5, announces its exclusive release in 16mm. of three new music subjects, presenting the National Philharmonic Orchestra, conducted by Dr. Fredrick Feher, in:

**First Movement (Allegro)** of Beethoven's Violin Concerto in D Major, with Grisha Goluboff as soloist. 3 reels.

**Second Movement (Andante)** of Schubert's Symphony No. 8 in B Minor. 1 reel.

**Slavinka Tonpoem**, composed by Dr. Feher, in which the orchestra is supported by the National Philharmonic Chorus. This subject is divided into two parts, each 2 reels in length.

The music is excellently recorded, and the camera provides variety of visual interest throughout the musical performance, as it moves over the orchestra and lingers on the different sections, now the strings, now the woodwinds, percussion group, or the entire ensemble; in close-ups of Dr. Feher's directing, and of the violinist soloist in the Beethoven Concerto, revealing his fingering and bowing technique.

For music appreciation courses, or for showing to any group composed of music lovers, these new films will prove a valuable addition to the available supply of music subjects.

Ideal Pictures Corporation is also engaged in the production of a number of short subjects, including a series under the general title of *Hymn-o-Screen*, covering twenty of the best known religious hymns, instrumentally or vocally presented against appropriate pictorial backgrounds in Kodachrome. Also a series of one-reel Kodachrome subjects in the field of human relations, the first of which, titled *Jimmy's Reward* will be released shortly.

■ **DEVRY FILMS & LABORATORIES**, 1111 Armitage Ave., Chicago, is offering for outright sale a 400-foot 16mm. sound motion picture in full color on:

**Death Valley National Monument**—a beautiful filming of the wonders of this fascinating valley. Sequences include 11,045-ft. Telescope Peak, highest mountain in the Panamint Range reflected in Bad Water, lowest point in the western hemisphere; the weird country adjacent to the sink of Death Valley, Scotty's fabulous castle, formations in 20-Mule Team Canyon, petroglyphs on the rocks in Greenwater Canyon, Dante's View and other sights. This film is a Paul Hoefler production.

■ **OFFICIAL FILMS**, 625 Madison Avenue, New York 22, has recorded for posterity a motion picture on the career of Franklin Delano Roosevelt, titled:

**F. D. R.**—2 reels. 16mm. sound—depicting highlights of the unparalleled career of the famous ex-president, from the inception of his political career in 1910 to his untimely death in April, 1945. The film opens with scenes from the funeral cortege, and burial at Hyde Park, then flashes back to Franklin Roosevelt's first important political venture, as New York State



Senator in 1910 and in chronological order presents factual, living scenes of his political progress and increasing fame, emphasizing his influence on the history not only of our nation, but on that of the entire world. There are homely, friendly scenes, too, of the man and the humanitarian, as well as those of a great leader in action. He is seen and heard in excerpts from some of his famous speeches, thus preserving forever his historic words.

"F. D. R." is available for purchase or rental at all leading photographic dealers and film libraries. In addition to the 2-reel sound version, it is avail-



able also in 16mm. silent and in 8mm. condensed into one reel. A free, printed brochure giving complete details on the subject can be had by writing to Official Films.

■ **NATIONAL LIVESTOCK AND MEAT BOARD**, 407 S. Dearborn St., Chicago 5, is distributing a 30-minute 16mm sound motion picture, without cost, titled:

**The Way to a Man's Heart**—which deals with the subject of good nutrition, pointing out the foods essential for an adequate diet, and the proper methods of meat cookery.

■ **INTERNATIONAL THEATRICAL AND TELEVISION CORP.**, 25 West 45th Street, New York 19, has acquired 16mm. and 35mm. world distribution rights to the following motion picture in arrangement with the producer, Alvin Gordon of Contemporary Films:

**My Friend Pollita**—7 reels—produced in Kodachrome in Mexico, with added sequences made in Hollywood, Lupita Tovar doing both the Spanish and English narration for the dual-version picture.

Also obtained from Contemporary Films is a four-reel Kodachrome feature dramatizing the Chamulla Indian tribe, and from Larry Lansburgh, producer, two short subjects in Kodachrome—one on Pavno, the trick horse owned by Mexico's President Avilo Camacho and the other on sheep dogs, made in northern California.

By arrangement with Video Productions, eight Kodachrome outdoor features will be produced for ITTC, featuring Stuart Hamblen and Perry Ward who have obtained some prominence in radio work.

Additional product acquired by ITTC includes nineteen features produced by Mascot Pictures, with Victor Maclaglen, Ralph Morgan, Erich von Stroheim and Victor Jory among the stars presented. The transaction gives ITTC world rights to 16mm. and 35mm. distribution, as well as television rights.

An additional branch office has been opened by International Theatrical and Television Corp. at 3326 Olive Street, St. Louis, Missouri, which will conduct business throughout the states of Missouri, Oklahoma and Kansas.

■ **BELL AND HOWELL COMPANY**, 1801 Larchmont Ave., Chicago, report the addition of a series of six single-reel Australia classroom teaching films to the Filmosound Library. These deal chiefly with marine and bird life of the Great Barrier Reef and its adjacent islands, and include:

**People of the Ponds**—a study of the microscopic life inhabiting a pool in an extinct volcano. Remarkable photography of beating heart of water flea, seen through its almost transparent body. Varied reproductive methods.

**Birds of the Barrier**—terns nest collectively for defense against marauding gulls; gannets as large as geese; mutton birds burrowing underground. Sticky tree seeds kill the unwary.

**Coral and Its Creatures**—excellent closeups of the island-building polyps, with heads like living flowers and bodies like worms; feather starfish; shark embryo; cowfish, with skeleton outside flesh; butterfly carp.

**Secrets of the Sea**—collecting minute specimens. Life cycle of the sea

# FILMS NEW 16mm SOUND from BRITAIN

**AIR PLAN** . . . . . 3 reels — 28 minutes

This film shows how the work of the RAF fitted into the overall air strategy of the European war, and how complex and far-seeing planning turned the "blitzkrieg" against its originator.

**BAILEY BRIDGE** . . . . . 1 reel — 8 minutes

One of the war's most jealously guarded secrets is revealed in this film on the construction and use of a portable pre-fabricated bridge made of interchangeable parts which keeps rivers from being effective lines of enemy defense.

**DAWN OVER CYRENAICA** . . . . . 2 reels — 22 minutes

Cyrenaica, bordering on Egypt and the Mediterranean, was the first section of North Africa to be freed from Italian fascist control. The liberating British armies were followed by British Civil Affairs Officers who introduced modern farming methods in helping the local Arabs raise their standard of living.

**DOMINION STATUS** . . . . . 2 reels — 18 minutes

This film explains and demonstrates the meaning of the "dominion status" enjoyed by Canada, Australia, New Zealand, the Union of South Africa, and Ireland, as defined by the Statute of Westminster enacted in 1931, and shows the part played by the Dominions in the war.

**FALL OF GERMANY (Act & Fact #7)**. 1 reel — 12 minutes

After the Allies crossed the Rhine, they smashed deep into the heart of Germany, winning surrender from army after army. The heavy pounding of the Air Forces and the daring thrusts of the land armies brought Germany to her knees and heralded the proclamation of V-E Day.

**OPERATION FIDO** . . . . . 1 reel — 12 minutes

Fog is the greatest single menace to aircraft. Fog over British airfields became more of a menace than flak over Germany, causing accidents, loss of life, and often the complete cessation of operations. FIDO solved the problem of fog by dispersing it with petroleum burners.

**RHINE LINE (Act & Fact #6)** . . . . . 1 reel — 10 minutes

The Allied line-up on the western bank of the Rhine and how the Allied armies broke from their positions, made their spectacular crossings of the Rhine and struck deep into the heart of Germany.

**ROAD TO RUSSIA** . . . . . 1 reel — 9 minutes

The story of the southern supply line of the Persia Iraq Command over which British, American and Indian soldiers transported millions of tons of war supplies for delivery to the Russian armies.

**SOLDIER SAILOR** . . . . . 6 reels — 52 minutes

Early in the war British merchant ships were armed to defend themselves against aerial and submarine attack. The force of gunners were called D.E.M.S. (Defensively Equipped Merchant Ships) and this film records the kind of work they did.

**STRICKEN PENINSULA** . . . . . 2 reels — 16 minutes

Made before the end of the Italian campaign, this film shows scenes of the devastation in Southern Italy and of the slow painful process of reconstruction started with the help of the Allied organizations.

**TIME AND TIDE** . . . . . 2 reels — 16 minutes

The important and little known work of the men of the Admiralty Salvage Department is shown as they clear a harbour of wrecked enemy vessels and open it once again to Allied shipping.

**UNRELENTING STRUGGLE** . . . . . 2 reels — 18 minutes

Highlights from Churchill's radio speeches to the British people from the beginning of the war to V-E Day against a background of action shots.

Write for FREE Catalog—Address nearest office, or any British Consulate

## BRITISH INFORMATION SERVICES

An Agency of the British Government

- 39 Rockefeller Plaza, New York 21, N. Y.
- 321 Sutter St., San Francisco 8, Calif.
- 1337 New York Avenue, N.W., Washington 5, D. C.
- 350 North Michigan Avenue, Chicago 1, Ill.
- 1185 Tenth Bldg., 1680 North Vine St., Hollywood 28, Calif.
- 1310 First National Bank Bldg., Atlanta 3, Ga.

slug. A wide variety of rare forms of marine life.

**Catching Crocodiles**—fresh water and salt water types. Considerable difference in size, disposition and methods of combat.

**Strange Sea Shells**—some well-known, others strange and new. Some microscopic in size, others large enough to trap and kill humans. Housing troubles of the hermit crab.

This fostering of the use of teaching films from other lands is in line with Bell & Howell promotion of motion pictures for the betterment of international understanding.

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York 20, covers the historic finale of the war with Germany in its release:

**Victory Over Germany**—picturing all the intense drama of the occasion—the storming of Cologne, the



capture of the Remagen Bridge, the mass assault across the Rhine, thousands of parachute troops dropping from the skies, capture of Nuremberg, dramatic meeting of American and Soviet troops on the Elbe, and finally, scenes showing the actual signing of the unconditional surrender.

■ **BRITISH INFORMATION Services**, 30 Rockefeller Plaza, New York 20, has recently added the following films to its 16mm. releases:

**Accident Service**—4 reels—revealing that one in 35 of Britain's population meets with accidents every year, and showing the accident services provided by the community.

**The Air Plan**—3 reels—a record of the master strategy which put the Allies ashore in Normandy and then swept the German armies to utter defeat in their own country.

**Bailey Bridge**—1 reel—revealing one of the War's most guarded secrets, the construction and use of a prefabricated bridge made from interchangeable parts.

**Broad Fourteens**—4 reels—story of the swift, light Motor Torpedo Boat, and its lively battle with an enemy E-boat.

**Dominion Status**—2 reels—explaining the meaning of "dominion status" which is enjoyed by Canada, Australia, New Zealand, the Union of South Af-

rica and Ireland as defined by the State of Westminster, enacted in 1931.

**Fall of Germany**—1 reel—follows action by the British Second Army from April 1945 to May 4, 1945, when, in a tent on Luneberg Heath, Montgomery imposes unconditional surrender.

**Personnel Selection**—7 reels—describing the various tests used by the British Army in its comprehensive system of personnel selection to ensure that every soldier finds his proper place in the war effort.

**Power for the Highlands**—1 reel—describing the post-war scene for a great industrial development, using low-cost power for the rebuilding of Britain—a plan based on the example of the Tennessee Valley Authority in America.

**The Unrelenting Struggle**—2 reels—against background of scenes showing the course of the war, are given excerpts from the speeches of Winston Churchill, from the time he took office as Prime Minister in 1940 until V. E. Day in 1945.

**Road to Russia**—1 reel—tells the little known story of the overland route from the Persian Gulf to Russia by which more than 50% of British and American Supplies for the U. S. S. R. were carried—one of the greatest supply achievements of the war.

**The Star and the Sand**—story of the Yugoslav Partisans evacuated from the Dalmatian Coast to El Shatt in Egypt, revealing their ingenuity, despite great hardships, in establishing a self-sufficient community, with the aid of U. N. R. R. A.

■ **CARL F. MAHNKE PRODUCTIONS**, 2708 Beaver Ave., Des Moines 10, Iowa, recently organized to handle international distribution of the productions of Vocational Guidance Films, Inc., has ready these new subjects in the field of vocations, each 1 reel in length:

**Agriculture**—indicating farm jobs for the unskilled, and those open to men and women with college training.

**Bookkeeping and Accounting**—nature of duties and requirements necessary.

**Brick and Stone Mason**—showing men laying brick, tile and stone; working conditions and opportunities.

**Heating and Air Conditioning**—constructing, assembling and servicing of equipment of many types of installations; working conditions and qualifications.

**Painting and Decorating**—outside and inside painting shown; also decorating, staining and paper hanging, and outlining training required.

**Plumbing**—different jobs performed

by plumbers; use of tools, working conditions and skills required.

**Poultry Raising**—showing different types of poultry raising; problems encountered in this vocation are presented very carefully.

### Entertainment Releases in 16mm

■ **ALLIED 16mm. PICTURES CORP.**, 130 West 46th Street, New York 19, announces the release in 16mm. of:

**Michael Strogoff**—11 reels—the RKO feature based on Jules Verne's stirring and engrossing story, located



in Russia of 1870, concerning the adventures and hardships encountered by a young captain of the Czar's guards in his mission to carry an important dispatch through rebellious Tartar country. Strikingly staged, ably directed and acted, the film stars Anton Wallbrook as the dashing hero, supported by Akim Tamiroff and Elizabeth Allen. The subject is available also for rental from the film libraries of Bell and Howell and Ideal Pictures Corporation, in Chicago.

■ **COMMONWEALTH PICTURES CORPORATION**, 729 Seventh Avenue, New York 19, has exclusive 16mm. release of a revised version of the feature film:

**Pagliacci**—10 reels—a dramatization of the story of the famous opera, with excerpts therefrom sung by the re-



nowned tenor, Richard Tauber. There is also a short 3-reel version available.

Another new exclusive 16mm. release from Commonwealth is

**Puss in Boots**—4 reels—a Columbia Pictures release.



■ PICTORIAL FILMS, INC., 1270 Sixth Avenue, New York 20, announce the acquisition of the 16mm. sound film world distribution rights for the Major feature release:

**So Ends Our Night**, an adaptation of the book "Flotsam" by Erich Maria Remarque. The story, co-starring Fredric March and Margaret Sullivan, with an excellent supporting cast, is the dramatic and suspenseful one of political refugees hunted through several European countries in their flight to escape oppression, with an underlying poignant love story, mixed with the true humor of people who must live intensely.

■ BELL & HOWELL, 1801 Larchmont Ave., Chicago 13, has added several Universal films to its list of entertainment features, such as:

**Top Man**—with Donald O'Connor, Peggy Ryan, Richard Dix, Lillian Gish. When father retreads his way to the wars, teen-age junior becomes "top man" of the family. His growing recognition and execution of his responsibilities is shown, and his leadership takes student body into local war plant for part time work.

**Ladies Courageous**—the saga of our women ferry pilots. Star cast includes



Loretta Young, Geraldine Fitzgerald, Anne Gwynne, Diana Barrymore.

**Chip Off the Old Block**—Another Donald O'Connor-Peggy Ryan uproarious comedy. Teen-age son of Navy man falls in love with youngest member of famed stage dynasty and eventually liberates her.

**Week-end Pass**—in which vacationing shipyard worker gets into mix-up with a girl uncertain of whether to join the WACS or WAVES.

Thirty-one new "Universal" features, becoming available for approved non-theatrical locations during the rest of 1945, are described in detail in the Bell & Howell Filmosound Library catalog supplement No. 37, just off the press. Release dates are specified for the various types of 16mm. use, including "shut-in," armed forces, and general. The supplement lists also 55 majors and independents on which prior location approval is not required, plus several new features in color, and a large number of westerns.

## New Catalogs

### Castle

A new 32-page catalog of 16mm. and 8mm. films with illustrations and descriptions of more than 125 subjects, many recently released, has been issued by Castle Films, 30 Rockefeller Plaza, New York 20. Also included is descriptive information of Castle's new product—2 x 2 film slides of "Epic Pictures of World War II."

### Coronet

A new catalog of approximately fifty 16mm. sound motion pictures for class-

room and other group instruction has been announced by Coronet Instructional Films. The majority of the films listed have been produced in Kodachrome and prints are available either in full natural color or black and white. The catalog is attractively and appropriately illustrated with full color "stills" from the motion pictures. The various groups of motion pictures announced include the Biological Sciences, Civics, Economics, Psychology, Health, Industry, Physical Education, the Physical Sciences, the Social Studies, and Vocational Guidance.

(Concluded on page 322)



## YOUR STORY . . . War Tested!

Our Armed Forces have definitely proven the *speed* and *certainty* of movies as a retentive factor . . . for they make a *permanent impression*, not easily forgotten.

Here at home, many successful business men have utilized this power and effectiveness of informative films for many years, and found that it was the most *economical* medium of telling *their* story with the best results.

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# AMONG THE PRODUCERS

## Simmel Heads Film Production Department

Under the direction of Edward Simmel, the Simmel-Meservey organization of Beverly Hills, California, is currently embarked on an expanded program of educational film production and distribution. Mr. Simmel has for some time been engaged in the production of educational pictures.

In 1940 the University of Southern California commissioned him to accompany Dr. A. O. Bowden of the School of Anthropology on a scientific expedition to South America to film a series on native tribes. He recently returned from an overseas assignment for the U. S. Office of War Information, serving as Film Officer at Cairo, India, and has traveled extensively throughout the Middle East in charge of OWI Film distribution. Currently he is visiting audio-visual education centers of the United States to ascertain educational film requirements with a view to incorporating them in future Simmel-Meservey productions.

Associated with Mr. Simmel in the organization are: Martha Blair Fox, who is directing the production of transcriptions for kindergarten and primary grades, and is recognized in academic circles for her contribution in perfecting audio-teaching techniques as applied to children; Paul L. Hoefler, F. R. G. S., M. E. C., explorer, world traveler and motion picture producer, currently completing a series of subjects in sound and color on the 48 State Capitols; also Guy D. Haselton, Karl Robinson and Walter W. Bennett, all of recognized ability in film production.

## Industrial Training Slidefilms

The Jam Handy Organization, 2900 E. Grand Blvd., Detroit, Mich., has the following training slidefilms available for general use in industry and business:

**Preparing for the Future:** sound on record slidefilm for use in foreman training. Explains to foremen why it is important to develop qualified under studies, 66 individual teaching pictures.

**New Men at Home:** sound on record slidefilm, showing foreman's obligations to the new man on the job, and how to make him feel at home from the start. 73 pictures.

**Measurements and Measuring—Part I:** for teaching machinists work; discussion of steel scale, work accuracy, standard of measurement. 50 pictures. Part II: micrometer, how it works, how to read it, vernier scale, gauges and gauge blocks. 64 pictures.

**Mixing, Using Casein Glue:** (aircraft) contents, keeping casein mix-

ing, checking consistency, preparing joint clamping, wiping off excess, etc. 61 pictures.

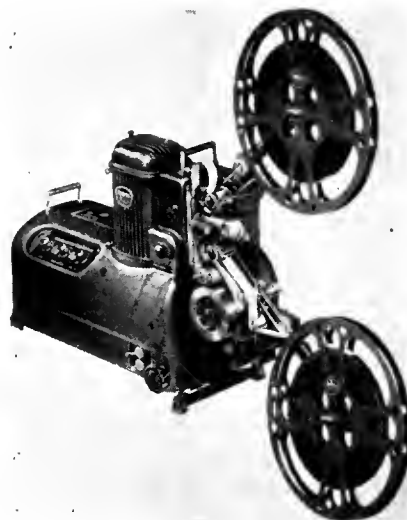
**First Aid:** (color films) sound on record—Part I: The Body. Muscles, tendons, skin, blood, skeleton, head, trunk, upper and lower limbs. 49 pictures. Part II: Heart, arteries, capillaries, veins, breathing, nutrition, nervous system. 54 pictures.

**Electricity and the Storage Battery (Automotive) Part I:** Fundamentals of electricity, principles of primary and secondary cells, Ohm's law, parallel connections. 97 pictures. Part II: Storage battery of secondary cells, general construction, operation.

## New Amprosound Model "Premier-10"

The Ampro Corporation of Chicago is pleased to announce the new Amprosound "Premier-10" Sound-On-Film 16mm. Projector with aluminum castings throughout, equipped for both silent and sound film speeds and reverse operation. This model is light, compact and portable with extremely simplified design. The Amprosound "Premier-10" embodies the results of more than a decade of pre-war experience in building precision 16mm. projectors—plus the knowledge gained from the rigorous tests to which Ampro machines have been subjected on far-spread fighting fronts. Out of all this experience has come a compact, sturdy 16mm. projector—claimed to be capable of providing continuous efficient operation under the most adverse conditions.

Write to Ampro Corporation, 2835 North Western Avenue, Chicago 18, Illinois, for specifications and features of the new model.



Ampro Premier—10

## New Coronet Slidefilm Series

A new series of 35mm. slidefilms or filmstrips to be made from Picture Stories appearing in *Coronet Magazine* has been announced by the Society for Visual Education, Inc., of Chicago. The new series will include eight slidefilms to be released one each month from October, 1945, through May, 1946. Each slidefilm is accompanied by a reprint of the Picture Story in *Coronet* which serves as a teacher's manual. The slidefilms become the permanent property of those who receive them.

The October Picture Story is "The Liberated" . . . a story of people who have been freed all over the world. It will be followed in November by "The Storm" . . . a documentary story of storms. "The German" is the subject for December. It will be an analytical story of the kind of people the Germans were before the war and what we may expect of them in post-war.

Each slidefilm will have continuity titles on the individual frames, and the reprint of the Picture Story in *Coronet* will provide additional information for the use of the teacher or other person using these for group instruction. The slidefilms are primarily intended to serve as a basis for the discussion of problems of the day, and those released during the past two years have been used by thousands with all types of training groups. The principal users have been junior and senior high schools, but they have been used by many churches and community groups, and among hundreds of units in the Armed Forces, at home and overseas.

These slidefilms are provided through the cooperation of *Coronet Magazine* and are offered at a nominal charge to cover a part of the costs of handling. Full information may be obtained by writing to The Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois.

## Bausch & Lomb Booklet

Since the summer of 1941, the flags flying from the Bausch & Lomb plant in Rochester testify to the appreciation of the Army and Navy for the Company's achievements in the production of optical glass and military optical instruments. They tell the story of men and women, working as they have never worked before to produce the instruments of modern war.

A 56-page illustrated booklet, entitled *Seeing It Through* just issued by Bausch & Lomb, records their wartime accomplishments and describes the optical equipment which contributed to victory. These included binoculars, height finders, range finders, sighting devices, battery commander's telescopes, mapping equipment, sextants, star projectors, spotting scopes, searchlight reflectors, microscopes and other tools of military science.

## YMCA Program Consultant

Mr. L. Harry Strauss, formerly Librarian and Instructor in Audio-Visual Education, at George Williams College, 5315 Drexel Avenue, Chicago, Illinois, on June 1 joined the Staff of the Y. M. C. A. Motion Picture Bureau as program consultant.

Mr. Strauss has been active in the Audio-Visual Education field for years and brings to his new assignment, outstanding knowledge of the resources and materials available to schools and other community agencies. He will



L. Harry Strauss

have his headquarters at the Bureau's Chicago Exchange at 19 So. LaSalle Street. He will conduct Audio-Visual Education Workshops under the joint auspices of the National Council and local Associations across the country.

## World War II in Film Slides

Castle Films, 30 Rockefeller Plaza, New York, enters the film slide field this month with a product it believes to be especially well adapted to educational uses. This consists of two sets of 2x2 film slides under the title of *Epic Pictures of World War II*, boxed in a set of 96 slides and a set of 48 slides. The slides, numbered and arranged in accurate sequence, deal with outstanding events of the War from the German Invasion of Poland in 1939 down to the latest important event in the war with Japan. They are made from selected news photos, chosen for their qualities of dramatic interest, spectacular effect, and often with regard to the obvious peril the photographer faced to obtain them.

While Castle does not call "Epic Pictures" a history of World War II, a small booklet packed with the slide sets is in effect a tabloid history of the war, explaining the significance of each picture in the set. The slides are available from photographic dealers throughout the country.

## "Young America" Enters Educational Film Production Field

An important recent development in activities concerned with the audio-visual teaching field is the announcement by Stuart Scheftel, founder and publisher of the weekly magazine "Young America", of the organization of Young America Films, Inc. to produce and distribute instructional films and slidefilms geared specifically to basic textbooks now in use. Distribution will be handled on an exclusive basis by the leading school supply house in each state, through an aggregate of some 350 sales representatives regularly calling on the schools. Supplementing these active salesmen, Young America, Inc. has employed eight regional supervisors to promote and coordinate the work of this large national sales staff. Graded teachers' manuals and lesson plans will accompany every subject. A complete line of equipment is also offered, consisting of projectors, screens and other necessary projection accessories. The 16mm sound projector included is the NATCO, manufactured by the National Mineral Company of Chicago.

Assurance of editorial and technical excellence of the films is given in the information that production will be planned and supervised by leading authorities in the subject-fields covered. Among editorial consultants are Dr. William Bristow, Curriculum Consultant, Board of Education, New York City, and Dr. Charles Hoban Jr., Director of Visual Education, Philadel-

phia schools. It is announced that 108 films are scheduled to be produced during 1945-46, including among others, 1st grade Reading, 2nd grade Nature Studies, 3rd grade Social Studies, 4th grade Arithmetic, 5th grade Geography, 6th grade Writing, 7th grade Foreign Languages, 8th grade Home Economics, 9th grade City Government, 10th grade Biology, 11th grade Chemistry, 12th grade Physics.

In speaking of the program, Mr. Scheftel said: "We do not think of ourselves primarily as film producers, but rather as publishers of educational and instructional material in the form of films, which have now become a vitally important medium to supplement text books and the printed page. We can promise, however, we will apply to Young America Films all the knowledge we have gained over the years in helping educators do a better teaching job. We expect to offer schools the finest teaching films it is possible to make."

Although primarily concerned with the production and sale of basic curriculum films and projection equipment, Young America Films, Inc. will also offer carefully selected commercially sponsored films, which meet the test of a genuine contribution to education, and in addition a wide variety of documentaries on scientific and social science progress, the first of which to be released is entitled *We the People of the United Nations*.

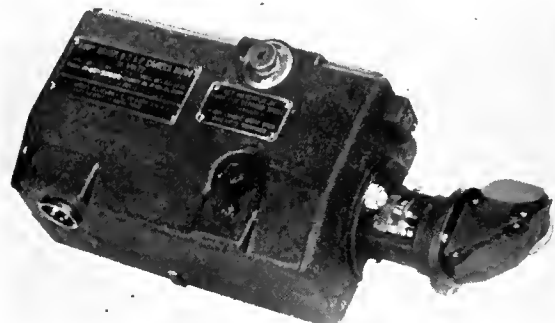
## Filmo "GSAP" Camera

The Filmo 16mm. camera, produced "since the early 20's by Bell & Howell Company, and soon to be available again, went to war as the "GSAP" — pronounced "guzap" — which is Air Force diminutive for "gun-sight aiming point camera", or, — "Camera, Gun, Type AN N6." And, as the guzap, it rode in the nose, wings or elsewhere on combat planes, recording the shooting exploits of combat pilots. When the guns start firing, the guzap jumps into action within an eighth of a second, showing where the bullets went, what havoc they wrought, and how the victim reacted. Because it continues taking pictures for a pre-set one to five seconds after the firing has ceased.

The guzap operates at speeds of sixteen, thirty-two or sixty-four frames per second. It is a magazine loader and has an am-

ber filter which screens out much of the objectionable picture-fogging ultra-violet light encountered at high altitudes. The filter also protects the fine lens.

In addition to producing combat records, the guzap has been used extensively in gunnery training. In showing a pilot's mistakes, as well as his accomplishments, it has served to improve marksmanship. Its use by flying branches of the armed services has produced a pictorial record of successful combat tactics never before available.



Filmo Aerial Camera

## McClelland Joins Victor Staff

A. J. McClelland, widely known for his work with schools in developing large visual educational programs, has been appointed director of educational sales for the Victor Animatograph Corporation, Davenport, Iowa, it has been announced by S. G. Rose, vice president of the corporation. Mr. McClelland resigned from his connection with the Encyclopaedia Britannica Films, Inc., recently to join Victor.

In 1937 Mr. McClelland became the first district manager for Erpi Classroom Films. At that time few schools owned teaching films, and his work in the field is credited with making a material contribution to the growth of this medium of education.

Prior to joining Erpi Mr. McClelland was engaged in school work, serving as a teacher, high school principal and superintendent. He had his professional training in State Teachers College and the University of Oklahoma and summer work at the University of Chicago. For the past year he has been a member of the board of the National Association of Visual Equipment Dealers.

With the Victor corporation he will devote his time to the educational field and give assistance to dealers in the Midwestern area. Mr. McClelland is especially known for his planning and consultant services. His headquarters are the Victor offices in Chicago.

### Visual Education, Incorporated Adds Houston Office

Visual Education Incorporated, with headquarters in Austin, Texas, has opened a branch office in the M. & M. Building at Houston, Texas. There is also a branch in Dallas, making a total of three offices through which the services of this long-established dealer organization in the visual equipment field are available.

## New Catalogs

(Concluded from page 319)

Outstanding among the films in color are five on the American Indians of the Southwest, three on life in Mexico, nine on colorful birds of the United States, and an unusual picture showing the growth of flowers. The physical education series includes films on basketball, field events, swimming, tumbling and volleyball.

The new catalog, "Coronet Instructional Films," is available free to 16mm. educational film users. Requests should be addressed to Coronet Instructional Films, Glenview, Illinois.

### British Information

The 156 films listed and described in the new catalog of 16mm. films issued by the Film Division of British Information Services, 30 Rockefeller Plaza, New York 20, cover subjects on farm and garden, fighters on the home and war fronts, glimpses of the final stages of the European war, reconstruction and

rehabilitation, and Britain's efforts toward social betterment in the fields of education, health insurance, housing and other social services. For the first time the BIS film catalog also includes films covering secret war-time achievements such as *Operation Pluto*, revealing the secret method by which gasoline was supplied to the Allied front through pliable steel pipelines laid across the English channel, and *Date with a Tank*, the graphic story of the building of a gun to beat the Nazi Tiger Tanks. Also such specialized subjects as *Chest Surgery*, *Psychiatry in Action* and *Malaria*.

### Erpi Films

The sixth edition of the booklet, *Erpi Classroom Films Correlated with School Programs*, by Dr. H. A. Gray, (as revised by Dr. M. Brodshaug and Miss M. Bittman), to help teachers integrate the classroom film in school programs has just been released, Dr. V. C. Arnsperger of Encyclopaedia Britannica Films, Inc., announced.

"This edition brings up to date the integration of Encyclopaedia Britannica Classroom Films with various subject matter areas at different grade levels," he said.

The second section describes how the classroom film serves as a dynamic teaching medium and relates to many areas of the curriculum. Detailed analyses show how films are integrated with units of instruction and the content of typical textbooks at different grade levels. The booklet is free upon request by educators.

The release of the seventeenth edition of the utilization scope chart of Encyclopaedia Britannica (Erpi) Classroom Films in a new format, was announced by H. R. Lissack, General Sales Manager of Encyclopaedia Britannica Films, Inc. Films are grouped under their area and subject matter. The primary film correlation is easily identified. Film content is brief but adequate to assist the educator in film selection. Additional features of this latest aid to teachers in the selection of films is the listing of the collaborators and their affiliation; identification of films for which visual learning guides are available; and those films available in foreign languages are also indicated.

### National Film Board

The Canadian National Film Board announces the release of a listing of Canadian Government Films available in the United States. These documentary sound films are described under the following classifications: Animation, Agriculture, Consumer Education, Art, Health, History, Human Geography, Industries and Resources, Social Planning, Sports, War Experience.

The film subjects may be obtained on both a purchase and rental basis. Any film may be secured by film libraries or interested organizations, to preview with a view to purchase, di-

rect from the National Film Board offices in Chicago, New York, Washington, D. C., Los Angeles.

In general, the sale of these film subjects is handled by national commercial distributors. Purchase sources for individual titles are indicated throughout the listing. All the film subjects listed in the survey are available on a rental or service fee basis from three commercial film libraries in New York, Chicago and Dallas. The survey also indicates the educational film libraries that carry representative groups of Canadian releases.

Copies of this catalog of 16mm. sound films may be secured without charge on request from The National Film Board of Canada, 84 East Randolph Street, Chicago 1, Illinois.

### Visual Art

"Visual Aids in the Service of the Church" is the title of a new illustrated catalog just released by Visual Art Film Distributors, 422 Empire Building, Pittsburgh 22, Pa. The material is organized under separate groupings of features, short subjects and slides.

### Ideal Pictures

Ideal Pictures Corporation 28 E. Eighth Street, Chicago 5, has just published its 1946 Catalog Supplement (to its 128-page Silver Anniversary Catalog issued last fall), containing scores of new subjects, features and shorts, added to its sale and rental library during recent months. These include features produced by major and independent Hollywood studios, and new films in the fields of religion, music, current events, sports, etc. Also included is a section covering the full line of still and motion picture projection equipment and other photographic accessories carried by Ideal.

### Bell & Howell

A comprehensive description and classification of 2,047 educational motion pictures is provided by the new Bell & Howell guide to its Filmosound Library resources in this field. A handsome 112-page book in 8½x11 size, it embodies many novel cataloging devices intended to streamline the job of finding any film on any subject. Visible index tabs, that run from front cover to last page, provide a "thumbnail film finder" that needs no key. A combined title and subject index at the back gives film numbers, column location, age-level and sale or lease price. Titles are carefully grouped by subject matter, with related areas logically arranged in line with curricular subject areas. Sound, silent and color versions have common listings but are clearly identified. There are 155 films in color; 450 are silent, of which 121 are available also in sound. Descriptions are factual and detailed. Italicized crossreferences lead to related materials under other headings. There are many illustrations.

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# A Trade Directory for the Visual Field

## FILMS

**Akin and Bagshaw, Inc.**  
2023 E. Colfax Ave., Denver, Colo.

**Astor Pictures Corporation**  
130 W. 46th St., New York 19, N. Y.  
(See advertisement on page 310)

**Balley Film Service**  
P. O. Box 2528, Hollywood 28, Cal.  
404 N. Goodwin St., Urbana, Ill.

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on inside back cover)

**Brandon Films, Inc.**  
1600 Broadway, New York, N. Y.  
(See advertisement on page 297)

**Bray Studios, Inc.**  
729 Seventh Ave., New York 19

**Castle Films**  
RCA Bldg., New York 20, N. Y.  
(See advertisement on page 266)

**Catholic Movies**  
220 W. 42nd St., New York 18, N. Y.  
1409 79th St., North Bergen, N. J.

**College Film Center**  
84 East Randolph St., Chicago 1, Ill.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**Coronet Instructional Films**  
Glenview, Ill.  
(See advertisement on page 299)

**Creative Educational Society**  
Coughlan Bldg., Mankato, Minn.

**DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 264)

**Eastman Kodak Co., Informational Films Division**  
Rochester 4, N. Y.  
(See advertisement on page 305)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Encyclopaedia Britannica Films Inc.**  
20 N. Wacker Drive, Chicago 6  
(See advertisement on page 295)

**Films, Inc.**  
330 W. 42nd St., New York 18, N. Y.  
64 East Lake St., Chicago, Ill.  
314 S.W. Ninth Ave., Portland 5, Ore.  
109 N. Akard St., Dallas 1, Tex.  
101 Marietta St., Atlanta 3, Ga.  
1709 W. 8th St., Los Angeles 14, Cal.  
(See advertisement on page 273)

**Frynn Film Service**  
Film Building, Cleveland, Ohio

**Gallagher Film Service**  
123 S. Washington, Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto, Ont.

**Hoffberg Productions, Inc.**  
620 Ninth Ave., New York, N. Y.

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisements on pages 292-3)

**International Theat. & Television Corp.**  
25 W. 45th St., New York 19, N. Y.  
(See advertisement on page 261)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N. Y.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Nu-Art Films, Inc.**  
145 W. 45th St., New York 19, N. Y.  
(See advertisement on page 310)

**Official Films, Inc.**  
625 Madison Ave., New York 22, N. Y.  
(See advertisement on page 301)

**Pictorial Films, Inc.**  
R.K.O. Bldg., Radio City 20, N. Y.  
(See advertisement on page 270)

**Post Pictures Corporation**  
723 Seventh Ave., New York 19

**The Princeton Film Center**  
55 Mountain Ave., Princeton, N. J.

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 312)

**Simmel-Meservey**  
9538 Brighton Way,  
Beverly Hills, Cal.  
(See advertisement on pages 262-3)

**Southern Visual Equipment Co.**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 310)

**Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 312)

**Universal Pictures Co., Inc.**  
Rockefeller Center, New York 20  
(See advertisement on page 309)

**Visual Education Incorporated**  
12th at Lamar, Austin, Texas  
Cotton Exch. Bldg., Dallas 1, Tex.

**Vocational Guidance Films, Inc.**  
2718 Beaver Ave., Des Moines, Ia.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**Y.M.C.A. Motion Picture Bureau**  
347 Madison Ave., New York 17  
19 S. LaSalle St., Chicago 3, Ill.  
351 Turk St., San Francisco 2, Cal.  
1700 Patterson Ave., Dallas 1, Tex.  
(See advertisement on page 298)

## FILM STUDY GUIDES

**Scholarly Bookshop**  
Exclusive Distributor  
National Audio-Visual Council  
Visual Learning Guides  
220 East 42nd St., New York 17, N. Y.

## MOTION PICTURE PROJECTORS and SUPPLIES

**The Ampro Corporation**  
2839 N. Western Ave., Chicago 18  
(See advertisement on page 267)

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13  
(See advertisement on inside back cover)

**Calhoun Company**  
101 Marietta St., NW, Atlanta 3, Ga.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 264)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Gallagher Film Service**  
123 S. Washington, Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto, Ont.

**Hirsch & Knye**  
239 Grant Ave., San Francisco 8, Cal.

**Holmes Projector Co.**  
1813 Orchard St., Chicago 14, Ill.  
(See advertisement on page 298)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 292-3)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**Radio Corporation of America**  
Educational Dept., Camden, N. J.  
(See advertisement on page 274)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Ryan Visual Aids Service**  
409 Harrison St., Davenport, Ia.

**S. O. S. Cinema Supply Corp.**  
449 W. 42nd St., New York 18, N. Y.

**Southern Visual Equipment Co.**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 310)

**Victor Animatograph Corp.**  
Davenport, Iowa  
(See advertisement on inside front cover)

**Visual Education Incorporated**  
12th at Lamar, Austin, Tex.  
Cotton Exch. Bldg., Dallas 1, Tex.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SCREENS

**Lite Screen Co., Inc.**  
2723 N. Crawford Ave., Chicago 39  
(See advertisement on page 271)

**Frynn Film Service**  
Film Building, Cleveland, Ohio

**Hirsch & Knye**  
239 Grant Ave., San Francisco 8, Cal.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Radiant Mfg. Company**  
1144 W. Superior St., Chicago 22  
(See advertisement on page 311)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Southern Visual Equipment Co.**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 310)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDEFILMS

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on page 269)

**Visual Sciences, Suffern, New York**  
(See advertisement on page 312)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES (KODACHROME 2 x 2)

**Hirsch & Knye**  
239 Grant Ave., San Francisco 8, Cal.

**Kime Color Pictures**  
1823 East Morada Pl., Altadena, Cal.

**Klein & Goodman**  
18 S. 10th St., Philadelphia, Pa.

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 312)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Western Colorfilms**  
3734 N.E. Chico St., Portland 13, Ore.  
(See advertisement on page 312)

## SLIDES (Standard 3 1/4 x 4)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on pages 292-3)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 272)

**Rudlo-Mat Slide Co., Inc.**  
222 Oakridge Blvd.  
Daytona Beach, Fla.  
(See advertisement on page 312)

**Ryan Visual Aids Service**  
409 Harrison St., Davenport, Ia.

## STEREOPTICONS and OPAQUE PROJECTORS

**Bausch and Lomb Optical Co.**  
Rochester, N. Y.  
(See advertisement on page 307)

**Chas. Beasler Company**  
243 E. 23rd St., New York 10, N. Y.  
(See advertisement on page 303)

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 264)

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto, Ont.

**Golde Manufacturing Co.**  
1220 W. Madison St., Chicago 7, Ill.  
(See advertisement on page 313)

**Hirsch & Knye**  
239 Grant Ave., San Francisco 8, Cal.

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 272)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Ryan Visual Aids Service**  
409 Harrison St., Davenport, Ia.

**Southern Visual Equipment Co.**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 310)

**Spencer Lens Co.**  
19 Doat St., Buffalo, N. Y.  
(See advertisement on page 268)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

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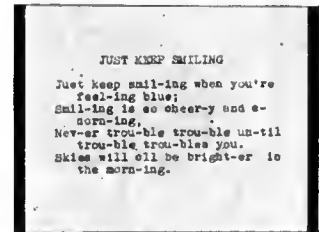
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St. Paul Book & Stationery Co., St. Paul

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Carolina School Services, Raleigh

**NORTH DAKOTA**  
Northern School Supply Co., Fargo

**OHIO**  
Young America Films,  
360 N. Michigan Ave., Chicago, Ill.

**OKLAHOMA**  
Jasper Sipes School Book Depository,  
Oklahoma City

**OREGON**  
J. K. Gill Company, Portland

**PENNSYLVANIA**  
Young America Films,  
32 E. 57th St., New York, N. Y.

**RHODE ISLAND**  
J. L. Hammett Co., Cambridge, Mass.

**SOUTH DAKOTA**  
Sioux Falls Book & Stat. Co., Sioux Falls

**TENNESSEE**  
Nashville Product Co., Nashville, Tenn.

**TEXAS**  
Hugh Perry School Book Depos., Dallas

**UTAH**  
Utah-Idaho School Sup. Co., Salt Lake City

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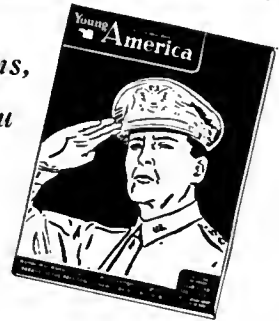
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Editorially and technically you can be sure that Young America Films are of highest quality. They are planned and supervised by leading authorities on each specific film subject. These men work closely with specialists in curriculum and visual education as well as with outstanding creative and production experts in the educational motion picture field. (Editorial consultants: Dr. William Bristow, Curriculum Consultant, Board of Education, N. Y.—Dr. Charles Hoban, Jr., Director of Visual Education, Board of Education, Philadelphia, Pa.)

The complete Young America Visual Instruction Service includes: 16 mm. sound films — 35 mm. strip films of the discussional type — graded teaching manuals—and carefully organized lesson plans. Manuals include summaries, discussion outlines, activity programs and supplementary projects. Prepared by experienced teachers who have a thorough working knowledge of your teaching problems and needs, they

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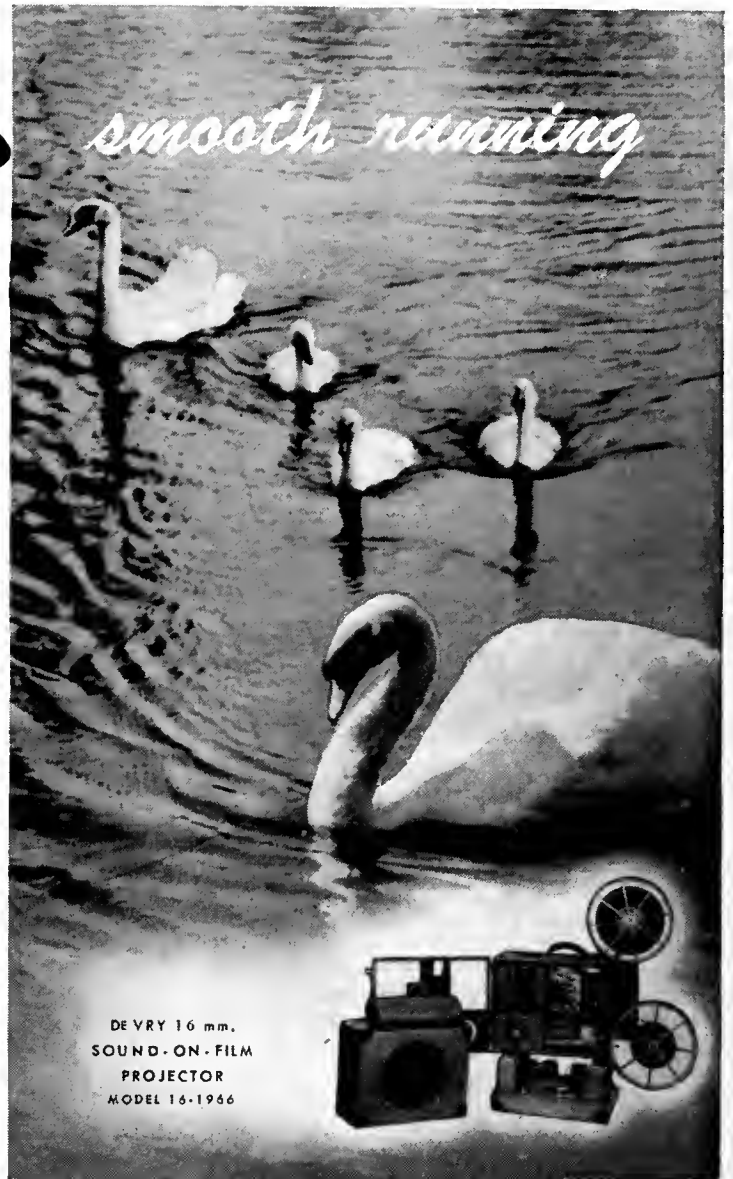
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VOLUME XXIV

OCTOBER, 1945

NUMBER EIGHT

WHOLE NUMBER 235

## Contents

Cover Picture—Autumn Wind From the Encyclopaedia Britannica Collection (See editorial note on page 338)	
Diversitorials .....	337
Films and Teaching Functions.....Mark A. May	339
Audio-Visual Education in the Post War Period .. Alvin B. Roberts	341
Designing the Sponsored Sound Motion Picture for School Use..... L. Mercer Francisco	346
Who Should Produce Visual Materials? .. .. John Flory	349
The Curriculum Clinic .....	Paul C. Reed, Editor 350
Films for Victory War Loan Showings .....	352
The Film and International Understanding..... John E. Dugan, Editor	354
The Literature in Visual Instruction A Monthly Digest.....Etta Schneider Ress, Editor	356
The Second Annual International Workshop in Visual Education ..	360
Teacher Committee Evaluation of New Films .. L. C. Larson, Editor	368
News and Notes .....	372
Current Film News .....	374
Among the Producers .....	376
A Trade Directory for the Visual Field .....	380

SUBSCRIPTION PRICE

Domestic .....	\$3.00
Canada .....	\$3.50
Foreign .....	\$4.00
Single Copies .....	.35

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
 Address communications to The Educational Screen, 64 East Lake St., Chicago, Ill.



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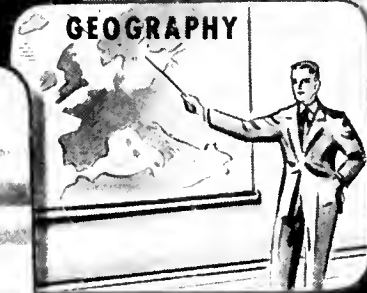
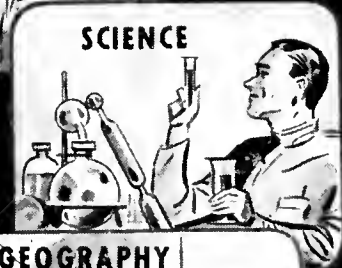
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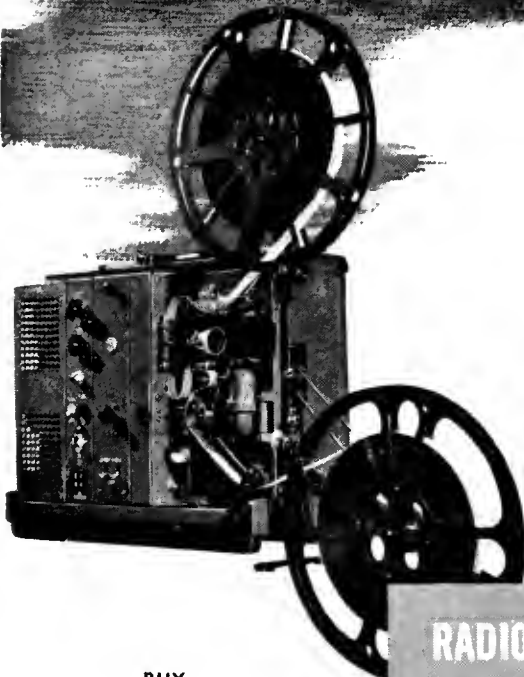
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### COMMITTEE ON CLASSROOM FILMS OF DEPARTMENT OF SECONDARY TEACHERS OF THE N. E. A.

Rating: "EXCELLENT." The review in part follows: "Our special committee on vocational high-school material previewed these films and rated the first six which were screened as excellent. These films interpret the new philosophy of industrial arts classes of the junior high school in contrast to the philosophy of prevocational training. Each film is a separate entity and develops its theme quite interestingly. The methods of instruction comply with current pedagogical principles. The producers are to be complimented on this outstanding contribution to the field of industrial arts — a field quite neglected in the past. These films are ideal and are recommended for activity classes, all types of Hobby Clubs, industrial arts shops, adult hobby groups, camps and other similar agencies."

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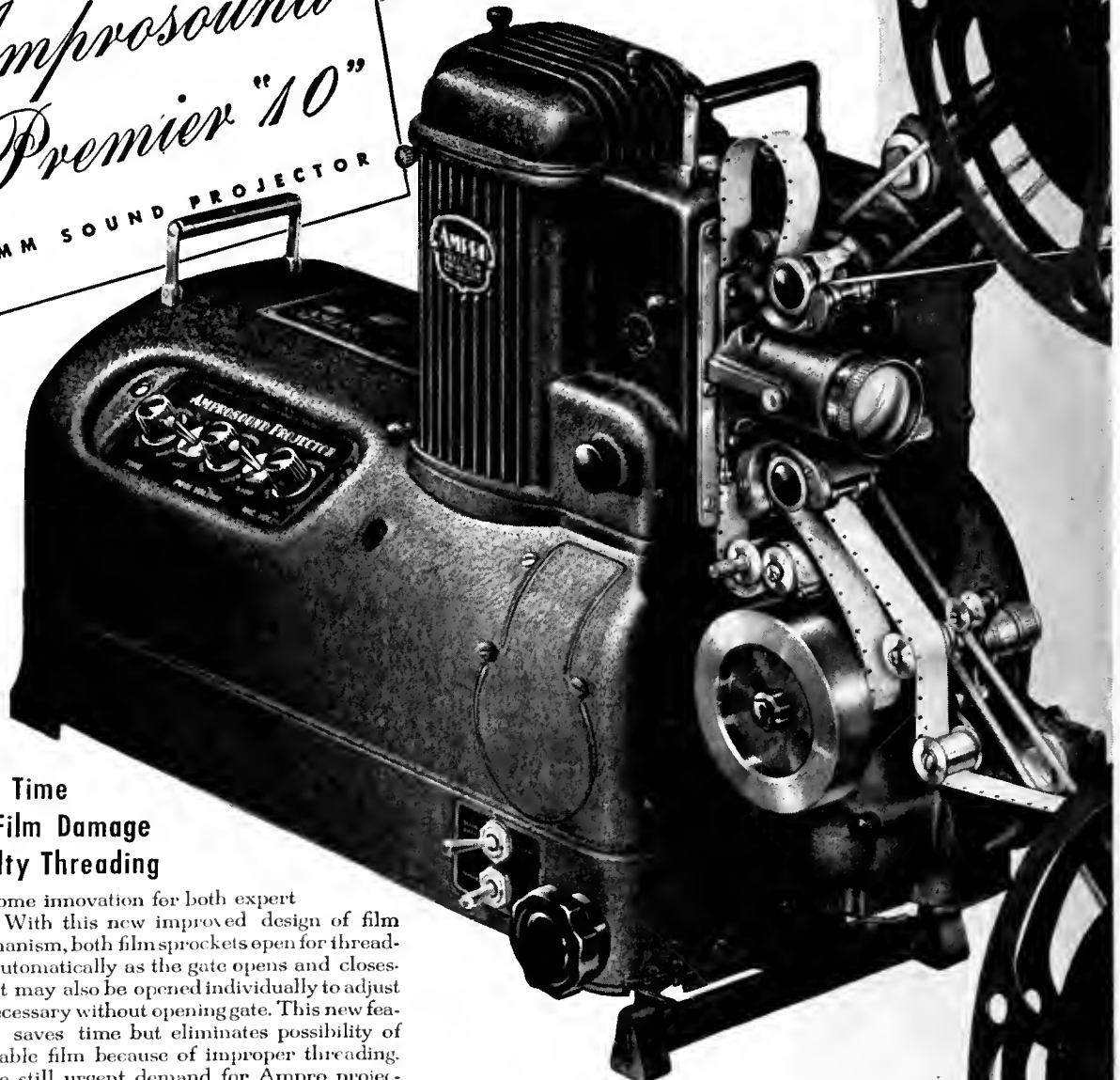
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## *Diversitorials*

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**T**HIS issue of *EDUCATIONAL SCREEN* should stimulate discussion on a number of problems which are of increasing importance to visual education in these postwar days. More information and less prejudice will aid the consideration of these problems.

### *Films and Teaching Functions*

**T**HE kinds of classroom situations for which films should be prepared are brilliantly analyzed in Dr. Mark May's article in this issue. Extensive research of this sort on pedagogical problems at the leading educational institutions of the country (Yale, Harvard, Columbia, Chicago, Stanford, and many others) is needed to throw more and more light on classroom problems and give all educational film producers of the future the guidance which they seek in making films. Only when schools know their needs can they expect producers to take seriously their urgent pleas for certain kinds of films.

### *Sponsored Pictures*

**M**R. Francisco's able presentation of the case for the sponsored picture describes clearly some of the problems which their producers face, and why they solve them as they do. L. C. Larson outlines some of their deficiencies in the report of the meeting of Educational Film Producers with textbook publishers. (See p. 349.)

So long as the great gaps in film materials for classroom needs exist, it is hoped that more producers will follow the lines developed in this article. Schools will continue to grumble about half-hearted efforts. We predict that many firms will volunteer in the near future to produce content films for science, social science and technology that will be directly useful in classroom situations.

The usefulness, rather than the auspices, should determine the attitude of the school world toward all educational films. Classroom teachers and classroom results will, and should, render the final judgment on these offerings. The importance of educating teachers to critical standards in making such evaluations is apparent. *EDUCATIONAL SCREEN* hopes that it may soon revive its national cooperative evaluation service which was interrupted by the war. Only when classroom teachers score sponsored films as favorably as they did "Alaska's Silver Millions" under this objective scoring plan, will it be apparent that industrial producers have proceeded on sound educational lines.

### *Textbook Publishers*

**T**HE organizations that produce textbooks for the country's classrooms are beginning to evidence more interest in visual materials. They have been surprisingly slow about doing so, for it has long been apparent that they would eventually do this.

Publishers are in close touch with classroom needs.

The first stages in the production of visual aids are identical for textbook and visuals. The textbook should be assigned its place, and the slide and the movie their special roles in the teaching materials unit developed for the teachers' use. Reading material and pictorial treatment should be carefully correlated each with the other, and with the workbook and text material for all teaching units.

There are gratifying signs that textbook publishers are at last aware of these obvious truths and beginning to do something which may produce the classroom materials which are so badly needed. The conference of textbook publishers and educational film producers reported by John Flory on page 349 has not, as yet, produced the desired formal cooperation between the two groups, but subsequent developments indicate that both groups are stirring themselves along these sound lines.

Six major textbook publishers—Houghton Mifflin, MacMillan, Harcourt Brace, Scott Foresman, Henry Holt and Harpers—have joined together to make a survey of the need for visual materials and the publisher's role in producing and distributing them. D. C. Heath & Company has announced a close cooperation and collaboration with Encyclopaedia Britannica. The announcement indicates the belief of both organizations that the most effective development of teaching materials can be obtained by "collaboration between textbook publishers and classroom film producers, each carrying out his special function with due regard to the problems and functions of the other." The announcement goes on to outline at some length the interchange of information and experience which will be encouraged in the layout and design of textbooks, the development of illustrative materials to be jointly created for texts or films, and collaboration in studies of teaching techniques pointing to an optimum integration of text and audio-visual materials. Several publishers are reputed to have ambitious film production plans. Several specialized film producers have announced plans to produce correlated school materials—Young America, Coronet, and Herb Lamb Productions, to mention only a few. School administrators and teachers await eagerly for the products of such collaboration and an opportunity to test and evaluate the final results. Once again they are hopeful that their greatest needs may be answered first.

### *Much Ado About Little*

**T**HE Surplus Property Board has finally moved to allay the hopes aroused by the fantastic figures of surplus visual equipment and materials that schools expect from military sources. According to this report "only a small percentage of the equipments produced for the armed services is ever expected to become surplus. Many have been lost in action, captured by the enemy, damaged in use and transit. Similarly many of the prints of war subjects have been worn



out in showings to G. I.'s all over the world, others have been damaged by enemy action, unfavorable weather conditions and similar factors. Both projectors and film prints will be declared surplus in small, continuous dribbles, rather than in large lots and as far as possible to schools unable to afford them at retail prices, but having facilities and personnel to use them effectively. No distribution of movie equipment to educational institutions, whose financial resources would permit them to buy from regular suppliers, is contemplated."

All of which will sound familiar to EDUCATIONAL SCREEN readers.

### Cover Picture

The painting *Autumn Wind*, by Russell Cowles, is the second of our cover pictures selected from the Encyclopaedia Britannica Collection of Contemporary American Painting. It is one of the artist's favorite works in which "while showing the physical world of our senses to be a glorious thing, as indeed it is," he tried "to suggest something more that cannot be stated directly, of which the wind may perhaps be a symbol."

Russell Cowles was born at Algona, Iowa, in 1887. After studying art in New York, he won the Prix de Rome and the Fellowship of the American Academy of Rome, remaining five years in Italy. Later, he spent a year in China, Japan, Egypt and Greece. When he returned to America, he settled in Santa Fe where he began to have an increasingly clear idea of what he wanted his painting to be. In her biographical note on him, Mrs. Guy Pagano states: "Cowles is that rare exception to the rule—an artist who waited for his art to reach maturity before permitting it to be widely shown."

### Government Film Unit

A MEETING of the National OWI 16mm. Advisory Committee was called September 10 in Washington by Taylor Mills, director of the now defunct motion picture bureau of the domestic branch of the OWI, to discuss further the plan of setting up a central agency, to handle the distribution of all Government pictures, and thus retain the efficient system which OWI has built up for its war pictures. Certain facilities of the Non-Theatrical Division of the Bureau of Motion Pictures, including needed personnel, films, offices, and shipping room equipment, have been transferred on an interim basis through December 31, 1945, to Treasury Department for use during the Victory Loan.

The 16mm. Advisory Committee, organized as the National 16mm. War Film Committee in Chicago on July 27, 1943, has served in an independent capacity as the wartime advisory committee to the Government of the United States since November 16, 1943. It is composed of the heads of the following national organizations: National University Extension Association, Department of Visual Instruction of the N. E. A., Educational Film Library Association, Audio-Visual Aids Committee of the American Library Association, Allied

Non-Theatrical Film Association, National Association of Visual Education Dealers, and Visual Equipment Manufacturers' Council.

In the opinion of this group, the Library of Congress is the logical agency to provide a service on motion pictures similar to the centralized service already provided for printed materials and still pictures. They, therefore, recommend that the Library of Congress establish the following government film facilities and services as a supplement to the administrative or specialized services of the various agencies of origin:

1. Set up and maintain a film information service, including the following: (a) A listing of film sources and conditions under which films may be obtained; (b) A periodical release of a catalog, and/or supplements thereto, of all films under custody of government agencies; (c) Gathering and disseminating information on films in production and new releases.

2. Set up and coordinate arrangements for the sale to the public of positive prints of complete subjects and footage of films available for public use.

3. Provide facilities for general distribution through qualified film libraries of available films as a service to the general public.

4. To eliminate possible and potential duplication, provide for government agencies only a monthly list of all government films in production, with synopses, from the planning through the distribution stages.

5. To exchange information, to strengthen cooperation and to improve the technical quality of government film productions:

- (a.) Set up and arrange regular meetings of government film production, distribution and utilization advisory committees composed of representatives with alternates from each of the government agencies interested in film production, distribution and utilization, to be designated by the heads of the respective agencies;

- (b.) Set up a technical consultation service on film production, distribution and utilization.

6. Provide in Washington area screening room facilities and for government agencies, film loan facilities.

7. Maintain close contact with distributors and users of government films throughout the country in order to better serve the general public.

The recommendations have been approved by all of the above, after being submitted for the Committee by L. C. Larson, Indiana University, Bloomington; F. C. Lowry, University of Tennessee, Knoxville; and Mrs. Aubry Lee Graham, Public Library, Washington, D. C.

The following authorized representatives of the co-operating organizations participated in the final formulation of the above proposed plan: Dr. George F. Zook, President, and Miss Helen Hardt Seaton, Consultant in Audio-Visual Education, American Council on Education; Mr. Vernon Dameron, Director, Audio-Visual Instruction Services, National Education Association; Mrs. Louis Renfrow, General Federation of Women's Clubs; Dr. Edgar Dale, Chairman of Motion Picture Committee, and Walter S. Bell, National Congress of Parents and Teachers; and John R. Berry, American Legion.

Among the agencies whose films would be distributed by the proposed center are the Bureau of Mines, Department of Agriculture, Office of Education and Public Health Service. Also interested in the project are the Treasury and State Departments.



# Films and Teaching Functions

*Practical suggestions for producers asking "what kinds of films do schools need?"*

MARK A. MAY, Director\*

Institute of Human Relations  
Yale University, New Haven, Conn.

A WELL-KNOWN textbook division of the functions of teaching is: (1) motivating and inspiring the pupils, (2) instructing or imparting knowledge to them, (3) guiding them in the achievement of skills. This division is based on the common tripartite analysis of attitudes, knowledge, and skill. It is understood, of course, that the three are interwoven into organized wholes. An individual's education is not a mere arithmetical or algebraic sum of its component parts. Nevertheless some educators like to stress the integrative function by adding a fourth division which has been variously named but perhaps best described as "appreciation." The task of the teacher extends beyond motivating, instructing, and guiding to include aiding the pupil in developing a sense of values or achieving a fair idea of the relative worth of life's varied activities and opportunities.

In applying this fourfold division to the teaching of a subject such as arithmetic it may be said that the teacher's task is first, to create an interest in the subject and, if possible, a liking for it or at least a favorable attitude toward it; second, to explain its principles and to aid the pupils in understanding its processes and problems; third, to guide, drill, and practice so that the pupil will acquire the necessary skills in arithmetical operations; fourth, to help the pupil develop a sense of the worth or importance of arithmetic in relation to other values. These functions are carried along simultaneously and are woven together into a teaching method.

In the production and use of teaching films it is well to keep in mind these four teaching functions. Some films may serve only one of them; others may serve two or more. In any case the usefulness of the film in the classroom may be judged on the basis of how well it serves one or more of these functions. As the volume of production of classroom films increases more films will appear which are specialized in respect to these functions.

When applied to the production of films each of the four functions may again be subdivided into more special types of films each of which is designed to have a particular educational effect or to aid in a particular teaching problem. The following is a tentative outline of the types and subtypes of films needed in the future to aid in these various teaching functions.

\*Mr. May is also Chairman of the Commission on Motion Pictures in Education of the American Council on Education.

**I. The Motivational Function.**<sup>1</sup> The motivational film should be used to arouse interest, to initiate activity, to create a desire, to disturb the complacency and indifference of the learner. Three subtypes may be recognized.

1. *The incentive film* should be designed to create a desire or a felt need for engaging in some activity, learning a new skill, breaking a bad habit, etc. An example is the film "Invasion" produced by Walt Disney and designed to motivate people in Latin-American countries to submit to vaccination against smallpox.

2. *The provocative film.* A concrete problem, usually a moral or social issue, is presented in a challenging manner without giving an answer. The film ends with "What do you think?" Its purpose is to initiate a lively discussion.

3. *Indoctrination or propaganda* films are designed to change attitudes or to create new attitudes. An example is a film called "Work Pays America" produced by the U. S. Government before the war to change attitudes toward the WPA.

**II. The Informative Function.** The traditional conception of teaching is that of passing out information or expanding the child's fund of knowledge. While this conception has been greatly modified in recent times and replaced with the notion of enriching experience or "reconstruction of experience" or that of acquiring wisdom along with knowledge, yet the informative function remains one of the main tasks of teaching. It is the function by which the child's cultural heritage is made available to him and by which he can profit best by the experiences of others. The subtypes of informative films are numerous. Four will be mentioned briefly here.

1. *Information about our environment.* In school this information is found mainly in science courses. The physical environment is described in geography and geology, physics and chemistry, and other sciences of inanimate things. The biology sciences deal mainly with the animate aspects of the environment—particularly, plants and animals. The social sciences give information on social environments. The motion pictures used in teaching these sciences are designed mainly to show how things "look, work, and happen."<sup>2</sup> They also show how men have utilized their environment to meet their needs, how they have changed it into shapes more satisfying to themselves. Buildings, bridges, roads, ships, automobiles, air-

<sup>1</sup>Discussions of the motivational function are found in Hoban, Charles F. *Focus on Learning*. Washington: American Council on Education, 1942, and in Hamilton, John L. "The Factor of Motivation in Learning as Applied to the Meaning of Teaching Films," *J. Ed. Psychol.*, 1944, 35, 423-431.

<sup>2</sup>Hoban, Charles F. *Op. Cit.*, p. 28.

planes, power plants, etc. are all parts of the physical environment with which the child must learn to interact. His successes and failures in making satisfactory adjustments to his environment or in further improving it for human satisfaction will depend in no small part on how well he understands how it looks, how it works, and what happens when you do things to it. The movies help him to interiorize his environment—to label it—and to solve many of his problems in advance by proper manipulation of the labels.

2. *Information about how others have succeeded or failed in their efforts to cope with their environments.* This type of information is taught in history and the social studies. Some of it may be included in geography and in literature. Films that serve this educational function show people faced with problems and how they solved them or failed to solve them. Such films not only show sections of the environment and how they work but also show people interacting with those sections in efforts to meet needs or satisfy wants. A film on yellow fever, for example, shows how people suffered and died from the disease until they discovered the one crucial aspect of the environment to be controlled—the mosquito. An ideal pattern for such a film would be to show first the *need* or *want*; second, the potentialities of the environment for meeting the need; third, how the environment was manipulated or how people changed in order to meet the need. The educational importance of such films lies precisely in the fact that most modern problems are old problems—recurring problems—with which men have had to cope generation after generation. A vivid record of past successes and failures saves modern men much labor and suffering if they will only read these records and profit by them. The educational value of such films depends on the degree to which they succeed in presenting past experiences in ways that make it most available and useful as guides to the solution of similar modern problems.

3. *Information about modern ways of solving some problems.* Such information is usually found in high school courses in modern living. In the lower grades are social studies courses that deal with such topics as “How city people get their food,” “How we get out fuel,” “How cloth is made,” and “The sources of cotton and wool,” etc. These are lessons on how society is organized to meet the daily needs of its members. Informative films of this variety are numerous. They show the complex processes of food growing, processing, shipping and marketing; the same for coal, oil, clothing, and other articles in daily use. What the child learns is how group problems are solved by the organizational and cooperative efforts of many people.

4. *Information about unsolved problems and suggested solutions.* One is the problem of crime and delinquency; another housing; another illiteracy and ignorance; and so on. Courses in modern problems or problems of democracy take up these topics for discussion. The films should show essential facts

which are data for solution. Also they might show the possible consequences of alternative plans of solution. Just now the number one problem is permanent world peace.

**III. The Demonstrative Function.** The teaching methods best suited to the development of skills are coaching and demonstration. Skills are acquired only by practice of the correct sequence of acts. The value of a demonstration is that it sets a model to be imitated. It shows how the skill should be performed. The type of demonstration depends on the nature of the skill. Skills commonly taught in schools may be put into three main classes with several sub-divisions under each.

1. *Manual skills.* Here we include (1) athletic abilities, (2) manual training (now called “industrial arts”), (3) certain manual vocational skills—painting, auto mechanics, etc., (4) parts of home economics—including skills in sewing, cooking, etc., (5) handwriting and drawing, (6) playing a musical instrument, (7) certain practical skills of everyday life, i. e., first aid.

2. *Social skills.* Here we encounter an almost endless variety of habits—personal appearance, dress, cleanliness, good manners, etiquette, conversation, courtesies, correspondence, social conventions and rituals, etc. All may be summed up in the term “skilful social interaction.”

3. *Mental skills.* A mental skill is illustrated by *mental arithmetic*. Numbers are manipulated in one’s head according to rules. The numbers may be represented in the mind by visual images of how the problem looks at each step if done on paper, or the representation may be imageless and the operation carried on by inner speech or it may be done in other ways. But a mental skill is the ability to manipulate symbols, usually conventional symbols—words and numbers—according to rules. Such skill is acquired (1) by learning the meanings of the symbols, i. e., what they represent or could represent, (2) by learning the rules by which they are manipulated to get a desired result.

The mental skills taught in the elementary schools are the familiar three R’s—reading, writing (including spelling) and arithmetic. In the upper grades schools attempt to bring these skills to higher levels by courses in mathematics, English composition and literature, foreign languages, history. The ultimate goal is the improvement of the ability to think and reason. Mental skills are hard to achieve for several reasons. One is that it is difficult to give demonstrations of correct procedures. The teacher cannot say to the pupil “now watch me add in my head.” Mental responses are invisible. The teacher has no sure way of knowing when the mind of the pupil is trying. Second, wrong responses are hard to correct. I know of no teaching films on how to perform mental feats. We need films on “how-to-do-it-in-your-head.”

**IV. The Appreciative Functions.** Since this is a general integrative function it is assumed that it will appear in each of the above types of films. There are,

(Concluded on page 345)

# Audio-Visual Education in the Post War Period

(Concluded)

ALVIN B. ROBERTS, Principal  
Haw Creek Township High School, Gilson, Illinois

UNDER instruction (Chart VIII) the large majority of teachers are attempting to correlate the film with a specific topic. However, many reported the film not on hand when needed. This does not mean the film was not delivered when scheduled, but the schedule was prepared so far in advance that exact timing is difficult. If one waits until the film is needed, then it is probably booked by some other school.

More of the films are being shown to a given class than was indicated on the Illinois study of 1939, but the greater number still show the film in a special room. This will probably be corrected when more projectors are available. The fact that teachers are showing the

*This Audio-Visual Survey of the nation covered Illinois schools in the May and June issues. This issue, with September, presents results from the other forty-seven States.*

films to the same class more than once, indicates some progress in teaching with films. Since the large majority of schools, however, are depending on rental libraries or other centralized sources for their films, the film is not in possession of the teacher long enough for her to use it as she would like for repeat showings.

Over 60% feel that short strips of 35mm. film presenting 20 to 50 or more scenes from the film would be helpful in preparing the student to view the film, or in rounding out the follow up work.

Of the 525 schools reporting, 386 feel their teachers are not getting the maximum value from the films. In way of explanation 37 report, "the teachers just show the films"; 16 report, "the teachers let the director show the film and lead the discussions"; 29 say, "their teachers are not interested"; while 14 indicate, "their teachers do not understand the function of the film as a teaching aid."

Do the teachers use the plans sent out with the film? Approximately 50% do. However, on Chart XII only 17 central libraries report that teachers are using these materials, while 27 say they are not.

Only 46% of the teachers are previewing films before using them. However, many qualified their answers by saying, that more teachers would do so if projectors were available and more convenient.

Judging from the preference as indicated on Chart VIII the sound film ranks first at all grade levels. In schools that are using both silent and sound, more teachers prefer the silent film for use in the first four grades. This preference is also indicated on Chart XII. Three, of the seven libraries reporting, stated there is a definite need for good silent films on the lower grade level.

About 88% of the schools report that the newer industrial films are free from objectionable advertising. This has long been a bone of contention, and it is encouraging to note the long list of industrial films given by the schools as suitable for classroom instruction.

Before installing a centralized sound system the school authorities should consider in detail just how it is to be used. Twenty-three schools in group A, twenty in group B, and one in group C, (Chart IX) do not feel they use the system enough to justify the expense.

The radio is being used rather extensively for classroom instruction. Schools that own machines for making records and recording radio programs feel that they can make better use of radio programs, since

CHART VIII  
Instruction

Questions		Group A	Group B	Group C	Total
Are films selected to correlate with a specific matter topic?	Yes	275	202	28	505
	No	31	20	1	52
Is the majority of films in your school presented to?	Class	227	133	12	375
	Group	86	89	18	123
Projectors used?	Class	155	87	12	254
	Special	223	160	26	409
How many times is film presented to the same group?	1	63	53	9	125
	2	120	115	17	252
	3	84	44	4	132
	4	46	13	3	62
On average, films are used to?	A—Introduce	87	56	12	155
	B—Present	135	81	8	224
	C—Summarize	124	80	11	215
Short strips of films would help round out, or in follow up work?	Yes	202	150	20	372
	No	54	29	9	92
If yes, do you think the value in materials would justify the price?	Yes	139	99	12	250
	No	66	40	3	109
Is student preparation required before the films are shown?	Yes	199	127	24	350
	No	78	76	8	162
Is sufficient follow-up work given?	Yes	222	151	28	401
	No	54	46	4	104
Do teachers get the maximum value from films?	Yes	73	55	11	139
	No	217	150	19	386
Do teachers preview each film before using?	Yes	136	79	15	230
	No	149	121	17	287
Do teachers use plans accompanying the film?	Yes	107	103	12	222
	No	129	84	12	225
Films preferred for use Kindergarten	Silent	18	10		28
	Sound	157	83	18	258
Elementary	Silent	17	6	1	24
	Sound	163	105	18	286
Secondary	Silent	4	4	1	9
	Sound	210	126	22	358
Have industrial films eliminated objectionable advertising?	Yes	253	171	22	446
	No	37	32	2	71

**CHART IX**  
**Audio-Equipment**

Questions	Group A		Group B		Group C		Total	
	Yes	No	Yes	No	Yes	No	Yes	No
Does school have a centralized sound system?	90	228	54	179	4	32	148	439
Value of system justify its cost?	67	2	34	9	1		102	11
Does school own a radio?	276	46	182	56	30	6	488	108
Is radio part of the sound system?	93	159	36	140	2	28	131	327
Is radio moved from room to room?	166	28	124	34	24	5	314	67
Does school own a machine for making records?	75	253	43	190		35	118	478
Records A-Music are B-Lit & Sp. made C-Others	43		15				58	
	44		18				62	
	4		2				6	
for use in department								
Are records and transcriptions used as a part of class work?	143	28	67	136	7	21	217	185
Do you feel transcriptions will lead to wider use of radio broadcasts?	255	15	125	21	27	5	407	41
If transcriptions or records are made available, will schools be able to buy?	128	26	63	39	11	7	202	72
Do children make use of "simulated" broadcasting?	148	76	90	76	13	11	251	163
Are children taught to evaluate radio programs?	137	149	106	119	10	22	253	290
Are children asked to listen to "out of school hour" programs?	247	38	197	21	26	9	470	68
Do teachers prepare students to listen to special programs?	193	81	131	71	17	18	341	170

they can be presented at the time needed, and as many times as wanted. This is further substantiated by the fact that 91% believe that transcriptions will lead to a wider use of radio broadcasts. However, Chart XII shows seven libraries report a decrease in the circulation of records and transcriptions. This decrease is partially due to the fact that records may be ruined by too heavy a tone arm or a faulty needle. Also records or transcriptions are rather heavy, bulky and easily broken in transportation.

Teacher training is still the major factor that will determine the expansion of the audio-visual program in our schools of tomorrow. Of these reporting (Chart X), 94% feel that the teachers' lack of training hinders the development of their program.

How shall this training be provided? The preference is as follows: First choice, 62% favor the short informal course conducted in their own school. This type of course is best suited for training of teachers in service.

Second choice, 26% favor the formal extension course. An audio-visual instruction course can be handled exceptionally well by extension. It provides the teacher with ample opportunity to experiment with these aids in her own class room.

Third choice, 12% favor the formal course as offered by universities or teacher training institutions.

The following excerpt emphasizes the need for teacher training: "Under the head of Teacher Training I would like to comment that I have seen or heard of very little being done. At the University of California this summer I gave a series of lectures on the subject and found that out of over a hundred teachers from all parts of the state, there were only a few who had any ideas of how to handle a Visual Program." (Francis M. McKinney, Placer County, Auburn, California).

How adequately is this demand being met? On Chart XII, 28 report formal courses being offered by universities or colleges. Nine report audio-visual workshop courses, fourteen extension courses, and only two report non-credit, short informal courses. Therefore, one may state that what is being done varies inversely with the demand. In view of these facts one may ask, "Is teacher training destined to remain an insurmountable obstacle in the path of future development of the audio-visual program?"

From what source or sources will the schools of tomorrow get their audio-visual materials? As nearly as one can interpret Chart XI, probably 40% of the schools in groups A and B will own at least the nucleus of their own library, rounding out their program with films from the larger ones. Still a larger number of schools in Group A and B might meet their needs more adequately, and also help meet the needs of some of the smaller schools by serving as a center of a cooperative library servicing a restricted number

**CHART X**  
**Teacher Training**

Questions		Group A	Group B	Group C	Total
		Do you believe teachers lack of training hinders development of your program?	Yes	280	207
	No	23	22	3	48
Formal courses in the universities and teachers' colleges?		11	64	9	84
Formal extension courses providing the teacher an opportunity to experiment with visual materials in her own class room?		87	75	13	175
Short informal courses conducted by a well qualified person at a low expense?		229	165	19	413
Would you be interested in promoting such courses after the war?	Yes	227	182	29	438
	No	10	8	2	20

**CHART XI**  
Trends

Questions		Group A	Group B	Group C	Total
Do you believe that, depending upon the large rental libraries for material, you can develop an audio-visual program that will meet needs of your school?	Yes	148	87	13	248
	No	142	132	19	293
Do you believe small libraries servicing from eight to fifteen schools would more adequately meet your needs?	Yes	146	153	16	315
	No	116	60	16	192
Has anything been done in your section of the state in setting up small libraries?	Yes	144	81	9	234
	No	121	119	26	266
Do you expect to build up a library of films in your school?	Yes	131	96	12	239
	No	144	115	20	279

of schools. The following may serve as a pattern. "In 1938 the Nassau Instructional Film Center was organized to serve the schools of Nassau County. This is a non-profit cooperative venture. At the present time we have approximately 175 films and about 80,000 standard slides which were formerly distributed by the State Department. As far as I know this was one of the first, if not the first, cooperative library in the United States working out of a public school for service to other public schools in other school systems. The small library can not meet the entire needs of member schools but it can help them and give them more for their money than the larger commercial libraries." (E. C. Moore, Hempstead High School, Hempstead, N. Y.) Most of the schools in group C will have to depend on small cooperative or upon large rental libraries.

Regarding still picture projection, the schools reporting are contemplating the purchase of 25 standard lantern slide projectors (Chart IV). Eight central libraries (Chart XII) report a decrease in demand for these slides. Further study of Chart XII shows an increasing demand for 16mm. sound films, 2x2 slides, and 35mm. film strip. Seventeen libraries are planning to add 2x2 slides and 35mm. film strip.

For what type of films is there the greatest demand? Several references have already been made to Chart XII, hence, the items referred to in preceding paragraphs will not be summarized in this one. In regard to the types of films that are now in demand, 40 report in favor of the classroom film. The documentary film holds second place, 16 reporting a demand for this type of film. The industrial and the OWI films hold third and fourth place respectively.

Two questions that are frequently asked are. "In what subject fields and in what areas in those specific subject fields are class room films needed?" and "Will these films be produced in black and white or in color?"

The following quotations may partially answer those questions:

"I should like to observe that there is at present a dearth of material produced for specific educational purposes at the elementary and intermediate level. Specifically, I feel that there should be more health films designed for use of this age level. If it were possible for some producer to develop a series of films which

would concern itself with the teaching of the fundamental processes of arithmetic, I feel that it would have an immediate and widespread acceptance" . . . "In the field of literature, there is a crying need for film treatment of some of the more widely used classics, such as 'Ivanhoe', 'Tale of Two Cities', etc. In the foreign languages, there is a need for sound films utilizing as their subject matter some of the basic short stories used as heading material in these classes. The vocabulary of the dialogue should be well suited to the level of those classes in which the stories are usually studied. Care should also be taken that the dialogue does not proceed at too rapid a pace for these students." . . . "There are, of course, some materials available treating the classics

**CHART XII**  
Distribution of Audio-Visual Materials  
(as reported by visual centers and film libraries)

**Part A**

1—HOW FINANCED— Apparently most of these centers do not have a definite rental fee as a method of financing since only 10 report that at least 60% of their funds come from rental fees.

2—SCHOOLS SERVED— Most of the distributing centers are serving from 200 to 500 schools or more. Only three report serving fewer than 150 schools while two reported serving more than 1,000 and one serving more than 20.

**Part B**

MATERIALS CIRCULATED	35 mm. sl.	35 mm. sd.	16 mm. sl.	16 mm. sd.	8 mm. mm.	3/4 x 4	2 x 2	35mm. Film Strips	Stereo-graph	Records	Trans-crip-tions
Centers now circulating	4	4	39	45	5	13	9	11	3	7	10
Circulation decreasing	4	3	22	1	1	8	1	3	2	5	3
Circulation increasing			10	44	1	2	5	5	1		2
Centers expecting to add to library						2	12	10	2	6	8
Serving kindergarten and grades 1 and 2			10	19		2		1			
Grades 3, 4, and 5			8	25		1	1	1			
Grades 6, 7, and 8			6	30		2	2	1			
Grades 9, 10, and 11			4	35		1	1	1			

**Part C**

Concerning the use of the 16mm. motion picture film for which of the following do you find the greatest demand?

- 1—The regular classroom teaching film..... 40
- 2—The industrial film..... 11
- 3—The O. W. I. film..... 5
- 4—Background or Documentary film..... 16

**Part D**

As a general rule do you find that teachers who are now using materials selected by your libraries make use of lesson plans, study guides, or other materials furnished to accompany the aid? YES 17; NO 27.

**Part E**

Centers reporting activity in their areas to promote further use of audio-visual aids, such as:

- 1—Formal courses in teacher colleges or universities 28
- 2—Work shop courses carrying college credit..... 9
- 3—Extension courses carrying college credit..... 14
- 4—Non-credit work shop courses..... 2
- 5—Preparation of hand books suggesting how to use audio-visual materials..... 13



both in English and in the foreign language field; but for the most part, they are feature length pictures renting at rates which are entirely out of the range of the typical school. I find that even university classes make only limited use of such materials when they must pay a rental of from \$20.00 to \$40.00 a day for the use of the films, unless they can rent an auditorium for the shows and charge the pupils admission." . . . "With respect to the use of black and white or color, it would seem to me desirable to operate upon the basic premise that color be used only where color is educationally significant. In the instance of films in the field of history or literature, color may frequently be of general educational significance as a means of authoritatively portraying the costumes, furniture, architecture, and other features of the period under consideration." (Neil F. Garvey, Visual Aids Service, University of Illinois, Champaign, Ill.)

In regard to post war developments 85% of the schools now conducting an audio-visual program are anticipating considerable expansion when materials are available. Of those not now carrying on a program, 67% expect to start when the materials are available.

Teacher training has been and still is the major problem that must be worked out before any great progress can be made. Several universities and colleges have been or are offering formal courses. However, some have dropped this work because of decreased enrollments and other conditions brought about by the war. A few are offering work shop or extension courses. Only a small percentage of the total number of teachers enroll for such work. Hence, this type of training cannot meet the demand.

The University of Chicago has established an elaborate audio-visual center. The functions of the Center for the Study of Audio-Visual Instructional materials as at present contemplated will primarily be:

1. To provide persons interested in undertaking research investigations of the audio-visual media with facilities and guidance.
2. To enable teachers to study critically a large amount of audio-visual instructional materials in order to reach better judgments regarding the use of such materials in classroom situations.
3. To provide consultative service regarding audio-visual instructional materials to school systems and individuals.
4. To make possible, in collaboration with the Department of Education and the University of Chicago Laboratory School, the demonstration of enlightened uses of audio-visual materials in teacher training and in elementary and secondary school situations.

Cornell University at Ithaca, New York has developed a very excellent photographic department. This department should be of considerable value to instructors who are interested in the preparation of school made films. Other universities that have established teaching aid departments are the University of Texas (Director, Dr. Holland) and the Northwestern University (Director, Dr. Joe Park).

The work offered by these universities may well serve as a pattern for other universities, teacher training institutions, and State Departments. The present demand, however, seems to be for an extensive inservice training program supplemented by the formal course.

The Radio Corporation of America is at the present

time preparing a brochure entitled, "A Primer of 16mm. Pictures in the Classroom." This brochure is prepared especially for the classroom teacher. Its purpose is to acquaint the teacher with the function of the motion picture film and to give detailed procedures in the use of the film in the classroom. Producers of audio-visual materials are considering various means of assisting with the teacher training program.

A few schools are conducting an inservice training program. The one prepared by Lorin Ashbacher, Director, Department of Visual Education, Bloomington, Indiana, is the most complete of any that has come to the attention of the author. The teachers are encouraged to attend and those attending a certain number of the twenty sessions are given a certificate.

Briefly the course is organized as follows: four sessions on motion picture films, including one on school made films; nine tours to points of local interest including one trip to the audio-visual Department of the University; one session each on standard slides and how to make them, Kodachrome slides (2x2), flat pictures and opaque materials, models, audio aids, and film strips; one social hour and graduation.

Mr. Kingsley Trenholme, Director of Visual Aids, Portland, Oregon, has also developed a very excellent similar inservice training program. If more schools were to adopt an inservice training program such as the ones mentioned above, teacher training would soon cease to be a problem of major importance.

In view of these and other developments it seems the producers of audio-visual materials and school people are more cognizant of each other's problems, and more cooperation is assured. What remains to be done?

1.—Universities or colleges housing film libraries can provide short courses for training audio-visual directors. It would seem there is a definite trend in that direction. The service offered by the University of Chicago has already been mentioned. Short courses for the training of directors were offered during the summer by Northwestern University, Leland Stanford University, and Denver University.

2.—The film libraries can develop a form or chart that will not only simplify the work of the director and the classroom teacher in selecting audio-visual materials, but insure a better balanced program as well.

3.—There is a demand for short strips of 35mm. films (10 to 50 scenes) to accompany the motion picture film. These strip films can be used for preparation or follow up work.

4.—Likewise, more attention should be given to the organization of county libraries under the supervision of the county superintendent of schools. These libraries to loan projectors as well as films. Libraries of this sort will be conducted on the circuit plan. There is enough uniformity of instruction in the elementary schools of each county to enable the county superintendent to send out several films that will correlate with the units being studied; thus overcoming the chief criticism of the circuit plan. Only through some such plan can audio-visual instruction be made available to many of the smaller school systems. The few returns

in group C, (Chart I) substantiate this need. "In Dade County we have a Cooperative School Library. Schools pay a membership fee of \$25.00 and get unlimited bookings from the library. In four years of operation we have a library of 200 titles. The school board appropriation matches the schools and it is managed by the officers elected by the school representatives. Have one paid person (school board pay this) who handles the operation of library." (Miss Kathryn L. Carlin, Miami Beach Public Schools, Miami Beach, Florida.)

5.—It will be a long time before schools can own all the films needed for an adequate program. Can industry help provide the films needed by producing more films that will fit in with given units of instruction and yet serve the purposes of the industry producing it?

6.—Schools should provide adequate facilities for their instructors to preview films. Such facilities will lead to better classroom instruction. Can not new films be sent to schools having such facilities in much the same manner that books are now sent out on approval? This will insure a more speedy distribution of new films.

7.—Since several libraries report considerable damage to records by too heavy a tone arm, or faulty needles, can not something other than records be used? Metal tape, and wire are being used in play back machines. If either can be used for permanent recording it will eliminate the types of damage mentioned above, will be lighter, less bulky and not breakable.

8.—Many schools express a belief that F. M. broadcasting will enable them to make better use of radio. Few commented on the type of program, but many expressed a desire to have the program better correlated with the curriculum.

9.—What may the schools expect in the field of television? Certainly a definite technique of teaching will be needed. One can record the broadcast and reproduce it as often as necessary. Likewise, one may show the film as many times as desired. The television scene can be viewed once and once only; hence, definite and detailed plans and procedures will be needed.

10.—Producers of audio-visual materials can improve the administration of the audio-visual program, and increase the effectiveness of instruction through the preparation of simplified hand books. These books should be stripped of all theory. They should be detailed, simple, brief, but complete and based upon successful procedures and techniques.

11.—Information should be made available on the organization and administration of small cooperative libraries. These libraries should not include more schools than can be adequately served by the number of films purchased. Location and transportation facilities will be a determining factor. One will have to study the curriculum of each school, and then put the several curriculums together as a whole before one can determine the number of schools that can be adequately served with a given number of films with a given number of prints of each.

12.—Now that the public is aware of, and interested in audio-visual materials, why not keep this interest growing through the preparation of films that will

show the effectiveness of these materials as teaching aids? Scenes from the training program of the Armed Forces, the industrial training program, and from schools should provide an abundance of materials. Why not popularize this movement still further through advertising in magazines that go into the home, and by showing how valuable these aids can be when used as a part of the regular program of instruction.

13.—State Departments of Education should recognize and be prepared to assist the schools with the problems that these devices are bringing into the educational field. The chief function of such a department should be to provide the necessary educational leadership that is so needed in the audio-visual field today.

In conclusion, the public is ready and willing to accept new techniques and procedures in the field of instruction. No aids have ever been developed that can equal those audio-visual aids now available to the schools. Can the producers of these materials and the school people come together, exchange ideas, discuss their problems, and as a result give to the boys and girls of America the broadest, the richest, and the most valuable educational program ever envisioned by the most enthusiastic pioneers in the audio-visual field?

There is the challenge, LET'S MEET IT.

### **Films and Teaching Functions**

(Concluded from page 340)

however, certain areas in the school curriculum in which the teaching problem is mainly that of cultivating taste and appreciation. We refer to literature, art, and music. The type of films used in connection with these subjects depends, of course, on the purposes for which they are taught. If the purpose is to develop skills, then demonstrational films are needed. But if the purpose is to develop tastes and appreciations, then films designed to show why great literature, art, and music provide enduring satisfactions, are needed. Classical music is classical for the simple reason that it is the type of music people have enjoyed generation after generation. Popular jazz music might very well turn out to be classical several generations hence but only in the event that future generations find it satisfying.

The increasing need for a wider variety of teaching films serving different educational functions arises primarily from the fact that most teachers are weak in some one of the teaching functions. The all-round teacher who excels in all of the teaching functions is a rare individual. Some teachers are good at motivating and inspiring pupils but are weak in the impartation of knowledge or in the demonstration of skills. Others may command a mastery of their subjects but lack the qualities of inspiration. Each teacher knows or should know his limitations. These limitations may be supplemented by the selection of the types of pictures that fulfill the functions in which the teacher is weak. Thus the teacher who finds difficulty in motivating his pupils may desire to use mainly motivational films. Therefore the goal of production of teaching films should be an adequate supply of films for all teaching needs.



(Scenes from "The Scrub Game") Mother spies Roger's dirty neck and ears. Roger takes a bad spill on his bike. Doctor examines i

## Designing the Sponsored Sound Motion Picture

*A producer of industrial films ably presents the case for this type of film product for educational purposes.*

**A**TTITUDES, more than projection problems, have held the schools back in making use of the vast fund of educational subject matter which industry might put at their disposal by way of the commercially sponsored sound motion picture: attitudes held by both educators and industry.

Teachers are extremely wary of the possibility of the commercially sponsored film's indoctrinating their students in behalf of special interests at the sacrifice of complete objectivity. Industry, on the other hand, is indifferent to the need of teachers for integrating the subject matter of its films with the school curriculum. Were they not fighting words, one might say that industry is *ignorant* of the schools' needs and methods and, therefore, does not offer the schools sound films that adequately serve educational purposes; and that teachers are *prejudiced* against the objectives of business and, therefore, neglect to make use of the filmic teaching aids which business could supply them.

Writers and producers of commercial films are repeatedly amazed at the vast amount of subject matter that is of definitely educational character which is put at their disposal for covering in the filmic medium and are puzzled over why this same material should not be of use to schools, or in what form it should be put to make it acceptable to schools and efficiently usable by them. For instance, the Pullman Company has recently produced two films, for showing to ticket agents, porters, and conductors, which contain material that should be of interest to any class in Social Science; a recent picture, made for the animal feeds division of the Quaker Oats Company for showing to farmers, presents certain facts about digestion and nutrition that should be of interest to any student of the Biological Sciences; a film on bananas, recently released for showing to the employes of Kroger stores, contains much that would be of interest to classes in chemistry, physics, and the scientific method; films now in work

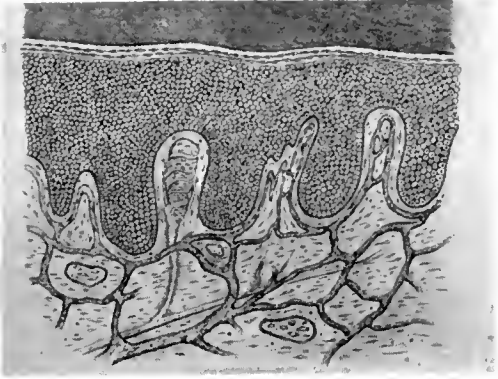
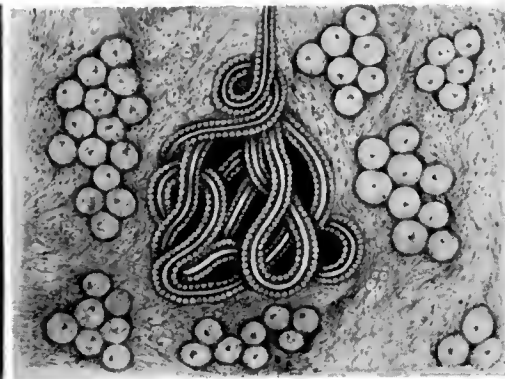
L. MERCER FRANCISCO  
Francisco Films, Chicago

for the Magnavox Corporation, for training department and music store salespeople, contain sequences on music and furniture design which students of the Humanities would find extremely interesting; and most commercial pictures beamed at sales- and trades- people and factory employes would be of direct benefit to classes in business and vocational training.

### The School Audience Must Be Studied

If the pictures just named are of no interest or use to teachers, it is undoubtedly because none of these pictures was expressly designed to fit the school audience. Indeed, the strength of these pictures lies almost entirely in the fact that they were tailored to interest highly specialized audiences and to fit particular audience-situations. If similar films, still commercially sponsored, were designed expressly to fit the school audience and the school audience-situation, they would undoubtedly be most acceptable to the schools; and the attitudes which now hold back the production and use of commercially sponsored films for school use would be instantly corrected.

If one views the average commercial film in the light of the audience whom it was designed to inform, convince, or motivate—which is usually employes, tradespeople, salesmen, or the general public—he must admit that the sponsors and producers of many commercial pictures have done an excellent job of suiting the film to its purpose. Indeed, the "results" which these films have achieved is indisputable proof of their effectiveness. In designing the commercially sponsored film for the school audience, equally careful pains must be taken to fit the special interests of that audience, including the state of mind of the audience at the time the film is shown.



emphasize importance of skin cleanliness, the doctor projects some slides. Above two show sweat glands and papillae.

## Picture for School Use

### "Too Much Subject Matter"

Teachers say, today, that the average commercially sponsored film has three faults which limit its usefulness to the school: First, the film covers far too much subject matter; second, its title often gives no clue to the teacher thumbing through a film catalog as to what the film is about; and, third, the film contains far too many "plugs" for the product discussed. At least the first and third of these criticisms are worth serious attention, and fortunately something can be done about them. The second criticism—of the film's "blind" title—holds less merit, as will be seen. Let us consider these criticisms in the order named and see the reason for them.

First, the commercially sponsored film covers too much subject matter for efficient use in the schools. The validity of that criticism depends upon the point of view. If the film is viewed in the light of the teacher desiring to use it for classroom instruction, the criticism is well taken: the average commercial sound picture does, indeed, contain too much subject matter for classroom use.

But the average commercially sponsored sound motion picture is not meant for classroom use. It is designed principally for the all-school assembly period program! The reason for this is obvious: the sponsor desires to reach as large an audience as possible for the story of his product; he is not especially concerned with the instruction of prospective practitioners in his field in the manufacture of his product. [If he is a producer of a food product, for example, he would hardly expect to provide a sound motion picture for the instruction of only the students in the home economics classes. He would be more apt to provide a slidefilm or filmstrip for that purpose, because that form of the filmic medium is better adapted to classroom work than is the sound motion picture.]

If the commercially sponsored sound motion picture is viewed in the light of the assembly period program, the chances are it does *not* contain too much subject matter for school use—even though it may con-

sume the entire assembly period. On the other hand, the film containing a wide range of subject matter provides, in effect, a "survey" course in its particular topic and in so doing serves to provide two primary essentials to learning: orientation and motivation. If the teacher evaluates the film in that light, the criticism of covering too much subject matter is not a serious one. The alert teacher will be quick to take advantage of the stimulation to further learning which the film arouses and to follow through, in the classroom, with other teaching aids of more specific nature. Invariably the stimulation provided by the assembly-period film is enhanced by the dramatic manner in which its story is, or should be, told, especially if the dramatic treatment plays the film's factual content against a background embodying a "meaningful real life situation." The film on the assembly period program should have its factual content dramatically presented, for the assembly period is a semi-social occasion and a time for relaxation from the tensions of the classroom. If the film's treatment of its subject matter is dramatic, *indirect*, it issues an invitation rather than a command to learning!

### "The Title No Clue to the Content"

This point has a bearing on the second criticism of the commercially sponsored picture: its title often gives no clue to its content. Teachers who advance this criticism of the commercially sponsored film are speaking wholly subjectively. They overlook the point that the film is designed for the semi-social assembly period, and they completely overlook the interest of the audience! They should evaluate the film in terms of their students, not of themselves!

Let us cite a specific example—in Procter & Gamble's "Scrub Game." This is a 3-reel, or 30-minute, sound motion picture especially designed for circulation among grade schools. Naturally, it is about Ivory Soap. But it approaches the subject of Ivory Soap indirectly; first, through a meaningful real life situation—a baseball game in which children get dirty and after which they need to wash up, then a bicycle

race in which the young hero is injured and taken to a doctor's office for the purpose of getting the cut in his skin dressed. This sequence is followed by a very matter-of-fact discussion by the doctor of the histology and function of the skin, including an explanation of the uses of soap, how soap is made, and why its use is important to personal hygiene as well as to appearance. Ivory Soap is not once mentioned by the sound track; product identification is left entirely to the screen, which shows bars of the soap being wrapped in the factory. We realize that even this is still "objectionable" in the minds of many educators.

The working title for this film was "Our First Line of Defense," but that was changed during the shooting to "Scrub Game" for no other reason than to arouse more desire in the audience to see the picture—to whet their curiosity as to what it is about. What if the title "Scrub Game" does have a double meaning, referring both to the baseball game, which heightens the dramatic action of the story, and to the importance of scrubbing hands and face and neck and ears with soap and water? It is a more effective title, from the viewpoint of the school-child audience, than that first proposed and, of far more interest and significance than such a prosaic title as "The Skin and Its Care," which might have been used and which would have perfectly fitted both the picture and the subjective viewpoint of the teacher scanning a film catalog for the purpose of selecting a film that would suit his or her classroom teaching needs. What child would want to see a film, "The Skin and Its Care"? Such a title would immediately condition the youngster against the picture as promising nothing more than another lecture, in film form, such as he is subjected to in the classroom all day long.

The answer to the criticism that the title of the commercially sponsored sound motion picture gives no clue to its content lies, not in retitling the film, but in listing in the film catalog a description of its content so that teachers may choose it to fit their purposes. There is far too much experience proving the greater acceptability of indirect, even "clever," titles for films over matter-of-fact titles to lend any support whatever to the contention that film titles should always be descriptive of their content. If teachers evaluate films in terms of the close relationship between their titles and their subject matter, they are running counter to sound educational psychology. On the contrary, many teachers would do well to study the technique of the film writer and learn the methods he uses for gaining attention and arousing interest for the subject matter he has to cover and for gaining the objectives of instruction, belief, or action, which he sets out to attain!

#### "Too Many Advertising Plugs"

The defense of the commercially sponsored sound motion picture against the criticism of its excessive advertising plug is on far less substantial ground than that offered in behalf of its extensive coverage of subject matter and its intriguing but obscure title. The average commercial film must plead guilty on this count! It contains far too many sales plugs—film content which not only wastes footage but also the time of the students and teachers when viewing the film.

But this situation is fast improving. Sponsors are beginning to realize that when they overdo their plugs in their films, they are violating good taste and cutting down the sales-making effectiveness of their films. As time goes on and more and more commercially sponsored films are produced with fewer and fewer plugs, these films will not only find increasing use among schools but also prove their greater selling power. There is an irreducible minimum, however, below which not even the schools would have the sponsor go in suppressing his advertising. For instance, take the case of Procter & Gamble's "Scrub Game" again. A number of educational authorities were asked to indicate their choice between the name titles, "Francisco Films presents . . ." and "Procter & Gamble presents . . ." and they voted unanimously in favor of the latter. The reason for their choice lay in the authenticity which the Procter & Gamble name gave to the picture. Nearly all commercial film sponsors have names that have considerable prestige with teachers and scientists as well as with the general public! When the screen doctor says, ". . . because I use only sterile water, pure soap, and sterile gauze," and an insert closeup of a bar of Ivory Soap floating in the doctor's basin of water cuts in to visualize what he is talking about, unquestioned authority, rather than a mere advertising claim, is lent to the statement.

#### Films Must Be Especially Designed for School Use

Now, what is the upshot of this discussion of the place and character of the commercially sponsored sound motion picture in the schools? Is there some common ground on which schools who would like to make use of the wide range of educational subject matter which commercial concerns can make available, and manufacturers who would like to get the stories of their products and institutions over to the school audience, can get together on mutually profitable terms?

The answer to that question is so obvious that it is amazing that it has been overlooked for so long. It lies in designing the commercially sponsored film specifically for the school audience, just as other commercial films are designed specifically for other special audiences! Film writers and producers and film sponsors must become better acquainted with both the school audience and the school audience-situation. Just as they study the attitude of any other particular audience whom they seek to instruct, to inspire with confidence, or to move to action, they must study the attitude of the school child, en masse in the assembly period, and tailor their subject matter and its filmic treatment to fit it.

But in designing the film for school use, the sponsor must go further; he must study the needs and character of the school *curriculum* so as to integrate his filmic material with the courses of study which it establishes. An explanation of the steps taken in the preparation of the scenario for "Scrub Game" will make clear the procedure that should be followed.

Procter & Gamble advised the film producer that they were contemplating the production of a sound

(Continued on page 366)



# Who Should Produce Visual Materials?

*A meeting of textbook publishers and educational film producers*

THE joint meeting of the Educational Film Producers Association with members of the American Textbook Publishers Institute, held in New York last spring, holds great promise for future developments in the production of educational materials. In opening the meeting Chairman Fletcher Smith, President of the Educational Film Producers Association, sketched the background of that organization which was formed nine months ago in an effort to try to solve mutual problems arising from planning for postwar visual education. For some years to come, he pointed out, efforts will be wasted if producers duplicate each other's efforts by producing titles in the same fields while many films, so badly needed, are overlooked. "The growing interest on the part of textbook publishers in this new field made apparent the need of collaboration with the textbook publishers in planning a long range program into which individual efforts could be coordinated."

Mrs. Adelaide Brewster, an associate of Producer Frank Donovan, read a paper prepared by Mr. Donovan on the functions of the producer of a motion picture. First, he must think objectively. . . . Secondly he must think visually and must see that the picture is properly paced both visually and orally.

"Next, a producer must set and maintain certain standards of technical quality. . . . Finally, it is the producer's duty to supervise and coordinate. The discharge of this duty involves the exercise of judgment in at least three arts—writing, acting and photography."

Producer Emerson Yorke spoke on the function of the teaching film, first making it clear that the teaching film should not be confused with the training film which is "a demonstration of how to perform a specific operation. The teaching film, on the other hand, adds to the printed word of the textbook a human relationship through the visual and audible representation of ideas and facts. With a teaching film as an aid, the teacher's work of extending the walls of the schoolroom becomes appreciably easier: Teaching films will never replace textbooks, but textbooks with well coordinated films will do a teaching job that neither alone could ever approach."

Producer John Flory sketched the background of the educational film field, some of the obstacles that retarded its development, others that are still before it, and its possibilities in the future. "The war experience with training films is bound to influence American education. Ex-servicemen who have seen the value of visual aids demonstrated in their own case are going to insist that their children are taught by the latest methods, and this means extensive use of classroom pictures. Besides this, a whole new non-theatrical film industry has grown up to handle war needs. To a large extent this will be available for the peacetime production of school films.

JOHN FLORY  
Documentary Film Producer  
Grant, Flory & Williams  
New York, N. Y.

"What is the school market? It's a fast growing one. For example, in 1936 a government survey revealed only 458 16mm. sound projectors in schools. Today schools are said to own at least 15,000 sound equipments. And unfilled orders on the books of manufacturers indicate that within two years after the war, U. S. schools will own at least twice that number of machines. EDUCATIONAL SCREEN estimates that within a postwar decade schools will be equipped with nearly 100,000 16mm. sound projectors . . . and that within the first postwar decade the sale of prints of film subjects which deal with the more important concepts will reach 3,200 prints for elementary films, and 2,500 prints for secondary films, or a ratio of one print for each 25 classes."

Professor L. C. Larson of the School of Education and Consultant for the Bureau of Audio Visual Aids at Indiana University, spoke informally and at some length on educators' problems and plans in connection with motion pictures in education. The use of films, based on the experience of over 200 film libraries, has shown large and steady growth during the past six years, and 15,000 or more sound projectors have been purchased by schools during that period, representing an investment of over six million dollars.

These film libraries need more films. A number of the libraries now have budgets in excess of available films. They can't spend their money to buy films, simply because they aren't available. Schools themselves also need more films. Assuming six major courses in each school grade, and one film per week in each course, there is need for approximately 4,000 different film subjects, dealing with the more important concepts covered in these courses.

Mr. Larson then appraised the various film sources.

(1) First, there are the sponsored films which, although widely used and frequently of excellent educational quality, none the less are frowned upon because of the inescapable bias in their content. Another problem about sponsored films is the obvious difficulty which producers face of competing with a \$40 film against a free film. We who are in this area are somewhat concerned as to whether or not we are going to be able to preserve freedom of expression by the film medium, freedom of inquiry, freedom of access to learn. Sponsored films present another problem to schools in that three or four competing sponsors may have films on the same subject. Each brings pressure on the school board to have its picture used.

*(Continued on page 362)*

# The Curriculum Clinic

## "There Isn't Time for Visual Materials"

PAUL C. REED, Editor  
Director, Visual and Radio Education  
Rochester Public Schools, New York

I HAVE been talking with a number of teachers and school administrators during the past month just to find out what they are thinking about the use of visual materials. Are we ready to profit by the experiences of the armed forces training programs? Are we making best use in our classrooms of the materials already available? Do teachers really understand and appreciate the potentialities of the newer media of communication? These were the kind of questions I was exploring.

What was to me a rather startling point of view was expressed by one teacher when he said, "There isn't time for visual aids." He thought that many teachers believed that motion pictures and other visual materials were interesting and worthwhile and that they would like to use them; but with a full course of study, limited periods, final examinations, and all, there just wasn't time to use visual materials and get the "teaching" done too. That was the gist of the argument he advanced. It wasn't his point of view of course, but rather what he thought some other teachers thought. And I don't doubt that they do. But there's something wrong somewhere. What is it?

It is possible that using visual materials can be a waste of time, especially if they are just shown and not used in a way to achieve curricular objectives. But some materials that are used are not suited to the objectives sought. Film titles and film descriptions can be misleading. They may seem to be related in content to a unit of teaching; but, when they're seen and heard, it's a different story. Sometimes teachers show pictures to their classes just because the film happens to be in the building or because it is readily available. In either case I can understand that there isn't time to use pictures that way. Pictures used should be closely related to teaching objectives. That statement holds important implications for users, distributors, and producers of audio-visual materials.

Producers are going to make the most usable educational materials when they are creating to serve specific teaching objectives. Regardless of the medium with which they are working, the finished production is not good or poor in terms of itself, but in terms of its effectiveness in communicating educational experiences that will lead to learner attainment of objectives.

Distributors have a responsibility for knowing well the materials they distribute and the teaching needs of the users they serve. Knowing these things, however,

is not enough. They have a responsibility for telling potential users as completely and accurately as possible which materials are most likely to meet their needs. Descriptions that actually tell what is to be seen or heard and that also include information about how other teachers have used the materials are far more valuable than an adjective-filled blurb for the product.

Classroom teaching time is valuable time; it cannot be wasted. Teachers must be sure that the materials they use will provide the experiences their learners need to achieve their objectives. Even when producers and distributors have done their best to serve his needs, the final decision of what to do and when and how must be the responsibility of the classroom teacher. He must select carefully in terms of his teaching purposes and the needs of his class. He should double check his material by preview if at all possible. He must, if he is to use the materials most effectively, plan and plan carefully the learning activities that precede and follow the use of the materials. Audio-visual materials selected well and used well can be a most effective and most efficient way of teaching. Classroom teaching time is so valuable that the most effective and most efficient ways of communication should be used.

It seems entirely possible that excuses for not using visual materials are not based upon trial and lack of success. There are teachers who have taught and taught successfully for many years without using visual materials. There are people—and this may be an understatement of fact—who resist change. Using filmstrips, 2x2 Kodachromes, and motion pictures, with the necessary projection equipment and the related mechanical and administrative problems does represent a change from the more traditional textbook, lecture, assignment methods. So does the use of electrical transcriptions and radio programs. There are teachers who prefer to keep on teaching the way they always have taught.

I think that when my friend brought up the point about some teachers thinking there wasn't time to use visual materials, he was thinking of teachers like that. He said they thought there wasn't time to use visual materials and get the "teaching" done too. Teachers who think that way can only conceive of teaching as a highly formalized verbal procedure. Teaching to them consists principally of verbal lectures, verbal reading, verbal tests, and verbal responses. This kind of teaching too often leads inevitably to the kind of verbalized learning so ably discussed in Hoban's "Visualizing the Curriculum." But those teachers haven't read Hoban's book, and they probably will not be reading this because the EDUCATIONAL SCREEN is concerned with the use of newer means of communication and instruction. They may go right on teaching the way they always have taught.

Maybe a way to convince those teachers and all

**Are you a teacher who has had specific experience and success with the use of audio-visual materials in achieving curricular objectives? Do you know of teachers whose experience should be shared with others through this page?**

**If so, write to Paul C. Reed, Editor of Curriculum Clinic, c/o Educational Screen.**

teachers that there is time to use audio-visual materials is the audio-visual way. Demonstration of what can be accomplished in the classroom with audio-visual means of communication is one of the most convincing and effective ways. If every teacher using audio-visual materials in his classroom teaching makes sure that

his teaching objectives are clear, that his materials are well selected in terms of his objectives, and that he uses the materials well, the effectiveness of the teaching will be well demonstrated. Demonstrations of that kind can influence even the most verbal teachers, for they will hear about them even if they don't see them.

## Motion Picture Demonstrates How to Teach With Films

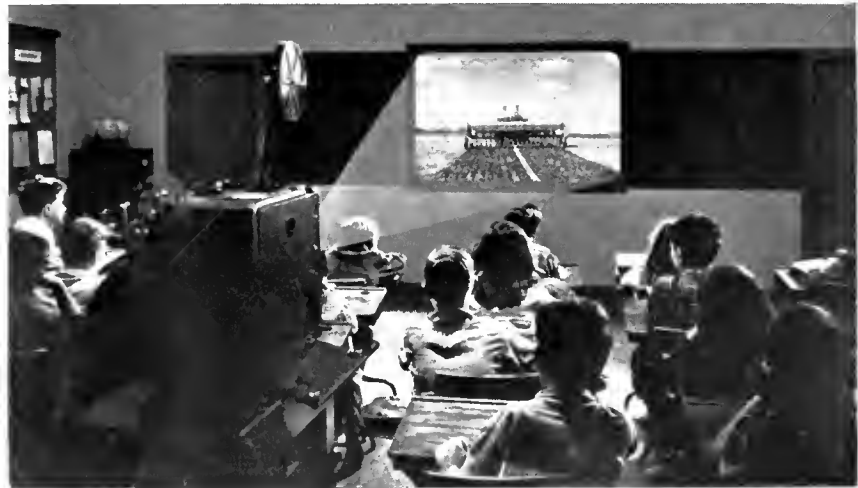
A new teacher-training sound film giving a step-by-step visual demonstration of *Using the Classroom Film* has been produced by Encyclopaedia Britannica Films to show teachers the approved procedure for classroom utilization of instructional films, based upon fifteen years of research and experimentation. The film used for the demonstration in this film is "The Wheat Farmer"; the class is a seventh grade social studies group studying how the world is fed.

In succeeding sequences, the following steps in typical film utilization are shown: (1) The class discusses interests and problems which indicate that a motion picture would help; (2) The teacher prepares for the next day's lesson by previewing the film and studying the handbook which accompanies it; (3) Immediately prior to the screening, the purposes for seeing the film are clarified in the minds of the pupils; (4) "The Wheat Farmer" is shown; (5) Pupils discuss their understandings of questions previously outlined and plan further studies. These five essential steps are next briefly reviewed for emphasis.

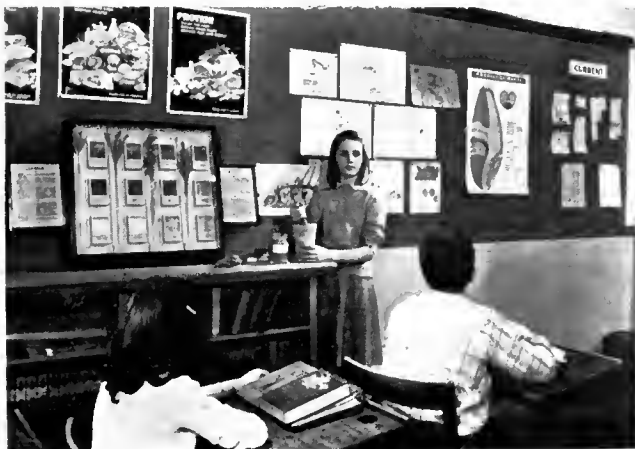
The final sequence indicates individual and classroom projects that are stimulated by the film showing, how integration with other subjects of the curriculum is achieved, how growth in learning skills and in critical thinking is fostered, and how creative effort is stimulated.

*Using the Classroom Film* was photographed in collaboration with the Laboratory School, University of Chicago. Scheduled for release this month, it is recommended for teacher training courses; teachers' meetings, conferences, and workshops; for supervisors and

administrators; for extension department film libraries; for Parent-Teacher Association meetings. For more information, consult the producers, Encyclopaedia Britannica Films, 20 N. Wacker Drive, Chicago 6.



(Above) The class views the classroom film, "The Wheat Farmer".  
(Below) Pupils are eager to discuss what they have learned.



Types of activities and products which grow out of interests aroused by properly seeing a classroom film.

## Films for Victory War Loan Showings

**O**CTOBER 29 will mark the opening of the Drive to secure Victory Bond sales of \$11,000,000,000, at least \$4,000,000,000 of which must be in sales to individuals. Although the official closing date will be December 8, sales made through December 31 will count on the national quota. That means that school participation up until the Christmas vacation will help in the grand total.

More than ever before the Treasury Department, along with its volunteer workers in every community, must rely upon the schools of the Nation to carry out the campaign of information and direct sales necessary to the success of the Victory Loan. In an effort to remind people of all the investment advantages of buying Savings Bonds, every school child in the country will "play teacher" to the home folks with a special full-color cartoon leaflet entitled "Exam for Grown-ups." With this as a textbook, the youngsters will be able to explain the investment features of Victory Bonds and to answer queries regarding the safety of Government Bonds and the effect of saving on price stabilization.

Since Pearl Harbor, \$1,767,000,000 in bonds were sold by schools with the use of 16mm. films as one of the stimulating media. Regular and continuing pupil savings should be stressed in all schools, whatever extra participation they plan for the Victory Loan. Thus, the Minute Man Victory flag should be the first objective of every school. Aid in mobilizing thousands of projectors located in the schools for use during the coming drive, as well as more extensive showings both to students and parents, was promised by Daniel Melcher, Education Director.

Audiences totalling 50,000,000 are anticipated during the six-week campaign, because of the cooperation being given by the U. S. Office of Education and Department of Agriculture. Working through the State 16mm. Chairmen, they are obtaining the use of extra 16mm. sound projectors for Victory bond showings. These new projectors should account for a substantial increase over the 33,500,000 figure achieved during the 7th War Loan.

The Treasury 16mm. Motion Picture program for the Victory Loan represents the finest group of his-

torical documents yet compiled for any bond drive, according to J. Edward Shugrue, War Finance Director of Motion Pictures and Special Events. Announcing the complete schedule for the campaign, he stated that, despite the end of the war, not one foot of film would be obsolete, and that each picture would present powerful reasons for the necessity of the Victory Loan.

Nine short features and five three to four minute impact bulletins have been prepared for the drive by the Army, Navy, Army Air Forces and Marine Corps, and War Finance has produced a special film, "Peace Comes to America." The pictures are geared to the transition from war to peace, highlighting the theme that "Care Is Costly" and war bond money is needed to finance our vast hospitalization and recovery program. Following is the list of 16mm. sound films which can be obtained free through state 16mm. film chairmen or 16mm. distributors.

### From the Army Pictorial Service, Signal Corps.

**Diary of A Sergeant** (22 min.)—A real-life story of the rehabilitation of an American soldier who sacrificed both his hands for his country. Modern surgical skill and a wise psychological program have given him a new chance for normal, happy living. It is stirring, actual drama that follows him up to the moment of his return to civilian life, and his meeting with the girl.

**Stilwell Road** (50 min.)—This is the scaring drama of the United Nations bitterest campaign—in Southeast Asia—and its bravest soldiers and most heroic leaders. It is the story of the "forgotten front", where faith in Victory was the only force that saved us from overwhelming defeat.

**It's Your America** (35 min.)—Freedom . . . Democracy . . . Liberty . . . Equality! Jeff thought they were just a lot of empty words, and then his turn came to fight for them. In the raging crucible of a World War, cynical Jeff found a new ideal to fight for—free America. This is the adventure of a soldier who had plenty to learn, and of the Lincoln penny that helped him to learn that plenty!

### From the Army Air Forces

**Target Invisible** (15 min.)—The picture that takes the wraps off the most "hush-hush" secret of the war, and reveals the uncanny role played by the eleventh man in each B-29 crew, the radar operator. Shows how radar finds targets with unflinching accuracy, and then, guides the precious ship and its human cargo back to their Pacific base.



Official U. S. Signal Corps photos

General Joseph P. Stilwell and the Chinese laborers who helped to forge victory out of defeat in Southeast Asia.





Official U. S. Marine Corps photos



**Functioning of American Relief on Okinawa—("Objective Security"). Young Native and Pharmacist's Mate Doug Edwards.**

**Army Air Forces—Pacific (18 min.)**—Review of the part played by our Army Air Forces in the march to Pacific Victory. The picture covers the triumphant sweep of the skies, from the shambles of Pearl Harbor to the atomic annihilation of Nagasaki and demonstrates how air power will help us preserve the Peace.

**From the Navy**

**Voyage to Recovery (10 min.)**—Wounded Americans, back from the battlefields and task forces all over the world, are members of the Navy's most important postwar mission. Objective, to get them well and send them home. This picture shows how science, skill, and the world's best equipment are doing the job, with the backing of Victory Loan Dollars.

**The Fleet That Came To Stay (22 min.)**—Red-sashed pilots, in Kamikaze crates, tumbled out of the Okinawa skies by the thousands; all intent on suicide, and each sworn to take an American ship with him. Here is the story of the fleet that stayed, even when the terror of the heavens was unleashed against them.

**Conquest of the Night (10 min.)**—Picturing night action at sea aboard a destroyer equipped with the newest and most amazing radar devices. Electrical fingers probing the sea and sky, turn night into day with the aid of a radar screen, the brain of the machine. Torpedoes are unerringly sent to sink an invisible enemy; guns hurl their salvos of steel against a fleet we cannot see.

**Navy Impact Bulletins**

**To Win The Peace**—There's still a battle to be fought to help the maimed and scarred of the war. The battlefields now are the hospitals and rehabilitation centers of the nation; the ammunition is the millions of Victory Loan dollars!

**Secrets**—Science hunted for secrets of the electron and atom to win the war! For a lasting peace, American science must keep apace of the rest of the world. The picture shows that scientific preparedness is worth the price!

**Our Children**—Pictures of war-ravaged Europe tell America why we must help feed the babies of our Allies to protect our children from a new holocaust.

**Condition Black**—Mental casualties have a fighting chance with the Navy's vast, modern program for the cure of psychoneurotic illness.

**Bonds of Victory**—The Navy meets an emergency situation in the Pacific, and provides clothing, food, shelter for our war-ravaged allies.

**From the Marine Corps**

**Objective Security (18 min.)**—Story of a momentous experiment behind the battle lines showing how thousands of Okinawa civilians found out about American government from the members of the Army-Navy-Marine civil affairs team that hit the Okinawa beach on D-Day.

**From the War Finance Division**

**Peace Comes to America (10 min.)**—President Truman, Secretary of the Treasury Vinson, and Ted Gamble, National War Finance Director, tell Americans how they can help America in her giant peace-time program. There are soldiers to be brought home; others to be healed; still others to be assisted with GI loans and educational aid. There are vast new bases to be built and maintained.

Distribution of the Victory Loan films is handled by more than 450 16mm. depositories located throughout the country. Directing the distribution phase of

*(Continued on page 370)*



Official U. S. Signal Corps photo

"I don't want any Mr. Bigs like this for my America!" is the resolve of this soldier (from "It's Your America.")



# The Film and International Understanding

DR. JOHN E. DUGAN, Editor  
Hadden Heights, New Jersey

## Films for Post-War Understanding

THE use of films at the San Francisco Conference climaxed the phenomenal development in the production and use of films for international understanding. This development demonstrated how nations could use films to bind themselves together in understanding and cooperation to win a war.

Can films for international understanding be used as effectively to preserve the peace?

Many factors are involved, but one clue to the answer may be found in the following words from the Foreword to the United Nations Film Catalogue, issued shortly before the end of the war by the United Nations' Information Office: "It is evident from a glance at this year's issue of the catalogue that many nations are paying a great deal more attention than heretofore to the problems they will have to face collectively and individually at the war's end. . . . we ask all those who are interested in the films listed in this catalogue, when arranging showings, to bear in mind whenever possible the need for having programs which will assist our common task, the promotion of the concept of the United Nations as the only solid basis upon which a lasting peace can be built".

The United Nations Conference on Educational and Cultural Cooperation, to open in London on November 1, 1945 lists as one of its purposes the promotion of the use of motion pictures for international understanding.

Certainly the San Francisco Charter is the great hope of permanent peace in our time. The great task before us is to establish understanding of the Charter and proper attitudes toward it. In this task the film for international understanding can play a part as important and effective as its role in winning the war.

Inquiries received by the editor of this department indicate that some school systems already are organizing definite and extensive film programs to promote school and community understanding of the San Francisco Charter and the United Nations behind it.

The development of the post-war use of films for international understanding depends upon two chief factors: 1. Intelligent utilization of films available. 2. Production and distribution of new films as they are needed. Many wartime films still can be used effectively in their entirety. Some, because of certain slants or emphasis which were necessary to meet immediate wartime needs, now are usable only in part, or perhaps not at all. The intelligent educator must wisely decide how he can use the materials available. Now, more than ever, he should know his film before he uses it.

There is reason to believe that the post-war use of films for international understanding may be even greater than the war-time use. Many developments point in this direction.

In five years the staff of the National Film Board

of Canada has grown from 11 to almost 600; its production from 13 films a year to over 300. In addition to all parts of Canada, it now has offices in Washington, New York and Chicago, and overseas in London and Sydney. Its 16mm. non-theatrical distribution network has spread all over the world. In addition to English-speaking films, it has some sixteen titles in Spanish and Portuguese, and an extensive program of foreign language versions of Canadian films is in production in German and other Central European languages, in Russian and in Chinese.

Samuel G. Rose, of the Victor Animatograph Corporation, says: "Education by film is taking hold all over the world. Our company alone has orders for 150 projectors from Iceland and 250 from Turkey. Buying representatives have arrived in the U. S. from Iraq, Iran and Egypt, to mention only a few—all a direct result of Army showing of educational films in their part of the globe."

Loew's International will pioneer in creating a new 16mm. division within its present international framework, launching the most comprehensive program yet tried in 16mm. films. After January 1, all Metro-Goldwyn-Mayer features and shorts will have their 16mm. counterpart for distribution overseas; and a new department of visual education will be simultaneously launched to distribute educational and documentary films for regular classroom and adult education use abroad.

An educational film program including both 16mm. and 35mm. has been launched in Sweden, according to the director of photography for Europa Films of Sweden. After a five-month survey of United States military and educational films, he feels convinced that Swedish and Americans share the same outlook on educational pictures as promoters of international understanding.

In early August it was announced that France had initiated an extensive documentary program for the purpose of cementing Franco-American good will through motion pictures. The program is being developed through cooperation with the United States Office of War Information's Paris branch. The first series of pictures will be on the theme "What We Don't Like About Americans—and What Americans Don't Like About Us", setting forth many misconceptions existing in each country which need interpretation to bring about better understanding between the two nations.

The reports presented above indicate that the tide is running strongly in the direction of even greater use of films for international understanding. The possibilities and potentialities are there. Their realization depends upon the intelligent foresight, cooperation and imagination of all who are interested in films in this field.



# Time Machine

*providing a new approach to the teaching of history in living terms of action, sound, and color*

“Eighteenth Century Life in Williamsburg, Virginia,” is a good deal more than a fine movie.

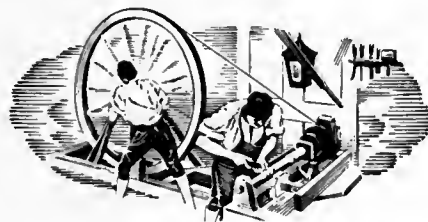
It is a time machine, in that it carries its audiences back two centuries into the intimate, everyday, unpretentious living of colonial Americans. It is history—history of the way people like ourselves lived. It establishes a totally new background against which textual history is revealed with new clarity and meaning.

“Eighteenth Century Life in Williamsburg, Virginia,” is a four-reel (44-minute) 16-mm. sound Kodachrome film. It is offered to educational institutions, which are suitably equipped for its projection, without charge for single showings. Borrowers are obligated only to give the film proper care and to return it promptly.

Due to the demand for copies of the film, it is suggested that you make early application for bookings. At least one alternative date should be given.

In case permanent possession of the film is desired, it may be purchased. Price, complete, \$240. Unit I (Reels 1 and 2), \$120; Units II and III, \$60 each.

For an illustrated folder describing the film, or for bookings, write to Eastman Kodak Company, Informational Films Division, Rochester 4, N. Y.



# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor

### EVALUATION

- Tailor-Made Scripts—Bruce A. Findlay—*National Board of Review Magazine* 20:8 May, 1945.

In this critical analysis of the educational film field, the author makes an appeal for creative film production that will not be subjected to Hollywood standards. The production of educational pictures has fallen too largely into the hands of, first those whose training and background have been entirely in the entertainment field; or second, those whose experience and training have been strictly academic. There is a middle ground into which the educational picture is rapidly moving. They are pictures tailored exclusively to a specific problem. They do not aim to cover the entire subject, nor deal with every phase under the sun. "Concentrated" pictures may do great damage, that is those that try to condense a large field of knowledge into a one-reel film.

Many educational films are too crowded, too fast and therefore too confusing. They should be geared to the intellectual speed limit of the average or a little below.

The script writers hold the greatest responsibility. Proper teaching techniques and educational values should be built into the script itself. The practice of consulting a subject matter specialist is not always a good one, because an expert is not necessarily a good educator. The business of writing an educational script cannot be taught—it involves ability that only experience, background and training can give.

Until the ultimate consumer, the classroom teacher, demands a better grade of picture, one that includes good teaching techniques, little improvement can be expected.

- What Are Classroom Pictures?—Stephen M. Corey, University of Chicago and Varney C. Arnsperger, *Encyclopedia Britannica Films—Library Journal* 70:516 June 1, 1945.

The long list of titles available in 16mm. as educational films was produced by many people, under different sponsorship, and for different purposes. There are three general types: films to entertain, to propagandize and to instruct. Each may have its place in the school, but the purpose should be clearly recognized.

Sound films must be carefully selected, possibly with the following criteria in mind: 1) Is the picture authentic, true? 2) Is the content related obviously and definitely to the purpose of the learning situation? 3) Are the levels of difficulty and the psychological approach and development of the picture appropriate for the maturity level of the group? 4) Does the picture adequately exploit the medium? and 5) Is the film technically and aesthetically satisfactory?

- Can Our Schools Teach the G. I. Way?—Olson Anderson—*NAVED News*, July, 1945 p. 13.

An address given at regional meetings of the Department of Elementary School Principals of the Michigan Education Association. The author defends the American education system that has been subject to criticism during the war. He points out, with respect to the creative use of audio-visual materials, that the personnel in the armed services that did outstanding work in audio-visual instruction are former teachers. As for the methods used, they were arrived at because they were considered to teach the most in the shortest possible time with large groups. Would you want to use the same methods of teaching in your school?

Audio-visual materials have a definite part to play in the education of young minds as they did with adults, but they must be of a different type and must be used differently.

Our job as teachers and audio-visual education specialists is to determine what audio-visual materials and what instructional methods and procedures are best adapted to the kind of students and courses we have to teach.

Schools, unlike the Army, have not done much about incorporating audio-visual aids in the curriculum. Of more than 30 schools visited by the author, only one had funds in its budget ear-marked for film rental or purchase. The GI schools didn't have to worry about convincing their public that audio-visual materials were worth their cost; they had a job to do, and quickly set about to do it. School people must still blaze the trail of selling the idea to the community, and to the school administrators.

### METHODOLOGY

- How It's Done at Oakland—Bernice Baxter, administrative assistant, Oakland Public Schools, Calif.—*Nation's Schools*, 36:52 September, 1945.

The Oakland Visual Aids Service has more than 350,000 articles classified under 18 different headings, as art prints, charts, exhibits, electrical transcriptions, models, tool kits, musical instruments and so on. Selection may be made from the catalog and telephoned, or at the department headquarters where teachers may either take the material with them or have it sent by truck. The period of loan is one week or more, if desired. Photographs and the floor plan of the headquarters illustrate the article.

### RADIO AND RECORDINGS

- Serving Education on a Platter—William G. Hart, director of audio-visual education, Dearborn—*Michigan Education Journal* 22:432 May, 1945.

The case for educational recordings as a means of overcoming the limitations of radio programs. Recordings are inexpensive (average price \$4.00). They are light and easily transported; the playback machine is not expensive, and the number of titles available is increasing rapidly.

From the experience of the teachers in Dearborn, the following conclusions have been drawn: 1. The records that did good teaching were those that were dramatic in quality. These included dramatized historical incidents, science milestones, and biography. 2. Story records were effective in the lower and middle grades. 3. Speeches and interviews were a dead loss.

Records were obtained from the three basic sources (Evaluation of School Broadcasts Catalog, Transcriptions for Victory Catalog of U. S. Office of Education, and the Catalog of N. Y. U. Film Library Recording Division).

- Radio's Challenge to Education—John Studebaker—*Education for Victory* Vol. 3 No. 24 p. 1 June 20, 1945.

Digest of an address at the Third Annual Conference on Radio in Education of the Northeastern Radio Council in Schenectady, N. Y. on May 26, 1945. Although radio for education is now widely recognized, we cannot escape the facts that first a majority of the classrooms are still not equipped for radio program reception, and second that many of the schools that do, use a relatively small number of available programs.

The reasons for this are that teachers do not have access to a convenient source of information about educational programs; then the difficulty of adjusting classroom schedules, and last, the lack of adequate program-reception facilities.

When schools begin to operate their own stations, over

(Concluded on page 358)



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2" x 2" slides, whether in home, classroom, or auditorium, Spencer Model MK Delineascopes are available in 100, 150, 200, and 300 watts; Model GK, in 750 watts.

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FM, these difficulties will be greatly overcome. There is already great interest in this medium. Some 29 different states are known to be seriously considering FM and at least 14 have organized planning committees.

FM, as an educational-type station, will supplement the commercial broadcasting stations and relieve them of the educational function. As for education, the use of FM will be especially useful because it will be geared to local needs and can broaden educational offerings to adults and shut-ins; excellent for public relations and a progressive elevator of the classroom teacher's professional status.

#### UTILIZATION

- **A Method for Using Educational Films**—Louise Clark, R.N.—*American Journal of Nursing*, 45:479 June, 1945.

Careful preparation in the use of biology and health films is necessary in nursing education. The author illustrates this by a sample outline used in connection with one film. The "observation outline" is mimeographed and given to the students in advance. The film is then shown without comment or interruption. Then the students make notes on their outline. The second showing is followed by discussion and further use of the outline. Questions on tests usually include some on the films seen.

- **Methods and Materials for the Teaching of U. S. History: A Symposium**—*California Journal of Secondary Education*, 20: 191-208 April, 1945.

Three articles by classroom teachers describing newer techniques in teaching American history take into account the place of audio-visual aids. For 5th grade history, Ethel Eckert mentions that visual aids, though helpful, must be used carefully. The article on 8th grade history, and the one on high school history tell how visual aids fitted into the units of work. The author of the latter article states that good films for her purposes are still scarce.

- **The Use of Commercial Films in Schools of Nursing**—Ruth T. McGrory, R.N.—*American Journal of Nursing*, 45:480 June, 1945.

Where industrially-sponsored films are used, it is recommended that a file card index be kept so that instructors will know which films have been found most useful. A sample form is included.

#### BOOK REVIEWS

- **Multi-Sensory Aids in the Teaching of Mathematics**—18th Yearbook, National Council of Teachers of Mathematics, 1945. Bureau of Publications, Teachers College, Columbia University, N. Y. 455p.

The Committee on Multi-Sensory Aids responsible for organizing and compiling the material in this volume have done a splendid job. It is a book that will be used again and again for several years to come by classroom teachers because it is practical in every possible respect. There are articles on ways in which primary, intermediate and junior high arithmetic as well as the higher mathematics can be enriched; there are descriptions by teachers of sensory aids of every type, including drawings, exhibits, models, instruments, construction models as well as the usual types of visual aids (slides, films and three-dimensional materials). Photographs are an integral part of the book, providing excellent examples of interesting activities in mathematical instruction.

In one section, teachers describe ways of producing mathematics motion pictures. For example, Henry W. Syer tells his criteria for selecting subjects to be produced on film. One of his projects resulted in color slides, because the material did not lend itself to motion. Moreover, he believes that movies should teach, not merely illustrate. He would prefer a visit to a bank to a film about a bank. What, then, to photograph in movies? Those subjects that need change of position (motion), change of shape (transformation), or where correspondence or limit is implied.

To summarize the section on visual aids there is an article

by M. Richard Diekter describing the various types of projected materials, their methods of use and limitations. He concludes with some principles of teaching with these devices.

An outstanding contribution to the book is the Appendix. The first section has numerous "thumbnail" descriptions of individual models and devices for each phase of mathematics; then follows a well-annotated bibliography with sources of films and filmstrips.

- **Teaching Through Radio**—William B. Levenson, Cleveland Board of Education—Farrar and Rinehart, N. Y. 1945 474p. \$3.00.

Here is the first good textbook on the educational uses of radio since Margaret Harrison's book, "Radio in the Classroom" published in 1937. The earlier book was filled with practical suggestions for using commercial and sustaining programs, based on a national study in rural classrooms. The current book is much more comprehensive, written from the point of view of an educational broadcaster as well as an educator. The two books should be required reading in every teacher-training institution.

William B. Levenson uses his experience as directing supervisor of radio for the Cleveland schools as a background, but his book treats of educational programs generally. There are three definite sections into which the 12 chapters may be divided: educational principles underlying the preparation and use of school broadcasts; creative broadcasting within a school or school system; and out-of-school radio listening as an educational force. For those who may be engaged in planning FM educational broadcasting stations, there is a concise but detailed chapter on the administration of a station.

Well illustrated, both by photographs and by simple scripts, the author has succeeded in carefully organizing a great deal of useful information to serve a variety of needs. The discussion of the educational values of radio would be of interest not only to teachers but also to professional radio personnel; whereas the sections dealing with script preparation and production techniques are valuable for the classroom teacher.

"An excellent handbook and text," would sum up this evaluation of the book.

#### SOURCES OF INFORMATION

- **Educators Guide to Free Films: Fifth Annual Edition**—compiled by Mary Foley Horkheimer and John W. Difer—Educators Progress Service, Randolph, Wis. 254 pp. mimeo. \$4.00.

This 1945 revised edition, which replaces all volumes and supplements which have preceded it, is an annotated listing of films and slidefilms that are free from sources listed in the Guide, although many of these same materials are rented to schools by other agencies.

New features of this edition include: a Subject Index, 356 new titles starred in the Title Index, a section on "World War Problems," and a program for the use of "Free Films in Schools," by Dr. John Guy Fowlkes, Professor of Education, University of Wisconsin.

Following the Subject Index, the films are grouped under five main heads: Applied Arts, Fine Arts, Health Education, Science, and Social Studies. This Fifth Edition lists 2,571 films, of which most are in 16mm. sound, and 114 sound and silent filmstrips, with sources indicated. Many annotations are revised or new.

- **Bibliography of Economic and Social Study Material**—12th edition—National Association of Manufacturers, 14 West 49th St., New York 20. 1945.

A 24-page listing of NAM free reference booklets and motion pictures designed for use as literary reference material. A new feature of this twelfth edition is the inclusion of publications dealing with reconversion and postwar problems. Also included are those booklets on subjects which past demand has indicated are of greatest value to teachers. Alphabetical and topical indices make for quick reference.





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Wild animals of the veldts, forests and rivers in their native habitat.
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Four of Africa's strangest tribes . . . in the Belgian Congo to the great Keisut Desert. The Rendille, with their "ships of the desert" never before photographed.
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An unique presentation of the history and development of this unusual region with emphasis on educational aspects.

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Brilliant blossoms of the cacti and other flowers fill the desert and semi-desert regions of California with glorious color. Seven of the most brilliant species, and the mysterious Joshua Trees.
- ... **BREAD FROM ACORNS**.....one reel, black & white, silent  
A smiling old squaw demonstrates the process of preparing acorn flour in the days before wheat was introduced into California by the white man; interesting and educational.
- ... **CANADIAN ROCKIES**.....one reel, 12 minutes, color & sound  
The colorful, great Northwest with its snow-capped, shimmering mountains and deep blue lakes . . . its jagged peaks.
- ... **HUMMINGBIRD HOMELIFE**.....one reel, 12 minutes, black & white, sound  
From the eggs through where the fledglings are ready to leave the nest. Closeups of the mother bird feeding her babies.
- ... **MEN OF FIRE**.....one reel, 12 minutes, black & white, sound  
A fascinating history of man's traditional fight against fire . . . from early to present-day scientific methods . . . of interest to all age groups . . . whimsically humorous.

- ... **MORE DANGEROUS THAN DYNAMITE**... one reel, 12 minutes, black & white, sound  
Simple explanations of the more common causes of fires and accidents from fire in the home. Examples selected from National Fire Protection Association records.
- ... **ONE MATCH CAN DO IT**.....one reel, 12 minutes, black & white, sound  
Demonstrates how to avoid the little careless acts which often lead to great destruction of life, property and natural beauty.
- ... **REDWOOD SAGA**.....one reel, 12 minutes, black & white, silent  
The scenic grandeur of the California Redwoods . . . their breath-taking splendor and high commercial value for long-lasting structural use.
- ... **SAN FRANCISCO**.....one reel, 12 minutes, black & white, silent  
City of the Golden Gate . . . best natural harbor in the world  
man-made Treasure Island . . . the world's largest bridges and every phase of life in this metropolis.
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A variety of small, friendly creatures from the ground squirrel to the larger animals such as deer, elk and bears at play.

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An outstanding production of high educational value on table manners and etiquette, presented in a manner to sustain interest throughout.
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Join the rugged skiers for an exhilarating day speeding through the broad expanse of snow-covered slopes in the High Sierras.

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Depicting the life of the frontier family in that Alaskan "last frontier" . . . produced and directed by the internationally-famed authority on Alaska, Karl Robinson. Available in November.

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- ... **THE LAUGHING JACK O' LANTERN** . . . the little orange pumpkin who wanted to be a Jack O'Lantern.

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- ... 102 (A) Evelyn Hope (Robert Browning)  
(B) Sonnets from the Portuguese (Elizabeth Barrett Browning)
- ... 103 (A) The Day is Done (Henry Wadsworth Longfellow)  
(B) A Denial (Elizabeth Barrett Browning)
- ... 104 (A) The Perfect Women (William Wordsworth)  
(B) The Bridge of Sighs (Thomas Hood)
- ... 105 (A) Barbara Frietchie (John Greenleaf Whittier)  
(B) The Charge of the Light Brigade (Alfred L. Tennyson)
- ... 106 (A & B) Out of the Old House, Nancy (Will Carleton)

**Check Subjects of Interest to You, Tear Out Sheet and Mail to Us for Complete Details**

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# The Second Annual International Workshop in Visual Education

MARY LEIGH PALMER

International Council of Religious Education

A TOTAL of 253 persons from all parts of the United States and from Canada attended the second International Workshop in Visual Education at the Conference Point Camp, Williams Bay, Wisconsin. This included representatives from 27 denominations and was the second such school to be held under the auspices of the International Council of Religious Education.

Dr. Paul H. Vieth, Horace Bushnell, professor at Yale Divinity School, New Haven, Connecticut, led the general sessions opening the Workshop with an address, "The New Day in Visual Education".

The morning seminars were workshop groups working in sub-committees. The group on "Regional Programs of Visual Education" included men and women who had been sent by their state or city councils of churches or of religious education. Many of them are or will become chairmen of visual education committees for their respective areas. They developed an outline of a suggested total program of visual education for an area and also drew up findings regarding area distribution centers.

The group on "Using Films and Slides with Young People and Adults" worked out suggested services of worship and script to use with available films and slides. The seminar on "Visual Method with Children" worked on all the different kinds of visual materials that may be used with children and principles of use. Practical problems of sources of materials, equipment, housing, leadership, and "how to begin" were dealt with in the group on "Administering the Program in the Local Church".

The afternoon groups were devoted largely to exploration into needs for new films and slide sets and to actually developing skills in photography for motion pictures and for 2 x 2 slides. A dark room was arranged so that results could be tested.

In the evenings "visual vespers" were followed by simultaneous reviews of old and new films and slide sets.

Various agencies cooperated in supplying materials for the film and slide libraries and in supplying projection equipment for use by the groups as well as for exhibit and demonstration.

The faculty included the very finest leadership available for each responsibility. In addition to Dr. Vieth there were Mrs. August A. Beck, Specialist in activity programs, faculty member of Faribault and other Christian education summer schools, Minneapolis, Minn.; Dr. H. H. Casselman, Manager, Bureau of Visual Aids, Department of United Promotion, Evangelical and Reformed Church, Tiffin, Ohio; Rev. Alexander B. Ferguson, Director of Visual Aids of the Missions Council



Class in "How to Make 2x2 Slides" at the Workshop, demonstrating copy work with the 35mm. camera.

of the Congregational-Christian Church, Boston, Mass.; Rev. William S. Hockman, Director of Religious Education, Lakewood Presbyterian Church, Lakewood, Ohio; Rev. Ernest G. Hoff, Editor, Board of Education, Church of the Brethren, Elgin, Ill.; Rev. Frank A. Lindhorst, Director of Department of Christian Community Administration, College of the Pacific, Stockton, Calif.; Miss Elsie Miller, Department of Children's Work, The Methodist Church, Nashville, Tenn.; Miss Ruth Elizabeth Murphy, Director of Vacation Religious Education, International Council of Religious Education, Chicago, Ill.; Rev. William L. Rogers, General Secretary of the Religious Film Association and Director of Visual Education, International Council of Religious Education, New York, New York; Rev. Howard E. Tower, Director of Audio-Visual Education, Board of Education, The Methodist Church, Nashville, Tenn.; Dr. John C. Trever, Associate Professor of Old Testament, College of the Bible, Drake University, Des Moines, Iowa. Dr. Mary Leigh Palmer of the International Council was Director of the Workshop.

## Visual Education Fellowship

One of the high lights was the announcement of the Visual Education Fellowship which is an outgrowth of the demands from the field and, especially, from those who attended the 1945 Workshop. The purpose of the Visual Education Fellowship is to help local, regional and national leaders who are interested in using visual materials. The objectives have been stated as follows: (1) Exchange experiences—provide a means for encouraging and exchanging experiences in the use of visual method and materials in all aspects of the church's work. (2) Share information—make available to members of the Fellowship information about developments in the visual field and guidance materials from agencies of the International Council and other organizations. (3) Discover and encourage leaders—discover available and potential leaders in the visual field who can render service within denomina-

(Concluded on page 362)



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tions and through state and city councils of churches. (4) Broaden horizons and develop a bond of fellowship—develop awareness of the place of visual method and materials in the church's program, and develop fellowship among those who are using visual means for Christian education.

The Visual Education Fellowship will issue a newsletter five times a year. The membership year will begin with the first issue in October or November. In addition, "regular" and "sponsoring" members will receive packets of helpful materials. Other services will be rendered as the movement develops. Membership is open to all who are interested in visual method in the church. An announcement describing the various types of memberships and services rendered is available upon request to Dr. Mary Leigh Palmer, 203 N. Wabash Ave., Chicago 1, Ill.

Another development from the 1945 Workshop is the "Correlating Conference on Audio-Visual Materials", held October 17-18 in Chicago. Persons invited to this policy defining conference were executives of Christian education boards, editors-in-chief, executives of denominational publishing houses, and denominational directors of visual education. Rev. William L. Rodgers is chairman of the planning committee and Dr. Paul H. Vieth is chairman of the Conference.

Plans include holding a third International Workshop in 1946. In the meantime, help may be secured through the local and regional conferences and institutes which are being held throughout the country and through membership in the Visual Education Fellowship.

### Who Should Produce Visual Materials?

(Continued from page 349)

(2) A second source of films is Hollywood. To offset their high production costs, a sizable proportion of subsidy is necessary. As is the case with sponsored film, if the market is surfeited with subsidized films, then, again, independent producers cannot go into production. And again we who are trying to select those kinds of films which will provide the kinds of learning experience we need for our youngsters are going to be stymied and frustrated. We welcome the production of films by all groups who expect to recover through the sale of films, thereby meeting educational criteria, but we are apprehensive with respect to subsidization.

(3) Somewhat the same can be said in terms of government production, but we would, in terms of the three alternatives, prefer that to either the sponsored film by business or the subsidized film by Hollywood, since we can through our Congressmen exercise some control. We would, however, greatly prefer (4) the production of educational film by independent producers.

"Now, what the the interests of the textbook publishers? A few years ago we were talking of films to *supplement* the textbook. Now we are thinking of films to *implement* print. In other words, you can through the film medium bring in both the kind and quality of experience to the classroom that can't be provided by print. . . . The use of these new mass-media

with which we can tap the fields of knowledge and bring in experiences that couldn't be covered by print, will make possible a reorganization of the curriculum. There are several reasons why textbook publishers and film producers should cooperate. In the case of films, as well as textbooks, a heavy proportion of the cost is the original research. The publisher, either through members of his staff or through his authors, is already carrying on that research. Without extending the scope of that research materially, it should be possible to include a rather complete analysis of the fields of knowledge and the concepts which could be presented, not only through print but through other media as well. If both the producer and the publisher carry on this expensive research independently, the cost of both textbook and film will be increased.

"The second point has to do with selection, organization sequence and treatment of content. Publishers have subject matter specialists and, for the organization of content, curriculum specialists. Sequence requires psychologists, and when it comes to treatment, the producer steps in.

"A third point is marketing. Marketing is costly. Publishers of textbooks, either in direct mail marketing or in the use of personal representatives, already have large marketing organizations.

"Another point, of course, is capital. We fear over-venturesome capital. We hear about a billion-dollar business in education. This capital would come into the field expecting to recover 10, 15 or 20 percent in a year. That would mean either one of two things: very cheaply produced film with unwise exploitation, or much money lost. Neither is good for the field. The publisher is in the habit of investing \$50,000 or \$75,000 in a series of readers or arithmetics, and amortizing that cost over a period of years. The film represents a comparable problem and it needs capital behind it of a conservative nature, with confidence in the field.

"In summary, publishers have had many years of experience in the preparation of teaching materials. Their staffs or authors represent extensive research resources and facilities. Publishers are experienced in marketing. They are accustomed to the kind of financing which films require. On the other hand, producers have had during the last three to five years an extraordinary opportunity to develop experience in working with the government agencies or with sponsors under somewhat the same kind of arrangement that would have to be effected with the publishers. These men know how to use the film as a means to an end, rather than as an end in itself.

"I represent consumers. We feel a great need for films produced according to educational specifications, and we are going to provide as much support as we can to the independent producer. We are going on the offensive to get the films we want, rather than having to go on the defensive against sponsored film by big business, or subsidized films produced either by Hollywood or government film production units."

Mr. Larson acted as moderator for a general discussion period.

**Publisher:** "Could you tell us how much the equipment costs and how much it will cost after the war?"

**Moderator Larson:** "Well, there are at least two companies, I understand, that are coming out with a self-contained film projector, containing within one cabinet a translucent screen, a projector mechanism, amplifier and speaker. I understand that equipment will be designed for the use of sound and silent films, and perhaps also Kodachrome transparencies. With that kind of equipment a teacher in developing a unit on Australia, for example, can roll the equipment up in front of the class and use a general film for the entire class. Then the class may break up into committees and the projector turned around to one corner, with the sound cut down; one committee working on one source of information getting a film from the library and using it, and another group over here with source books, and so forth. Equipment design thus makes possible both classroom instruction and individual research work. Anticipating such equipment, we are planning a new audio-visual aids center at the University of Indiana with facilities for from 60 to 100 viewing rooms. We feel that on the college level only a limited number of films will be used in the classrooms. The instructor will make assignments to films as he does to texts, and students will come over and check out a film and go either to a view-table where there will be a small screen and headphone, or to a small viewing room."

**Publisher:** "What is going on in the thinking of school people? Are they moving in the direction of the use of films for real instructional purposes? That is, to what extent are they getting over the habit or the handicap of thinking of films primarily as entertainment, even though they be non-entertainment films?"

"Also, to what extent do you think schools are actually going to go in the direction of purchasing their own films and establishing their own film libraries within the individual school systems, rather than getting them through the various rental agencies?"

**Moderator Larson:** "I can answer that with three statements: We have noticed over the past four years a change from auditorium to classroom use, teachers wanting to use films in their own classrooms where they can give in a personal and intimate fashion the purposes for seeing the films."

"To re-emphasize that a bit more: We had a series of three meetings during the last two months, at the suggestion of the State Department of Education, on the licensing of teachers. We are setting up in addition to the general license, a concentration of 12 to 14 hours in music, art, physical education, audio-visual aids and library science service areas; the idea being

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This film shows how the work of the RAF fitted into the overall air strategy of the European war, and how complex and far-seeing planning turned the "blitzkrieg" against its originator.

**BAILEY BRIDGE . . . . . 1 reel — 8 minutes**

One of the war's most jealously guarded secrets is revealed in this film on the construction and use of a portable pre-fabricated bridge made of interchangeable parts which keeps rivers from being effective lines of enemy defense.

**DAWN OVER CYRENAICA . . . . . 2 reels — 22 minutes**

Cyrenaica, bordering on Egypt and the Mediterranean, was the first section of North Africa to be freed from Italian fascist control. The liberating British armies were followed by British Civil Affairs Officers who introduced modern farming methods in helping the local Arabs raise their standard of living.

**DOMINION STATUS . . . . . 2 reels — 18 minutes**

This film explains and demonstrates the meaning of the "dominion status" enjoyed by Canada, Australia, New Zealand, the Union of South Africa, and Ireland, as defined by the Statute of Westminster enacted in 1931, and shows the part played by the Dominions in the war.

**FALL OF GERMANY (Act & Fact #7) . . . . . 1 reel — 12 minutes**

After the Allies crossed the Rhine, they smashed deep into the heart of Germany, winning surrender from army after army. The heavy pounding of the Air Forces and the daring thrusts of the land armies brought Germany to her knees and heralded the proclamation of V-E Day.

**OPERATION FIDO . . . . . 1 reel — 12 minutes**

Fog is the greatest single menace to aircraft. Fog over British airfields became more of a menace than flak over Germany, causing accidents, loss of life, and often the complete cessation of operations. FIDO solved the problem of fog by dispersing it with petroleum burners.

**RHINE LINE (Act & Fact #6) . . . . . 1 reel — 10 minutes**

The Allied line-up on the western bank of the Rhine and how the Allied armies broke from their positions, made their spectacular crossings of the Rhine and struck deep into the heart of Germany.

**ROAD TO RUSSIA . . . . . 1 reel — 9 minutes**

The story of the southern supply line of the Persia Iraq Command over which British, American and Indian soldiers transported millions of tons of war supplies for delivery to the Russian armies.

**SOLDIER SAILOR . . . . . 6 reels — 52 minutes**

Early in the war British merchant ships were armed to defend themselves against aerial and submarine attack. The force of gunners were called D.E.M.S. (Defensively Equipped Merchant Ships) and this film records the kind of work they did.

**STRICKEN PENINSULA . . . . . 2 reels — 16 minutes**

Made before the end of the Italian campaign, this film shows scenes of the devastation in Southern Italy and of the slow painful process of reconstruction started with the help of the Allied organizations.

**TIME AND TIDE . . . . . 2 reels — 16 minutes**

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that in the case of elementary teachers working toward the four-year license, some of them will take 12 to 15 hours of work in this field, in order that they can go out into a school and serve as a teacher-director. They will still handle a class but will also consult with and advise the principal and other teachers on visual education matters. Other teachers will concentrate on art, music or physical education. We hope to duplicate this program in the five-year program for a secondary license, providing teacher-directors in secondary schools and coordinators who devote one or two periods a day to coordinating the use of materials in individual schools.

"As to the second question, we suggest that at any time rental and transportation costs exceed one-fifth to one-seventh the cost of the film, it should be bought instead of rented. I would predict that approximately one-half of the schools in cities of over 25,000 will have their own film libraries within the first postwar decade, running from 15 to 20 subjects, or up to 2,000 or 3,000 in the case of the larger school."

**Publisher:** "I have two more questions: Have you any data on how many times a film can be shown without needing repairs, in the schools where the schools own the films? The other question is this: How many prints do you think have to be sold to make it commercially possible for the producer to produce the film?"

**Moderator Larson:** "On the first question, we average around 60 bookings of a film at the University before we have to replace it. In the case of our bookings, however, many schools use them for a period of a month, and they show the film six or eight times each day of that month. So we aren't sure as to the number of actual projections.

"Mr. Waggoner, the Director of Visual Education at the Elgin Public Schools, Elgin, Illinois, has rather specific information on this point. He has several films that have been projected over a thousand times and are still in good shape. However, he has taken excellent care of the equipment and of the films.

"The second question was the number of prints that had to be sold. If one is thinking in terms of a \$50,000 to \$60,000 gross, to net around \$15,000, then even at \$30 a reel you have to sell between 1,700 and 2,000 prints on the average. I don't think that can be done at the present time. To begin with, marketing costs are going to have to be reduced."

**Publisher:** "Would you mind expanding a little your statement on the \$60,000 gross and \$15,000 net? What does that mean?"

**Moderator Larson:** "If one sold 2,000 reels at \$30 net, less discount, the gross would be \$60,000. Just roughly it seems to me the marketing costs might run half of that, thus leaving

\$30,000 above your marketing costs. Then you have 2,000 prints in reel and can at about \$8 each, which would run another \$16,000 which leaves a net to the producer to cover production costs of around \$12,000 or \$14,000 only. There are a lot of "ifs" there. Possibly marketing can be achieved at much less. Perhaps films will stay at \$40 to \$45 a reel, rather than \$30.

"Now, I am just wondering what are some of the specific problems confronting the publishers. I know this is a new area."

**Publisher:** "I think all of us here are very much interested in films. I know that at this point my people are not very much interested in cooperative agreements, any more than we would be interested if a competitor were to publish a new engineering book. If we are going to bring out a film we want to bring it out on our own. We don't quite understand the idea of the cooperative arrangement. We can see sense to bringing out a first-class film to sell a book or a series of books or a certain type of book, published by us, as we think any other publisher would. But maybe in doing that we would be doing the thing you want to avoid, that is, promoting something that has a biased story to tell. Would you care to comment further on that?"

**Moderator Larson:** "Frankly, educators hesitate to see the film tied to a book. We feel that there ought to be an analysis in terms of what is needed in the way of experience to build up certain understandings and concepts, and the book, the film, the dramatization, each used in terms of their greatest effectiveness.

"There will be publishers who will undertake film production to enhance the sale of books. Some producers will buy out publishers, and they will then publish materials keyed to films they wish to sell. Both will be to the disadvantage of education, I think. We would like to see each media stand on its own feet.

"As to cooperation, film costs are heavy. One film dealing with a particular concept is needed. But the minute you begin getting three to five films dealing with the same concept you reduce the sufficiency of the annual film budget. You can have ten or twelve general science books, but I don't think you can have ten or twelve films dealing with a certain type of pump, for example, and recover investment in 10 to 15 years."

**Chairman Smith:** "Cooperation need not submerge individual identity. Our organization was formed because of a mutual problem that interested all of us. None of us plans to go out of business. There are many bases of mutual cooperation in the overall aspects of the field. A great many individual films are needed. It will take a number of years to get such a thing done, no matter how much money is

put behind it. Thousands of individual film titles are needed to properly round out education. We can't do that overnight, and competition in the early years of this development will be unnecessary."

**Publisher:** "One thought occurs to me in that connection. If you segregate each subject for treatment by individuals within your organization, mustn't there be some board of censors who will approve a subject before it is offered for sale? I mean, the chain is no stronger than the weakest link. In a series of topics on which films were available, what if some two or three of those films failed to do justice to the topic? Everybody then would be in difficulty. I should think some thought would be given to that. When it is a competitive industry then of course you don't have that problem."

**Producer:** "Our Constitution, Article I, states very emphatically that we have to set up such a board, and that any film that will bear the endorsement must be reviewed for approval. Is it only a question of whether that review will be confined to a committee of our organization, or include members of visual education groups throughout the country?"

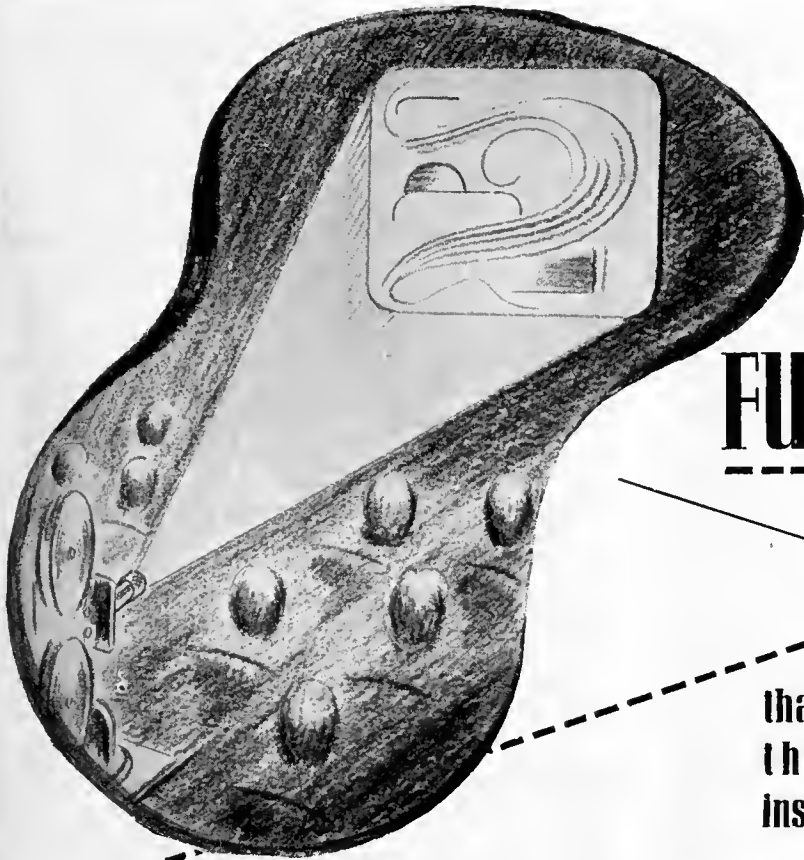
**Publisher:** "You speak of, let's say, a standard price for film at \$30 to \$40 net to the purchaser. Isn't it quite possible that it would be more sound to think in terms of some films costing a great deal more to produce, and having a more limited market, and therefore, having to sell at a higher price?"

"In the textbook business, if we put a low price on a series of books or an individual book it is largely because we expect quantity sales. We think we can count on that, and therefore that justifies a low price. But if a book is a very expensive book to produce and the market is limited, it is a little dangerous to price it low and assume that other publications will take up the slack."

**Moderator Larson:** "I would think from a consumer's point of view that the film producers are going to be compelled to make a price based on the cost of each film.

"Beginning next year, the University of Indiana will charge a rental of 35 cents plus 1/30 of the cost of the film, which means our rental prices will vary from 60 cents up to several dollars, depending on the cost of the film. Lower cost film will carry a lower charge and will have wider use. It is a thing of the past to speak of every film costing just \$30. They may average \$30, just as textbooks average \$2, but individual films and books will, and should, vary."

With general agreement that publisher-producer committees should be formed, for purposes of further discussion, the meeting adjourned.



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presentation your students should be given ample opportunity to state their reactions, ask questions and discuss freely.

- 4 Encourage students to ask questions!** On repeated presentations, all your students' questions should be answered or discussed immediately. This serves to clarify meanings and correct misunderstandings when it is most timely and easiest to do so.
- 5 Use follow-up activities to capitalize on interest aroused by film!** Follow-up activities should include teacher and student questions and explanations, discussions, dramatization, written reports and supplementary readings—that capitalize the points made by the film.
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### Designing the Sponsored Motion Picture

(Continued from page 348)

motion picture for Ivory Soap to be distributed among grade schools and asked for suggestions as to its content and treatment as well as the procedure for action and a cost estimate. The scenario writer immediately sought the aid of a psychiatrist—not for himself but for an insight into child psychology insofar as the use of soap and water was concerned. He met with an abrupt answer. "Tell your client," the psychiatrist explained, "to save his money, for there is nothing on earth that will induce a pre-pubescent youngster to form habits of cleanliness by way of soap and water. The child is naturally a dirty animal; he learns to keep himself clean only when he reaches adolescence and begins to take an interest in the opposite sex. Oh, a picture might scare a youngster into washing up once or twice, but its effects won't last long. Parents and teachers who admire clean-faced youngsters will have to wait until their boys and girls reach puberty before they can hope to see them as a regular thing."

This was discouraging advice; nevertheless, it was passed on to Procter & Gamble. It did not dismay the sponsor, however. They really wanted the picture and advised the film writer to use his own ingenuity in working out a story for it that would do two things: influence school children favorably toward the use of Ivory Soap and aid teachers in their instructional program.

Having been a youngster once himself and the father of two others, the writer evolved a story of interest to both girls and boys, playing upon the sex antagonism that so often is observed among pre-adolescent children; that is, the argument over who is smarter or more capable, boys or girls? The appeal of this story was checked with the principals of four grade schools: a Chicago public school, a parochial school, a boarding school for girls, and a suburban school. Their reactions to it indicated that no little measure of success was achieved in creating a meaningful real life situation against which to project the solid factual subject matter of the film.

To integrate this subject matter with the courses of study of the average grade school, the content of several score grade school textbooks was studied for what they had to say and show relative to the skin, personal hygiene, and the use and nature of soap. These textbooks were made available for consultation in the Graduate Education Library of the University of Chicago and are representative of the texts used in almost every school or school system in the country.

For facts about the histology of the skin, a large number of books on anatomy were consulted. Procter & Gamble's own chemists provided a bibliography in

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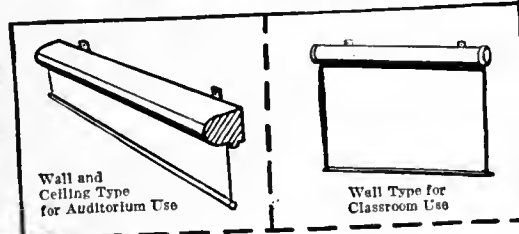
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the field of soap chemistry. Medical journals and monographs provided data on micro-organisms of the skin and skin diseases. Naturally, the soap-making process in a Procter & Gamble plant was studied for both verbal and visual material. After all the research work was completed, the scenario was prepared.

### Checking the Scenario for Acceptability

This scenario then was submitted to the four grade school principals previously consulted for criticism of the story, the characterization of the screen personalities, the vocabulary of the spoken and titled words, and the appropriateness of the factual content to the school's curricula. Their criticisms were duly noted. At the same time the script was submitted to Dr. W. W. Bauer, Chairman of the Bureau of Health Education of the American Medical Association, for his criticisms from the viewpoint of the medical profession. Finally, Ralph W. Tyler, Chairman of the Department of Education of the University of Chicago, and J. M. Hughes, Acting Dean of the School of Education of Northwestern University, were asked to read and criticize the scenario from the standpoint of educators responsible for the training of teachers.

All of this took a great deal of time, but when the scenario finally went before the camera—in Hollywood—it was the blueprint for a commercially sponsored film that held a great deal of promise for both its sponsors and the school audience for whom it was designed. The resulting picture is one that is authentic in every detail and that cannot help but be of considerable use to those

schools that screen it on their assembly period programs. A Teacher's Manual has been prepared to go with the film for the guidance of those teachers who desire to use the picture in their classroom work. The picture contains sequences of direct interest to teachers for use in classes in biology, general and social science, chemistry, hygiene and health education, school assembly programs, and science clubs.

The procedure followed in the designing of the Ivory Soap film defines a pattern that should be followed in the production of every commercially sponsored sound motion picture for school use. The schools as well as the sponsor should be consulted and the picture tailored to suit the interests of both! When commercially sponsored films are produced in keeping with this formula, the library of audio-visual teaching aids available to the schools will be greatly increased, and the schools and business institutions will have a better understanding of each other and a better appreciation of their common interests.

When commercially sponsored sound motion pictures of the kind defined are used by schools for their assembly periods to provide orientation and motivation and are followed by slidefilms\* sponsored by the same institutions, for use in classroom instruction, then the teaching program is complete and industry has, indeed, made a contribution to education and education has enlarged the scope of its facilities and made the most of its opportunities.

\*Slidefilms and Teacher's Manuals for classroom instruction work is the subject for a future discussion.

# Teacher Committee Evaluation of New Films

L. C. LARSON, Editor  
 Ass't Prof., School of Education  
 Consultant in Audio-Visual Aids  
 Indiana University, Bloomington

Assisted by CAROLYN GUSS  
 and KENNETH B. THURSTON  
 Extension Division  
 Indiana University, Bloomington

## Hopi Indians

(Coronet Productions, Glenview, Illinois) 11 minutes, 16mm. sound and color. Sale price \$75. Apply to producer for rental sources.

In homes that rise out of the desert in Arizona live the Hopi Indians. Their pueblos, which appear at first to be part of the cliffs, prove on closer examination to be so arranged on the irregular plateau as to form a carefully worked-out system of streets.

The simple but well-planned irrigation system of the Hopis, shown in the film, illustrates the degree to which these people have adjusted to their difficult environment. Scenes of barrenness make clear why there is little wild game to eat. Even the most important food, corn, must be planted in a way to gain maximum protection from the desert winds. Fruit trees which provide some of the food are shown in their full color, but do not compare either in interest or expanse to the huge fields of corn seen in the film.

It is from corn baked on a stone that the Hopi bride-to-be makes the piki or paper bread which must be sampled and approved by the men in the household of her prospective husband. This offering of bread is but the first ceremony in the long ritual of betrothal and marriage and is followed by a head-washing rite in which the bride and groom with their mothers-in-law participate. Then the groom and his clan set about making the bride's wedding robe, sash, and deerskin moccasins. When completed they are examined with great satisfaction by the bride's father and mother as their papoose looks on disinterestedly.

As a final token of marriage, the bride's father-in-law places a black tie on the shoulder of her wedding robe, and the film moves to a swift close with a view of a Grand Canyon ledge on which, as the commentator explains, the robe will be spread upon the bride's death so that her soul may descend from it to the Home of all Hopi souls—the Grand Canyon Gorge.

### Committee Appraisal:

The film is recommended for use in intermediate and high school grades, at the college level, and among adults interested in cultural life of southwest Indians. While it is less comprehensive in treatment than the "Navajo Indians," another film in this same series, it deals to some extent with all of the social processes. The committee felt that the addition of some interior views of the pueblos would have been helpful in this connection.

There is some indigenous sound in the film, but it relies heavily on the commentary which is replete with many references to historical backgrounds and tribal customs.

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

Even in intermediate grades the aid may be used to demonstrate adherence to customs developed over a long period of time, the division of labor among members of the family characteristic of certain Indian tribes, and the importance of village life among the Hopi.

## Alexis Tremblay

(National Film Board of Canada, 84 East Randolph Street, Chicago) 35 minutes, 16mm. sound and color. Produced by National Film Board of Canada, Ottawa, Canada. Sale price \$175. Apply to distributor for rental sources.

The family life of Alexis Tremblay and the village life of Les Eboulements cannot be described one without the other. Given its setting first on a pictorial map of Quebec and then by a historical commentary with beautiful panoramas of color, Les Eboulements is presented as a home of people steeped in the tradition of glory to God and the dignity of mankind. Alexis Tremblay, who inherited his land from his father, trains his four children so that he too might pass on this inheritance from the earth—a common sense inheritance of strength and work. Accordingly, the entire family arises with the ringing of the Angelus one August morning and each member sets about his duties of the day. As Marie Tremblay, mother of the household, happily kneads dough for bread, she explains to her youngest son the miracle of wheat. The oldest son joins his father and uncle to work with machine and sickle on the 40 acres of land, but they pause long enough that afternoon for Alexis to supervise the arrangement of coals prepared in the outdoor oven for the baking of bread.

As this busy month of August nears its end, the city cousins of the Tremblays, spending the summer among the habitants, prepare to return to their home. September brings plowing by horse and ox. October sees the geese flying south and later the sheep wandering restlessly over the land, but prevented from jumping fences and getting lost in the mountains by yokes around their necks.

A month of waiting brings the December snow to Quebec, and it is then that Marie puts up in the kitchen her warp rack, winding it with wool from last year's spring shearing and with a skill learned from her mother. The New Year season brings a party to the Tremblays' house with the word of invitation spreading throughout the entire valley. Dancing by couples and in groups, the younger guests revel in the tunes played by neighboring musicians, while the older folks gossip over their games of cards.

But the very next morning finds the Tremblay family again hard at work on the winter household tasks. Marie and her sister, a permanent guest in the Tremblay home, transfer a warp rack to the loom and spend the following weeks spinning and weaving, shortening the long winter months by bits of gossip now and then. In the meanwhile the oldest son, often called from his sledding with his younger brothers, helps his father cut and haul for three miles from the family timber lot in the mountains the fifteen cords of wood needed each year.

But the long winter seems to break with the coming of Lent even though families from all over the valley come to the Easter service in deep snow. Alexis and his family tarry awhile after Mass to visit with their neighbors. But soon the jingling bells begin to sound over the hills as the many families in their varied-type sleighs return to their Easter dinners and their family hearths, there to await the spring thaw.

The thaw comes in April, promised first by the returning birds and then made real by the rushing waters from



the mountains. The young sons of the Tremblays are not long in starting out to fish and to make willow whistles. For the older folks, however, April is soap making time and "Grandpere," proud of his skill in knowing just how long grease, salt, and rosin should boil to make good soap, comes across the fields to preside at this family event. As his special contribution to shaking off the shackles of winter, Alexis applies to the house a bright red coat of paint properly admired by Marie, who, like her children and sister, find it hard to remain indoors during the early spring days. Next comes the plowing with the middle-aged son learning to guide the team, while Marie and her youngest son plant from a cup blessed by the priest one of each of the kinds of seeds soon to be broadcast over the waiting land.

After the crops are planted the Tremblays join their neighbors in an impressive service of blessing, concluded by a procession of men, women and children, many wearing garments and insignia of the church, to the growing fields where a final blessing is given by the priest. The sound of the *Sanctus* and the triumphal theme of the commentary brings the film to a close on a note of faith in and thankfulness to God for land and family.

#### Committee Appraisal:

With an unusually fine use of the medium this film provides an aesthetic as well as a learning experience. Therefore no mere description of the scenes of the film can indicate its unity and strength of pictorial treatment as well as that contributed by the commentary, which is replete with observations of historical and sociological interest. It is recommended for intermediate, high school, and college classes in social studies and English, and especially for adult groups concerned with the values of family and spiritual life. Music teachers also will find this film helpful because of the artistic use of music to convey the tempo and spirit of life among these people.

#### Your Driving Habits

(Castle Films, Inc., 30 Rockefeller Plaza, New York City 20) 15 minutes. 16mm. sound. Sale price \$22.11; accompanying filmstrip, \$1. Produced by U. S. Office of Education. Apply to distributor for rental sources.

The film includes such elements of good driving as how to start the engine; how to use the clutch and shift gears; how to use brakes; how to drive on curves, pavements, and in mountainous country; how to drive through ice, snow, water, and mud; and how to park a car.

The introductory sequence points out that good driving habits depend upon learning them and developing them by practice. The film proceeds to demonstrate through picture and commentary the fundamental principles of careful driving.

It shows that correct starting depends upon checking the gear, adjusting the rear vision mirror, correctly using the throttle and choke, and turning on the ignition, disengaging the clutch and pushing in the starter. The commentator points out that hurry is a fault with most drivers and that some time should be taken to warm up the car before actually driving.

The next sequence points out that the hand brake is used for an emergency stop and that in making high-speed stops the foot brake should be pumped several times before being engaged. Advice is also given concerning the advisability of leaving on the brakes when parking the car.

In the following sequence the driver is cautioned to slow down on curves by letting the engine break the speed and not by applying the brakes. It is also indicated that one should use second gear when going down steep grades and that it is well here also to let the speed of the motor decrease. To start on an incline, it is shown that it is necessary to hold the car with the parking brake.

The next part of the film is devoted to driving in unfavorable weather conditions. It points out that when one is driving on ice he should start smoothly, drive slowly,



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stop gently, never apply the brakes, and if he skids turn the wheels in the direction of the skidding. When water is on the road, it is cautioned that one should drive slowly; and if the brakes get wet, they may be dried by driving in second gear and slightly dragging the brakes.

Parking is next discussed. The film shows how to park a car. It cautions against hitting the curb and shows how to cut the wheels. In conclusion it points out that good driving habits are profitable and that the driver will get the most from his car when he employs them.

#### Committee Appraisal:

This film, the second of fourteen in a series on automotive operation and maintenance, is a well-organized informational film which will be useful even after the present emphasis on car conservation. It is recommended for classes in driving, safety, automotive mechanics on the secondary level and for adult groups who wish to learn more about the operations of an automobile.

#### The Tell-Tale Heart

(Teaching Film Custodians, 25 West 43rd Street, New York City 18) 22 minutes, 16mm. sound. Produced by Metro-Goldwyn-Maycr. Three-year lease \$60. Apply to distributor for rental sources.

A dramatization of Edgar Allan Poe's short story, "The Tell-Tale Heart", which illustrates the potency of the Scripture, Romans: 11:13, to the effect that the law is written in their hearts and their consciences bear witness. The fact that the weaver's apprentice is caused by his conscience and the imaginary haunting sound of the murdered man's heartbeat to confess the murder, evidences the truth of the Biblical passage.

The film opens by showing a sordid room in which a young man very wretched and dejected is working at a loom. A man who is easily recognized as the owner of the house and the master of the young man returns and peremptorily summons the youth to him. Like lightning his hand flashes out and

strikes the youth across the face and then in a haughty and insolent manner he advises the boy that he should never complain to others about the treatment which he is receiving. When the boy threatens to quit, his cruel benefactor in a very nasty way tells him that he is afraid to quit, is a coward, would starve, and will depend upon him as long as he lives.

As the old man goes to bed, he seems to fear death and to suspect the loyalty of his underling. He orders the youth to go to bed. Instead, however, the boy only covers his light by a clever device which he has perfected and by which he can direct the beam of the lantern wherever he desires. When he is sure that the old man is in bed he enters his bedroom and fixes the strong beam of light from the lantern on the eyes of the old man. Then he rather falteringly yet steadily approaches the bed in the face of the old man's taunt that even though he might have murder in his heart, he is not strong enough to commit it. The boy does choke to death the old man and does secret his corpse under the floor of the main room.

The next morning two men call at the house and inquire for the boy's master. They are surprised to learn that even though he had promised to be at an auction sale that very day, he had left town unexpectedly. Their surprise and amazement increase when they recall the terrible storm of the night before and when they become conscious of the uneasiness of the boy. During their conversation, with increasing volume, one hears a sound such as that which might be caused by a beating heart. It almost deafens the ears of the boy while the two visitors are apparently unconscious of the noise. When one man inadvertently taps on the table, the boy breaks and screams, "Stop it!" and falls to the floor and beats the place whence it seems to him the sound emanates. The two men look questioningly at each other and then they nod knowingly and remove some loose planks from the floor. They are stunned by the sight which they behold. Then they approach the boy and each takes an arm to lead him away. He leaves willingly and with a peaceful look on his face, saying, "It is quiet now."

#### Committee Appraisal:

This film catches in full the spirit of Poe's short story and within the original narrative creates for its entire audience an impression of horror with a vividness which only the most experienced readers of Poe enjoy. Students will enjoy comparing their experiences gained through the medium of the film with those of the printed page. Highly recommended for use by classes in literature, speech, and drama and for school assemblies and adult programs.

#### Films for Victory War Loan Showings

(Continued from page 353)

the program from Washington headquarters of the Treasury is Merriman H. Holtz with David E. Strom and C. R. Reagan serving as consultants.

#### State 16mm Chairmen—Victory Loan Drive

**Alabama**—Kenneth W. Grimley, State Health Department, 2002 Comer Building, Birmingham.

**Arizona**—Kenneth Kelton, 33 South Fifth Avenue, Tucson.

**Arkansas**—William Beasley, State Department of Education, Little Rock.

**California** (Northern)—W. A. Patterson, Photo & Sound, Inc., 153 Kearney Street, San Francisco.

**Southern**—H.U.M. Higgins, War Film Coordinator, 229 North Broadway, Los Angeles.

**Colorado**—Lelia Trolinger, Bureau of Visual Education, University of Colorado, Boulder.

**Connecticut**—John H. Lyons, Enfield High School, Thompsonville.

**Delaware**—Mrs. Margaret Ross, Supervisor, Libraries & Visual Education, Wilmington.

**District of Columbia**—Paul Brand, 816 Connecticut Avenue, N. W., Washington.

**Florida**—L. W. Griswold, 678 Linwood Avenue, Jacksonville.

**Georgia**—Miss Hazel Calhoun, Mgr., Calhoun Visual Education Company, 101 Marietta Street, Atlanta.

**Idaho**—Sib Kleffner, 206 West 9th Street, Boise.

**Illinois**—O. H. Coelln, Jr., Business Screen, 157 East Eric Street, Chicago.

**Indiana**—L. C. Larson, Bureau of Audio-Visual Aids, Indiana University, Bloomington.

**Iowa**—H. L. Kooser, Director, Visual Instruction Service, Iowa State College, Ames.

**Kansas**—Frank Bangs, Central Visual Education Company, Broadway Hotel Building, Wichita.

**Kentucky**—Louis Clifton, Bureau of Audio-Visual Aids, University of Kentucky, Lexington.

**Louisiana**—L. D. Slaton, Russell C. Roshon Company, Pere Marquette Building, New Orleans.

**Maine**—Douglas K. Hammett, Hammett, Inc., 8 Brown St., Portland.

**Maryland**—Milton Stark, Stark Films, Howard & Centre Streets, Baltimore.

**Massachusetts**—Richard F. O'Neil, Visual Education Service, 116 Newbury Street, Boston.

**Michigan**—W. D. Engleman, 701 W. Warren, Detroit.

**Minnesota**—Mrs. Lucille South, Film Preview, 1504 Hennepin Avenue, Minneapolis.

**Mississippi**—Herschel Smith, 119 Roach Street, Jackson.

**Missouri (Eastern)**—Ray Swank, Swank Motion Pictures, 614 North Skinker Blvd., St. Louis, Missouri.

**(Western)**—W. P. Humston, Kansas City Sound Service, 926 McGee Street, Kansas City.

**Montana**—Oliver H. Campbell, Manhattan.

**Nebraska**—Keith T. Smith, Modern Sound Pictures, 1219 Farnum Street, Omaha.

**Nevada**—E. R. Berg, War Finance Committee, 35 East 4th Street, Reno.

**New Hampshire**—Jack Rice, A. H. Rice & Company, P. O. Box 205, Hollis.

**New Jersey**—Art Zeiller, c/o Vitascope Corporation, 120 Central Avenue, Glen Rock.

**New Mexico**—Dr. J. T. Reid, Extension Division, University of New Mexico, Albuquerque.

**New York (Downstate)**—Edward J. Mallin, 1270 Sixth Avenue, New York.

**(Upstate)**—John E. Allen, 6 George Street, Rochester.

**North Carolina**—E. E. Carter, National Film Service, 14 Glenwood Avenue, Raleigh.

**North Dakota**—T. W. Thordarson, Dept. Correspondence Study, North Dakota Agric. College, Fargo.

**Ohio**—Leslie Frye, Director of Visual Education, 2060 Stearns Road, Cleveland.

**Oklahoma**—M. L. Wardell, Director of Extension, University of Oklahoma, Norman.

**Oregon**—Kingsley Trenholme, Dept. Visual Education, Public Schools, 631 N. E. Clackamas, Portland.

**Pennsylvania**—W. H. MacCallum, War Finance Committee, 21 South 12th Street, Philadelphia.

**Rhode Island**—E. Gardner Jacobs, Dir. Public Relations Division, State Council of Defense, 205 Benefit Street, Providence.

**South Carolina**—W. H. Ward, Extension Division, University of South Carolina, Columbia.

**South Dakota**—R. D. Falk, Extension Division, University of South Dakota, Vermillion.

**Tennessee**—J. E. Arnold, Division of University Extension, University of Tennessee, Knoxville.

**Texas**—John Gunstream, State Department of Education, Austin.

**Utah**—I. O. Horsfall, Extension Division, University of Utah, Salt Lake City.

**Vermont**—H. B. Eldred, Robert Hull Fleming Museum, University of Vermont, Burlington.

**Virginia**—Dan Browning, Ideal Pictures Company, 219 East Main Street, Richmond.

**Washington**—Clifton Pease, War Finance Committee, 901 Federal Office Bldg., Seattle.

**West Virginia**—W. P. Kellam, Film Division Library, University of W. Virginia, Morgantown.

**Wisconsin**—Mrs. Roa Kraft Meuer, Photo-art House, 844 North Plankinton Avenue, Milwaukee.

**Wyoming**—J. R. MacNeel, Cooperative Film Library, University of Wyoming, Laramie.

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## Tennessee Visual Education Conferences

A series of conferences on Visual Education will be held on five consecutive days, November 5-9, at the following institutions in Tennessee: Memphis State College, Austin Peay State College (Clarksville), U. T. Junior College (Martin), Polytechnic Institute (Cookeville), and the University of Chattanooga. The meetings are being sponsored by The Division of University Extension, University of Tennessee, to assist teachers and school administrators to a better understanding of the proper use and availability of educational films.

Participating in all of the sessions will be Major Dennis Williams, U. S. Signal Corps, Photographic Center, New York; Mr. C. R. Crakes, Educational Consultant, DeVry Corporation, Chicago; Dr. Frank L. Rouser, Field Representative for Encyclopaedia Britannica Films, Knoxville; Mr. R. L. Thomas, Elementary School Supervisor, State Department of Education, Nashville; Dr. Orin B. Graff and J. E. Arnold, The University of Tennessee.

## Promotion for Bruce Findlay

Mr. Bruce A. Findlay, former Supervisor of the Audio-Visual Education Section of the Los Angeles City Schools, has been promoted to the position of Head Supervisor of the Instructional Aids and Services Branch of the Los Angeles City Schools, which includes three sections: Library and Textbook Section, Audio-Visual Aids Section, and Guidance and Counseling Section. This new position affords an opportunity for the printed page and the screen to supplement each other.

## Second Season for Chicago Film Forums

The Chicago Film Workshop began its second season of film forums October 10 at the International Relations Center, 84 E. Randolph Street, with a showing of two films, *Diary of a Sergeant* (one of the films selected for the Eighth Victory Loan Drive), and *Don't Be a Sucker*.

The purpose of these Forums is to provide program directors and group leaders with the opportunity to preview films on problems of current international and social significance, and to observe techniques for utilizing this medium to stimulate discussion.

The Film Workshop is sponsored by the International Relations Center and the Adult Education Council of Chicago. The former organization is represented on the Workshop Committee by Mrs. John Alden Carpenter and the latter by Ralph McCallister. Chairman of the Committee is L. Harry Strauss of the National Council of Y. M. C. A.s. Chairman of the sub-committee on film forums is J. Margaret Carter, National Film Board of Canada. Other members of the Committee are Mildred L. Batchelder, American Library Association; Alice M. Farquhar, Chicago Public Library Adult Education Department; Mrs. M. L. Weinstein who heads up the community utilization program; Stephen M. Corey and Cyril O. Houle of the University of

# Notes

Chicago who serve in an advisory capacity. Walter R. Sassaman will represent labor organizations and assist the Committee in reaching those groups. For additional information or to be placed on the Workshop mailing list write June M. Hamilton, at Film Workshop headquarters.

## New Appointment for Esther Berg

Esther L. Berg of the New York City Schools has been assigned to the Curriculum Council of that city on a project to prepare materials keying audio-visual aids to the Curriculum. Its purpose is to acquaint classroom teachers with all sources of audio-visual aids—those available both within and without the school system, and to direct teachers into more thoughtful selection and more effective use of visual aids at appropriate grade levels. The outcome will be a comprehensive catalog on the "Where", and bulletins on the "Why" the "When" and the "How", indicating in such bulletins specific audio-visual materials related to each topic in the curriculum. A school administrator, as well as instructor, Miss Berg has long been identified with the visual teaching field. Her work as consultant on visual education and her courses on "The Use of Audio-Visual Aids to Better Human Relations" to in-service teachers are widely-known. She also compiles for classroom curriculum study of articles in "Coronet" magazine, a monthly bulletin of visual aids keyed to such articles.

## Elect EFLA Officers

The Educational Film Library Association, Inc., announces a re-alignment of its Board of Directors. With the election of Directors in May and June, Miss Marguerite Kirk was replaced by Joseph E. Dickman, of the Chicago Public Schools, to represent members from "Public or Private Schools of Elementary or Secondary Grade". I. C. Boerlin of The Pennsylvania State College was re-elected to represent "State Supported and Controlled Universities and Land-Grant Colleges"; and Edward B. Rogel, Central Washington College of Education, was re-elected to represent "Other Universities and Colleges".

At the annual meeting of the Board on September 8, 1945 the following officers were elected: Chairman, I. C. Boerlin, The Pennsylvania State College; Vice-Chairman, Edgar Dale, Ohio State University, and Secretary, Mrs. Patricia O. Blair, Cleveland Public Library.

## Changes in Film News Staff

Thomas Baird, of British Information Services, New York, is the new editor--in chief of *Film News*, succeeding John McDonald who resigned several months ago. Jeannette Samuelson has left *Motion Picture Herald*, where she had been a reporter for more than four years, to become managing editor of *Film News*. This periodical is published by the American Film Center, an organization supported by the Rockefeller Foundation for the promotion of educational and documentary film production and distribution.

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**FILMOSOUND LIBRARY**  
 Release

■ **OFFICE OF WAR INFORMATION**, Bureau of Motion Pictures, Washington, D. C., has acquired 16mm. prints of:

**Something You Didn't Eat**—a 9-minute color cartoon produced by Walt Disney Productions for the U. S. Department of Agriculture, stressing the importance of a well-rounded diet to maintain health and efficiency. It explains how one may learn to use the basic seven groups of foods essential to good nutrition, and shows the housewife in simple terms how to make use of this important knowledge. Prints will be shipped to libraries during November.

■ **BUREAU OF MINES**, U. S. Department of the Interior, 4800 Forbes Street, Pittsburgh 13, Pa., has released two new 16mm. sound films for free showing to vocational and educational institutions, the armed forces and organizations;

**A Story of Copper**—33 minutes—depicting every phase of the mining, milling, smelting and refining of this metal. Both surface mining and underground mining operations are pictured in detail, followed by progressive scenes in one of the nation's largest concentrating plants.

**A Story of Arc Welding**—25 minutes—the first Bureau of Mines picture produced in full color. It tells of the progress of manufacture made possible through this relatively new technology and gives complete description of arc welding technique. The advantages offered by this welding method, and some of the applications of it, are covered in the film.

## Current Film News

■ **INTERNATIONAL THEATRICAL AND TELEVISION CORP.**, 25 West 45th Street, New York 19, will be national 16mm. distributors of a new film on Holland, titled:

**Holland Carries On**—a two-reel sound subject produced by the Netherlands Information Bureau, New York City. The film stresses the fact that Holland's post-war problem is not merely reconversion, but a gigantic task of actual reconstruction. Undernourishment, privation and dislocation of population have had a particularly bad effect on Holland's youth, as depicted in the film sequences. How the Nazis breached the dykes, flooding the rich lowlands and almost irreparably sterilizing the soil, shows how vulnerable Holland was to typical Nazi brigandage.

International Theatrical and Television Corporation has just acquired No. 5 in the *Let's All Sing* series for 16mm. release, produced under the auspices of the National Film Board of Canada. Featured in this reel are "All Through the Night," "Row, Row, Row Your Boat," and "Waltzing Matilda." Twelve pictures in this series, of which ITTC is exclusive distributor in the United States, ultimately will be completed by the Canadian organization.

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York 20, announces two new sound motion pictures for free distribution to schools:

**The Balanced Way**—2 reels—dealing with the subject of proper nutrition for young people and emphasizing the importance of the right foods in the diet for strong teeth, healthy hair, normal growth and resistance to disease. The directress of an experimental diet kitchen, in which combinations of dairy foods are tried and tested, speaks of diets and foods as her talk is visualized.

**Good Grooming**—3 reels—present-Mary Stuyvesant, beauty advisor, in scenes at home and on the lecture platform in which she points out the way to achieve poise, charm and natural beauty. Stressed is the importance of good health through proper diet and intelligent physical care plus cleanliness, proper rest and good posture.

■ **FRITH FILMS**, Box 565, Hollywood, California, have completed the production of the 16mm. color film:

**Tina, Girl of Mexico**—(600 feet, sound)—an intimate study of the personal daily activities of an average Mexican family who live in the beautiful mining town of Taxco. The film is not a portrayal of life as seen through the eyes of a tourist, but of the Mexican people as they joke together, enjoy life, and go about their

tasks with a quiet dignity and graciousness that is the Mexican.

A Continuity and Narration Sheet, in booklet form, shows the definite organization of the film material and provides a valuable Study Guide.

■ **OFFICIAL FILMS**, 625 Madison Ave., New York 22, have incorporated three major news events in their latest News Thrill release:

**Japan Surrenders**—complete details of Jap acceptance of Allied surrender terms and a visual record of the ceremonies.

**Atomic Bomb Test**—actual films of the atomic bomb in action; as tested before it was put into use.

**Empire State Disaster**—filmed just a few moments following the actual crash by Edward Lippman, who "scooped" exclusive shots before other photographers arrived on the scene. These scenes of the first moments of the catastrophe will be the only complete footage available for 16mm. and 8mm. projectors and is released exclusively by Official Films.

■ **PICTORIAL FILMS, INC.**, 1270 Sixth Avenue, New York 20, presented a special preview of Pictoreel fall releases at a cocktail party for the metropolitan photographic dealers and the trade press. Groups from which these representative new subjects were selected for projection, include:

**Musical Miniatures**—18 films offering a wide selection of soloists, dancers, hillbilly musicians, name bands. The film shown from this group features the well-known band leader Johnny Long in a reel called, "The Long and the Short of It."

**Harmon-Ising Cartoons**—combining music and humor in six new releases for the fall season. "Alias St. Nick," in which Cheezer and his pals find out the truth about Santa Claus, is a feature of particular interest for the Christmas holiday season.

**Sportsopes**—represented by "Flying Feathers", a play-by-play action film featuring two of the world's ace badminton players—Ken Davidson and Hugh Fergie.

■ **GENERAL MILLS, INC.**, Department of Public Services, Minneapolis 15, Minn., has just completed a new kodachrome sound motion picture depicting the Betty Crocker method of cake making. The 16mm. film which runs 22 minutes, is titled:

**400 Years in 4 Minutes**—briefly tracing the history of cake making for the last 400 years. A graduate home economist then gives an actual cake making demonstration and describes the how and why of each step as she proceeds.

The motion picture is followed by a 35mm. film strip containing signifi-

cant stills from the picture. This film strip provides a review of highlights of the presentation, and forms a basis for classroom discussion. A literature kit is also provided which includes a teacher's source book for the assistance of group leaders in conducting student discussion.

The picture will be shown principally to home economics classes in universities, colleges and high schools, home economics departments of public utilities, to womens' clubs and similar organizations. It is being distributed free of charge by Harvey & Howe, Inc., 919 North Michigan Blvd., Chicago.

■ **DEVRY FILMS & LABORATORIES**, 1111 Armitage Ave., Chicago 14, is the exclusive distributor for a film on:

**Gardening—the Modern Easy Way**, a 16mm. sound subject in full color, running 20 minutes. Produced for Garden, Inc., Michigan City, Indiana, to make house gardening projects more enjoyable, more efficient and more productive. There is no rental charge for the film, the patron paying shipping costs both ways.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, announce the 16mm. release of many new films, including:

**Chinese in Britain**—1 reel—which opens with a reminder that Sun Yat Sen was once a refugee in England. Many aspects of the training given to Chinese refugees and their children are shown.

**Cornish Valley**—2 reels—study of a typical family in this most westerly county of Britain, telling how they develop their farming each year in spite of the difficult soil. Scenes of Market Day at Coombehampton, held once a fortnight.

**Dawn Over Cyrenaica**—2 reels—post-war picture of this section of North Africa liberated by the British Eighth Army, showing the aid given the Arabs by the British Administration after their liberation from Mussolini's rule. Experimental modern farms are contrasted with earlier primitive farming on small holdings.

**A Mamprusi Vallage**—2 reels—showing the life of the simple, friendly natives in this district of the African Gold Coast. Mainly concerned with farming, the Mamprusi have achieved a measure of self-government along tribal lines.

**New Builders**—1 reel—how the boys of Britain are being trained to become builders. Every step in the construction of a house is practiced by the students. From England's ruined cities better homes will rise.

**Operation Fido**—1 reel—explains the Fog Investigation and Dispersal Operation system which was worked out to solve the problem of fog over

British airfields, the greatest single menace to aircraft.

**Time and Tide**—2 reels—describes the work of the Salvage Department of the British Admiralty in clearing harbors of wrecked ships.

**Two Way Street**—1 reel—celebrating the fourth anniversary of Lend Lease. Cartoons and cutouts recount the history of direct and reverse Lend Lease, showing the contribution made by each of the Allies.

**Report from Burma**—1 reel—presenting the war in Burma, where the jungle and rain offered as much resistance as the Japs. How supplies were transported through all kinds of terrain.

### Entertainment Releases in 16mm

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago 13, report the acquisition of the following feature films by its Filmosound Library:

**Swiss Family Robinson**—8 reels—a faithful adaptation of the well-known story about family shipwrecked on a tropic isle. In the cast are Thomas Mitchell, Edna Best and Freddie Bartholomew.

**Hat Check Honey**—7 reels—in which the junior member of "father

(Concluded on page 378)



## Your Story on Film . . . is a Surer, More Economical Method

Leading industrialists have used informative movies for many years . . . for pictures make a permanent impression not quickly forgotten. This speed and certainty of film as a retentive factor in the dissemination of facts, is your assurance of a *greater audience*.

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# FILMCRAFT Productions

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Division of SOUNDIES DISTRIBUTING CORP. OF AMERICA, INC.  
Eastern Office: 2828 Decatur Ave., Bronx, N. Y.—FORDHAM 7-9300

## AMONG THE PRODUCERS

### New Booklet Gives Hints on Projection

"Secrets of Good Projection" is the title of a 32-page booklet recently published by Radiant Manufacturing Corp., Chicago, manufacturers of projection screens with the "Hy-Flect" beaded screen surface.

The booklet is illustrated and treats a technical subject in non-technical language. It discusses types of projection screens and which types are recommended for various room capacities. Chapters are devoted to the care of the projector, the advantages of a beaded screen surface, the principles of reflection, pertinent facts related to sound movies, and other subjects.

The booklet points out that proper selection of a screen is important. The selection should be determined by such factors as the size and shape of the room, position of projector, power of projector's light source, size of audience, etc. The booklet discusses the relative importance of these influencing factors and makes recommendations for the types of screens to be used under varying conditions.

### Screen Adette Is RCA Distributor

The Screen Adette Equipment Corporation, 314 S. W. 9th Avenue, Portland 5, Oregon, recently organized by Merriman H. Holtz to operate in the Western States, has been appointed by the Radio Corporation of America as its distributor for the RCA 16mm. sound projectors and accessories. Mr. Holtz states that "It is a proud occasion indeed to become associated with the Radio Corporation of America, a company with more than forty years of research, engineering and manufacturing background." Mr. Holtz will



Merriman H. Holtz

shortly conclude his services with the Treasury Department in Washington and return to the West Coast.

### Educational Recordings Added to Simmel-Meservey Services

In addition to its educational film production and distribution activities, the Simmel-Meservey organization, 9538 Brighton Way, Beverly Hills, California, has in production, and partially completed, a number of recordings under the title of *Tuneful Tales*, designed for use by teachers of children at kindergarten and first and second-grade levels. They are prepared and directed by Martha Blair Fox, a recognized specialist in child psychology.

Series No. 1 of *Tuneful Tales* consists of five subjects: "Johnny Cake," "The Little Engine That Could", "The Shoemaker and the Elves", "The Three Little Pigs" and "The Laughing Jack O'Lantern." Series No. 2 consists of "The White Easter Rabbit" which is completed and now available, with "Little Gray Pony", "Peter Rabbit" and "Little Black Sambo" in production.

Louis C. Simmel, General Manager and co-founder of the firm, states that the recordings have been produced with painstaking endeavor to provide recordings of genuine educational value and interest to small children, through careful story treatment, sound effects and synchronized music that will stimulate maximum pupil response and participation.

Also on the Simmel-Meservey release schedule is a series of poetry recordings for classroom use on the secondary and college levels. These are by Lowell Cartwright whose readings are well-known to radio listeners.

### Plus-Lite White "Blackboards"

Plus-Lite White Boards are a new development in drawing and writing boards, originated and marketed by Chatfield Clarke Company, Woodbury, Conn. Made from Masonite Presswood, they are light in weight and coated with a special, durable, washable finish that withstands temperature and atmospheric changes. Boards up to 4 ft. by 8 ft. can be provided for permanent installation, and there are appropriate sizes for table, desk or lap use. Boards in colors other than white can be provided. The standard frame is 1½ inches wide, made of wood in red lacquer finish, but other finishes than red may be had. The Plus-Lite Crayons of eight different colors are made of a special composition. They do not crumble, nor break when dropped, can be easily erased and do not stain. The advantages of the Plus-Lite Boards and crayons are their versatility of use, elimination of dust, and the greater



### New "Whiteboard" Development

visibility of "dark" writing or drawing against light background. Chatfield-Clarke will send samples without charge to any school authority interested.

### Official Films Changes Hands

In line with a plan for enlarging and increasing the sales powers of Official Films, Inc., that company has announced their purchase by a syndicate headed by George A. Hirliman, Harry J. Rothman and Aaron Katz. Leslie Wink, who was President of Official up to the time of purchase, will leave that company and enter the producing field, specializing in the production of musicals and entertainment films.

Phineas T. Bluerock, who has been sales manager for Official for the past six years, will remain in that capacity with the new organization. Mr. Bluerock will continue his program of establishing offices in all key cities throughout the United States. Towards that end offices in Los Angeles, at 3123 West 8th Street, and in Chicago at 100 West Monroe Street will be established in the near future. There will be approximately thirty branch offices when the expansion plans are completed.

The basic sales policy of Official Films, Inc., will be to better the service to dealers and retailers throughout the nation. Service will be given within 24 hours, due to the branch office set-up which is underway, and both the dealer and the customer will have a wider selection of film product to choose from.

In line with this expansion policy, Official Films will purchase and produce cartoons, sports, documentaries, travelogues, musicals, and the like in ever-increasing quantities.

Still retaining the title of Official Films, Inc., the company will remain in its New York offices at 625 Madison

Avenue until such time as new quarters can be found to accommodate the increase of personnel. In order to take care of the growth in film library and the concurrent sales increase, complete sales, merchandising, shipping and inquiry departments will be formed.

### Improved GoldE Spotlight

New improvements for greater utility, convenience and safety have been added to the GoldE "Bantam Super-Spot," a 500-watt spotlight made by GoldE Manufacturing Co., 1214 W. Madison Street, Chicago 7. The "Bantam" is a full-size high-efficiency professional-type spotlight, throwing a powerful beam of clear, brilliant, shadowless white light, free from striation, color fringe or filament image. It spots down for punchy highlighting or diffuses to even flood with easy push-pull control. It is easy and safe to use, and will not transmit heat.

Other features are a directional control handle of new design, rigid and unbreakable rear housing, 4½-inch Fresnel heat-proof pre-focus socket, fluted ventilation permitting more rapid heat dissipation, special wire heat guard to protect the hands, full Universal mounting.

The modern, streamlined design gives the spotlight a trim, attractive appearance. It has a black-baked wrinkle finish and a heavy cast iron base, weighing eight pounds.

### Fairchild Radar Camera

Details of a special camera of advanced design for use in photographing radar images, has been announced by Fairchild Camera & Instrument Corporation, New York, which declares radar-plus-photography will be one of the most effective military and commercial tools of the coming years. The camera which can be used with every type of airborne and shipboard radar, and which is expected to be adapted for use with all ground types, is being produced for the Army and Navy.

The Fairchild product is known as the automatic radar recording camera, and consists of five units: camera, magazine, beamsplitter, adapter casting, and control box. The complete camera installation is tied in with the radar circuit, and the camera itself is mounted atop the radar's oscilloscope. The unit is so arranged that the operator sitting in front of the radar scope can observe the luminous picture of the terrain, while simultaneously the camera photographs it for continuous, permanent record.

While the original purpose of the radar camera was and is largely military in intent, it is far from limited to that field. Commercially, the unit will be used mainly as a purely recording camera. Radar-record photography can be applied to give radar maps of worldwide airline routes and as an aid in determining safe navigational paths. It can

be a supplement to the training of radar operators. Further, the camera and the magazine proper can be used in conjunction with various specialized adaptations for installation in a plane to photograph a group of instruments' performance in flight. Additionally, it can be used on board ships or in industrial plants, to provide an irrefutable record of the performance of some object or instrument. In laboratories, the camera can photograph all the minute phenomena illustrated on oscillographs and other instruments, eliminating dependence on visual examination alone. Many speculations can be made of the radar camera's post-war role, but photography has definitely taken another step forward with this camera's development.

### Cartoon Producer Enters Educational Field

Walter Lantz, "Cartunes" producer, has made arrangements with Universal for use of its studio facilities in connection with "live action" educational pictures he is making. All educational cartoons will be produced at the Lantz studio at Universal City. Lantz is planning to enlarge his present building or construct an additional structure to be devoted to educational pictures' production as soon as material is available.

Production of *Reddy Kilowatt*, first Lantz educational picture, has been completed for the Ashton B. Collins advertising agency, New York City.

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300 Jelliff Avenue Newark 8, N. J.

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## Larger Quarters for D. T. Davis Co.

The D. T. Davis Company is celebrating its 21st anniversary by announcing the establishment of their own new, larger and more convenient office building at 178 Walnut Street, Lexington 34, Kentucky. The new facilities and increased personnel will now give school, church and industrial users of audio-visual instructional materials in Kentucky more efficient and complete service than ever before.

D. T. Davis offers the services of capable visual education specialists, always ready to help schools apply motion pictures to their teaching needs. Each member of the organization is prepared to advise all about films available for school use, how other schools are successfully using motion pictures to meet their teaching problems, about school motion picture equipment, its selection, its operation, its maintenance, and the various means of financing its purchase.

## DeVry Consultants Serve Schools

At Northwestern University, at Leeland Stanford University, at Mount St. Mary's College, Los Angeles, and at similar centers of education, Charles L. Crakes, DeVry's educational consultant, has recently completed courses in the effective utilization of audio-visual teaching materials. Norma A. Barts, DeVry's audio-visual aids counselor, has also conducted courses and workshops at Portland University, Portland, Oregon; Northwest Christian College, Eugene, Oregon; Southern Normal School, Ashland, Oregon; Mount St. Mary's college for Washington, Oregon, and California instructors; New Mexico Highlands University; at the Louisville,

## A Publication for Industrial Firms

"Movies Go to Work," a booklet giving industry the reasons for adopting motion pictures as a management tool and telling what steps to take to "get going—and keep going—right," has just been announced by Bell & Howell Company, Chicago pioneer producer of motion picture equipment. It is ready for distribution, at no charge, to industrial plants, sales organizations or others.

The publication is divided into five chapter headings: "Training Salesmen;" "Selling Your Product;" "Increasing Production;" "Improving Personnel Relations;" and "Interpreting Your Material." Under the latter heading, the assistance of Bell & Howell's factory-trained special representatives in selecting commercial production facilities for script-writing assistance, technical aid in actual shooting and other film production work is offered.

Kentucky Catholic Educators' Conference and at Hazel Park, Michigan.

DeVry aid to universities and schools in the planning and organization of their audio-visual aids program is without cost or obligation. Both Mr. Crakes and Miss Barts have backgrounds of many years' experience in audio-visual teaching practice and these classes and workshops under their direction are given an unbiased, now commercial review of audio-visual teaching developments and their effective adaptation to the school program. Schools planning a workshop, clinic or conference devoted to audio-visual teaching aids, and desiring the services of DeVry's educational consultant, may write the Educational Department, DeVry Corporation, 1111 Armitage Ave., Chicago 14, Illinois.



C. R. Crakes and typical post-graduate class in audio-visual aids

## Current Film News

(Concluded from page 375)

and son" vaudeville team has to make good on his own in Hollywood.

**Hi, Good Lookin'**—6 reels—giving a new twist to the Pygmalion theme. Radio big shot aids little country girl, only to find himself almost eclipsed by his romantic generosity. Features Harriet Hilliard and various radio bands and stars.

■ **INTERNATIONAL THEATRICAL & TELEVISION CORPORATION**, 25 West 45th Street, New York 19, has just obtained from Warner Brothers, 16mm. distribution rights on the Frank Capra feature picture titled:

**Meet John Doe**—which was one of Warner's super-specials with an all-star cast consisting of Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan, Spring Byington and James Gleason. The screen play by Robert Riskin is in the "Mr. Smith Goes to Washington" tradition and style.

Six new one-reel entertainment shorts will also be released by International, under the title of "Tom Terriss Thrillers." For years Terriss was known as "The Vagabond Director", producing travel shorts on many countries. First picture to be completed in the new series is:

**The Vengeance of Ali Singh**—a story with the Far East as its locale, involving action between an Oriental servant and an English master of the pre-war type.

International Theatrical & Television has opened another branch exchange office in New Orleans to handle all their bookings for the State of Louisiana, with a possible extension of activities to adjoining territory later. The address of this new office is 815 Poydros Street.

## Catalog

### Brandon

The "1945 Blue List" catalog of Selected Motion Pictures, issued by Brandon Films, Inc., 1600 Broadway, New York 19, offers 16mm. sound and silent films on practically every subject, as indicated by the main group-headings. Forty of the 128 pages are devoted to Feature Length Films, including foreign language and British as well as American features. This listing is followed by films on the United Nations, News-reel History of the War, Our Enemies, Our Armed Forces, The Home Front, and Vital Areas. Educational Shorts are further classified as dealing with History, Citizenship, Social Problems, Health, Home Economics, Literature, Aviation, Sciences, etc. There are films on such timely topics as Public Affairs, and Building the Peace. This latter section is based on the pattern of the four Foreign Affairs Outlines published by the Department of State and is intended for use with these Outlines.



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(1945-46)

## *The Blue Book of Non-Theatrical Films*

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# A Trade Directory for the Visual Field

## FILMS

**Akin and Hingshaw, Inc.**  
2023 E. Colfax Ave., Denver, Colo.

**Astor Pictures Corporation**  
130 W. 46th St., New York 19, N. Y.  
(See advertisement on page 366)

**Balley Film Service**  
P. O. Box 2528, Hollywood 28, Cal.  
404 N. Goodwin St., Urbana, Ill.

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on inside back cover)

**Brandon Films, Inc.**  
1600 Broadway, New York, N. Y.  
(See advertisement on page 335)

**Bray Studios, Inc.**  
729 Seventh Ave., New York 19

**British Information Services**  
30 Rockefeller Plaza, New York 20  
(See advertisement on page 363)

**Canthal Movies**  
220 W. 42nd St., New York 18, N. Y.  
1409 79th St., North Bergen, N. J.

**College Film Center**  
84 East Randolph St., Chicago 1, Ill.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**Creative Educational Society**  
Coughlan Bldg., Mankato, Minn.

**DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 328)

**Eastman Kodak Co., Informational Films Division, Rochester 4, N. Y.**  
(See advertisement on page 355)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Encyclopedia Britannica Films Inc.**  
20 N. Wacker Drive, Chicago 6  
(See advertisement on page 331)

**Films, Inc.**  
330 W. 42nd St., New York 18, N. Y.  
64 East Lake St., Chicago, Ill.  
314 S.W. Ninth Ave., Portland 5, Ore.  
109 N. Akard St., Dallas 1, Tex.  
101 Marietta St., Atlanta 3, Ga.  
1709 W. 8th St., Los Angeles 14, Cal.  
(See advertisement on page 361)

**Frynn Film Service**  
Film Building, Cleveland, Ohio

**Gallagher Film Service**  
123 S. Washington, Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto, Ont.

**Hoffberg Productions, Inc.**  
620 Ninth Ave., New York, N. Y.

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 332)

**International Theat. & Television Corp.**  
25 W. 45th St., New York 19, N. Y.  
(See advertisement on page 365)

**Institutional Cinema Service, Inc.**  
1560 Broadway, New York 19, N. Y.

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N. Y.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Official Films, Inc.**  
625 Madison Ave., New York 22, N. Y.

**Post Pictures Corporation**  
723 Seventh Ave., New York 19  
(See advertisement on page 371)

**The Princeton Film Center**  
55 Mountain Ave., Princeton, N. J.

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 372)

**Simmel-Meservey**  
9538 Brighton Way,  
Beverly Hills, Cal.  
(See advertisement on page 359)

**Southern Visual Equipment Co.**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 366)

**Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 366)

**Universal Pictures Co., Inc.**  
Rockefeller Center, New York 20  
(See advertisement on page 373)

**Visual Education Incorporated**  
12th at Lamar, Austin, Texas  
Cotton Exch. Bldg., Dallas 1, Tex.

**Vocational Guidance Films, Inc.**  
2718 Beaver Ave., Des Moines, Ia.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**Young America Films**  
32 E. 57th St., New York 22, N. Y.  
(See advertisement on pages 326-7)

**V.M.C.A. Motion Picture Bureau**  
347 Madison Ave., New York 17  
19 S. LaSalle St., Chicago 3, Ill.  
351 Turk St., San Francisco 2, Cal.  
1700 Patterson Ave., Dallas 1, Tex.

## FILM STUDY GUIDES

**Scholastic Bookshop**  
Exclusive Distributor  
National Audio-Visual Council  
Visual Learning Guides  
220 East 42nd St., New York 17, N. Y.

## MOTION PICTURE PROJECTORS AND SUPPLIES

**The Ampro Corporation**  
2839 N. Western Ave., Chicago 18  
(See advertisement on page 336)

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13  
(See advertisement on inside back cover)

**Calhoun Company**  
101 Marietta St., NW, Atlanta 3, Ga.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 328)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Gallagher Film Service**  
123 S. Washington, Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto, Ont.

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Holmes Projector Co.**  
1813 Orchard St., Chicago 14, Ill.  
(See advertisement on page 370)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 332)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**Radio Corporation of America**  
Educational Dept., Camden, N. J.  
(See advertisement on page 333)

**Ralke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Ryan Visual Aids Service**  
409 Harrison St., Davenport, Ia.

**S. O. S. Cinema Supply Corp.**  
449 W. 42nd St., New York 18, N. Y.

**Southern Visual Equipment Co.**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 366)

**Victor Animatograph Corp.**  
Davenport, Iowa  
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**Radiant Mfg. Company**  
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(See advertisement on page 367)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Southern Visual Equipment Co.**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 366)

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(See advertisement on page 372)

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(See advertisement on page 366)

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**Radio-Mat Slide Co., Inc.**  
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(See advertisement on page 334)

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(See advertisement on page 328)

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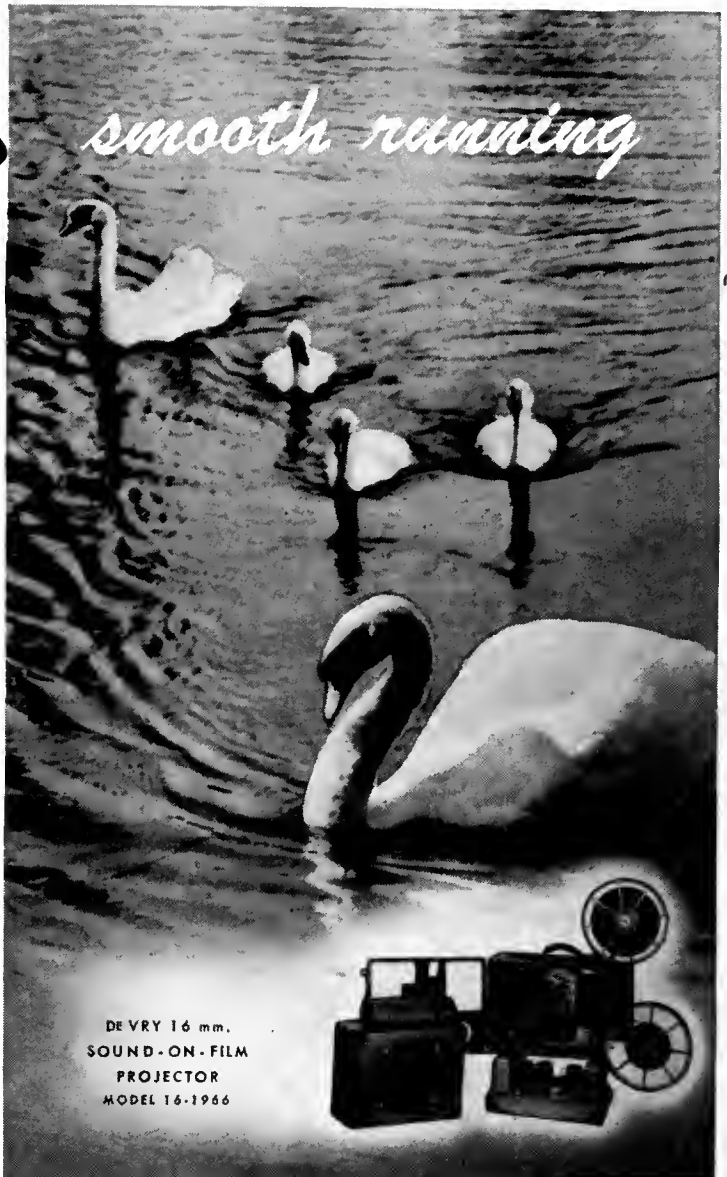
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VOLUME XXIV

NOVEMBER, 1945

NUMBER NINE  
WHOLE NUMBER 236

## Contents

Cover Picture—Lumbering (by David Stone Martin) From the <i>Encyclopaedia Britannica</i> Collection (See editorial note on page 393)	
Diversitorials .....	393
The Importance of Perceptual Learning ..... Stephen M. Corey	394
Art and the Small Color Slide..... A. Reid Winsey	398
Visual Education in the Smaller Central School..... A. G. Pattington	403
The Curriculum Clinic .. ... Paul C. Reed, Editor	405
EFLA Has an Answer..... Elizabeth H. Flory	406
The Atomic Bomb—In Hand-Made Lantern Slides . . . Ann Gale	409
The Film and International Understanding..... John E. Dugan, Editor	410
The Coordination of Information and Service on Government Films by The Library of Congress L. C. Larson	412
The Literature in Visual Instruction A Monthly Digest .. ... Etta Schneider Ress, Editor	414
School Made Motion Pictures .. ... David Schneider	418
The ABC's of Visual Equipment..... J. E. Dickman-Philip Mannino, Editors	420
Teacher Committee Evaluation of New Films L. C. Larson, Editor	422
News and Notes .. ...	426
Current Film News .. ...	430
Among the Producers .. ...	432
A Trade Directory for the Visual Field .. ...	436

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The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
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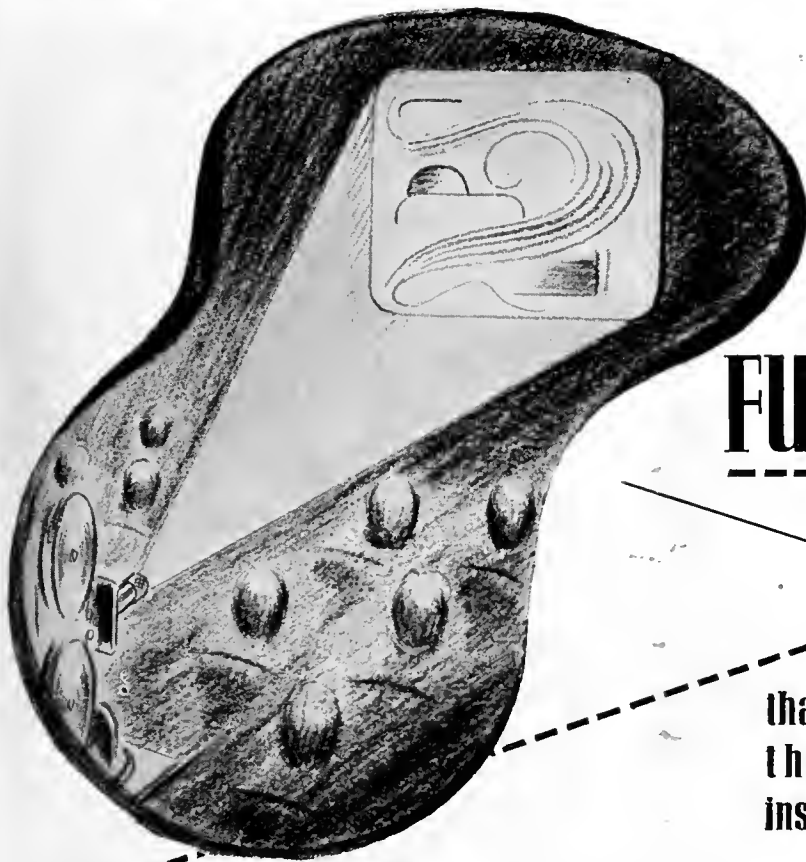


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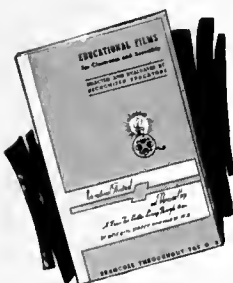
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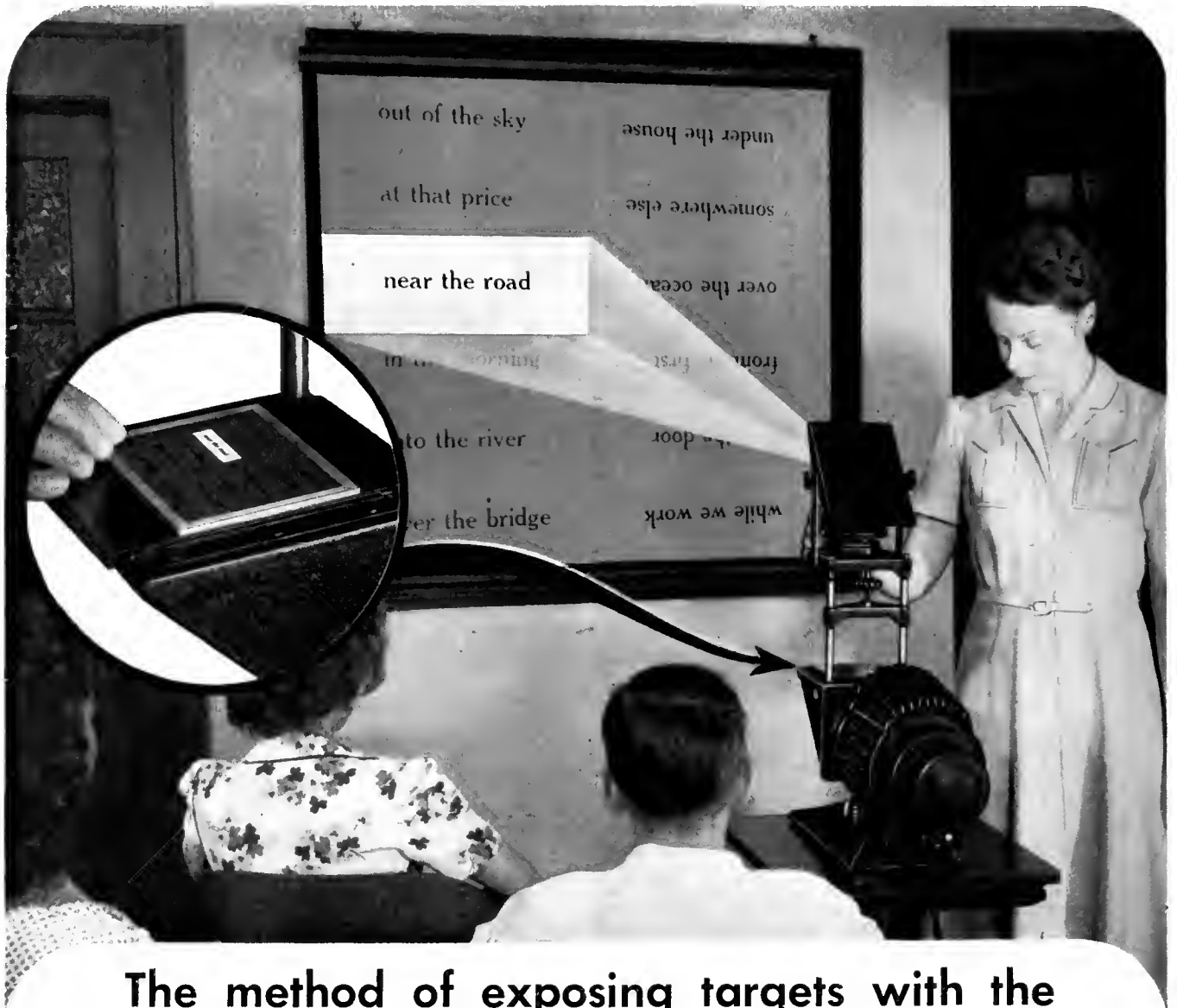
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# NEW-WORLD SPANISH

on

# RCA VICTOR RECORDS

## THE AUTHORS

**HENRY GRATTAN DOYLE**  
 Professor of Romance Languages  
 and  
 Dean of Columbian College,  
 The George Washington University;  
 formerly Director, Washington Inter-American Training  
 Center; Editor, *Hispania*

**FRANCISCO AGUILERA**  
 Assistant Director, Hispanic Foundation,  
 The Library of Congress;  
 sometime Instructor in Spanish, Yale University;  
 formerly Assistant Chief, Division of  
 Intellectual Cooperation, Pan-American Union;  
 former Director General of Secondary Education,  
 Republic of Chile

† † †

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# Diversitorials

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## Another Magazine in the Field

IT has been a long wait—twenty-four years—before EDUCATIONAL SCREEN could greet the appearance of a second magazine of similar character and purpose in the same field. It now does so most heartily, for such a phenomenon is the best possible evidence that the visual field is growing as never before. Two magazines, like “heads”, should be better than one, and the living field will keep both of them amply busy.

See and Hear, Vol. 1, No. 1, in the popular small size of Reader's Digest and many others, made its bow in September last at Madison, Wisconsin. The moving spirits behind it, the three editors, are Walter A. Wittich, C. J. Anderson, and John Guy Fowlkes, all of the University of Wisconsin. The Advisory Editorial Board is an imposing and very cosmopolitan full-page list of fifty names “of the foremost authorities on the educational use of audio-visualization.”

The first issue offers forthright editorial pronouncements as to aims and policies which stamp *See and Hear* as unmistakably an educational journal “for professional educators”, not for the “public”. It disclaims being a “magazine” or “promotional idea to further the sales of any kind of equipment or supplies. It aims to be a “meeting place for people in the educational field” . . . “a chronicle of progress, experience and inspiration”. We can feel nothing but approval for intentions matching so closely with our own. They indicate a harmony of effort which should augur well for greater service to a greater field. What we like most of all is the range of subject-matter in its articles, the broad emphasis on all forms of visual aids and the pressing need for discriminating selection of aids for use singly or in right combination. We shall follow succeeding issues of *See and Hear* with keenest interest.

One discrepancy between the September issues of the two publications we must mention, regretfully but necessarily, to avoid any possible misapprehension in our own readers' minds. Under the Ten Objectives for the D. V. I. as put out by its President, Point 5 appears differently in the two magazines: In *See and Hear* (page 59) it reads, “To encourage existing periodicals as a voice for the Division of Visual Instruction”; in EDUCATIONAL SCREEN (page 282) it reads, “development of The Educational Screen as the pub-

lication of the Department of Visual Instruction.” The latter quotation gives President Rakestraw's exact words.

## Cover Picture

FOR the third consecutive month we are pleased to present on our cover a selection from the Encyclopaedia Britannica Collection of Contemporary American Painting, “Lumbering”, by David Stone Martin.

The artist was inspired to put this subject on canvas after he had become acquainted with these men and their work while doing murals in the TVA dams during his years with the Tennessee Valley Authority by whom he was commissioned to record pictorially this development. Previous to this appointment Mr. Martin did some murals and designs for display at the Century of Progress Exposition of 1933 and 1934 in Chicago, his home town. Following that he was made supervisor of an ambitious mural project sponsored by the Federal Arts Project which, for a young man of twenty-one years whose only formal training was a high school art course, was no small honor. After December 7, 1941, he became one of the key men in the Graphics Division in the OWI. Later, he was selected as one of forty-two leading American Artists assigned as war correspondents to travel to active war theatres to create official pictorial records of World War II.

## A Change in Departmental Editors

BECAUSE of increased demands upon him in the Visual Education Department of the Chicago Public Schools, Mr. Joseph E. Dickman has been forced to relinquish his departmental editorship of “The A B C's of Visual Equipment” in the EDUCATIONAL SCREEN. We have no course but to accept his decision, but with keen regret at the loss of so able a collaborator.

As Mr. Dickman's successor we are happy to announce the name of Robert E. Schreiber, Consultant on Visual Aids, Stephens College, Columbia, Mo., and also Assistant to the Director, Center for the Study of Audio-Visual Instructional Materials, at the University of Chicago. Readers of Mr. Schreiber's excellent article in our last September issue will welcome this announcement. The name of the Department, at Mr. Schreiber's request, will be slightly changed to “The A B C's of Audio-Visual Equipment”, beginning with the December issue.



# The Importance of Perceptual Learning\*

*A careful and scholarly discussion of the fundamental truth underlying all visual teaching—the interdependence of the concrete and the abstract.*

STEPHEN M. COREY  
Professor Psychology  
University of Chicago

ALL teachers, irrespective of the level on which they teach, make decisions and act in three important areas. First, they must have clearly in mind the kinds of pupil-behavior their instruction should bring about. The effective teacher of secondary school social studies, for example, works consciously toward certain definite ends. His teaching is controlled by some concept of the kind of social maturity he wants his pupils to achieve. The second area in which decisions are made by every teacher involves choosing and devising learning experiences that will bring about this maturity. Boys and girls learn by being active. Some activities are very educative. Others teach little that is lasting or pertinent. The teacher's third responsibility is to develop techniques for finding out whether or not the desired learnings have occurred. This is the evaluational or testing aspect of the teaching-learning process.

In this article I shall concentrate on the second of these three problems. Assuming that the teacher knows the kinds of behavior he wants to develop, which psychological considerations should govern his selection of learning activities? Pupils may be asked to read textbooks; to talk to one another; to participate in debates; to work in the laboratory handling apparatus and equipment; to take a field trip; to produce a play; to write an essay; to visit with an expert; to answer questions the teacher asks; to study a motion picture, or a map, or a graph, or a globe. Teachers from time to time may request boys and girls to do all of these things. The reason for the request or the assignment of a certain activity is that the teacher believes it is the kind of learning experience that will bring about the achievement of desirable objectives.

From the point of view of a psychologist interested in concept formation, these varied activities children engage in in school can be described in terms of the degree to which symbolism is involved. It will help clarify what I mean if the reader will imagine a long scale or continuum on which we can place all the different kinds of instructional materials that teachers use to direct the learning experience of school children. At the extreme left of this scale, will be placed those materials or those learning activities that involve a great deal of seeing, feeling, hearing, and active participation on the part of the pupils. Learning about a grocery store by actually working in one with a skilled teacher present to help identify the important lessons, is the kind of learning situation that would be placed near the left-hand extreme of the scale.

Then as we move gradually to the right the instructional materials imply learning experiences involving more and more abstraction and symbolism. They increasingly involve vicarious learning,—experiences not with the "real thing" but with some kind of substitute for it,—a picture, a model, a diagram, a map, or, and here we school teachers bear down hard, printed or spoken words. Learning situations or instructional materials that are exclusively verbal belong at the extreme right-hand end of this scale. Here everything that the boys and girls meet is symbolic and abstract.

To illustrate further the nature of these different kinds of learning experiences, consider the teacher of social studies in an urban school who wants his eleventh-grade boys and girls to learn as much as they can, during a limited period, about rural life. He wants them to learn how farmers live. What is the nature of the work farmers do? What do children do on the farm? How many farmers' children eventually move to the city? What is their school like? What kind of jobs do they look forward to? How is the farm community organized? What do the adults do for recreation? How active are they in politics? How do they feel about city people? How are the crops harvested? What becomes of these crops?

This high-school teacher, would think of many different kinds of experiences that would help students learn these important lessons about rural life. The boys and girls, for instance, might spend several weeks actually living and working in a rural area,—doing the work the farm people do, spending time in farm homes, serving as members of rural community groups. They would leave their own high school and homes, and, for a time, actually do the things that rural people do, with the teacher doing his best to see to it that this first-hand participation in rural-life activity was maximally educative.

Or, if an arrangement of this sort could not be made, these young people might spend some time visiting rural communities. They would observe what went on. They would ask questions. They would see and hear farm animals, and farm activities and farm equipment and farm people. Eventually they would formulate some generalizations about rural life. They would organize their knowledge and reach certain "value judgments." This learning would be based upon watching rather than participating. Their teacher would again, of course, help in this whole process and do his best to see to it that important lessons were learned.

Or these young people going to high school in a large city might try to learn about the ways of farmers by looking at many good motion and still pictures that

\*Address given at the Iowa-Nebraska Institute on Audio-Visual Aids, University of Omaha, October 4-6.

The accompanying illustrations are indicative of audio-visual materials available for some of the areas discussed by the author.

deal in an authentic way with farm activities and operations. There could be well-made sound pictures on farm animals, plowing and harvesting, the farm home, the work of the county agent, rural community activities, farm equipment, canning, butchering, the farm dairy, and so on. There might also be made available a number of objects and models and exhibits including maps and charts and tables and samples of produce that illustrate the activities that go on in a rural community. Instructional materials of this sort would make it possible for the boys and girls to stay in the classroom almost all of the time that they are learning about farm life.

Or finally, and this kind of learning experience would be far over at the right-hand end of the scale I have described, the pupils might spend all of their time in the classroom talking and listening and reading about rural life. They would use texts and encyclopaedias and bulletins and mimeographed materials. Farmers and rural social workers, implement dealers, and other people who know a great deal about farm life might come to the classroom to give talks and to answer questions. The boys and girls themselves

would organize panel discussions, and have debates, and write reports. Again their teacher would help them in all of this activity.

Now admittedly an excellent instructor would try to provide his pupils with learning experiences which fall at different points on this scale so far as their degree of symbolism or abstractness is concerned. Most of us school teachers tend, however,—it is almost an occupational disease,—to stay too far over toward



Scenes from motion pictures on farm life.  
 Above: "The Corn Farmer", and "The Truck Farmer" (Encyclopaedia Britannica Films); Left: "The Dairy Farm" (Coronet Films);  
 Below: "Women's Farm", "Making Good Hay" (British Information)



the right. We know how to use verbal materials best. Books and words are convenient and accessible. We feel at home with them. We like to read and talk and to have our pupils read and talk. Schools make everyone think of textbooks and lessons to be recited.

No serious student of the learning process fails to see the great merit in verbal instruction, on one condition. Words, assuming that this important condition obtains, save a tremendous amount of time. To be able to read and to understand the statement, "People in farm communities know one another more intimately than people in urban communities," is a much more economical way to acquire that generalization than to spend days living in rural and urban communities.

The condition that makes the extensive use of words in teaching and learning an economy is an obvious one but it is constantly overlooked. The condition is that the words must communicate adequate meanings. Merely because a pupil is able to repeat or paraphrase words he has read from a book or has heard his teacher speak is no assurance whatsoever of meaningful learning. This is apparent to everyone who has listened to children "recite" or who has read large numbers of their test papers. Words can be repeated with a glibness that is completely deceiving to an amateur observer. A pupil who, to the direction, "State an important distinction between rural and urban life," answers, "People in farm communities know one another more intimately than people in urban communities," may have learned nothing more than an interesting series of lip, tongue, and throat movements, or, even worse, the meanings he associates with these words may be entirely erroneous.

A number of scientific studies have been made of the meaninglessness of sheer verbal learning even when terms can be defined glibly and instantly. One of the more recent ones has been reported by Horn of the University of Iowa in the Forty-first Yearbook of the National Society for the Study of Education (404 f.). Horn reported the interpretation that fourteen seventh-grade pupils gave for this sentence which one of them had used and which had appeared in a textbook, "The Missouri Compromise of 1820 estab-

lished the parallel of thirty-six thirty between slave and free territory." The question that was asked these boys and girls was, "What is meant by the parallel of thirty-six thirty?" Here are some of the answers: (1.) "That the slave and free states were evenly populated and were the same in strength." (2.) "Boundary line between slave and free states was thirty-six degrees north latitude and thirty degrees north latitude." (3.) "The two lines of the year 36." (4.) "The line drawn between the slave and free states." (5.) "Well, they kept it even—the same amount of territory for slave and free." (6.) "The year 336." (9.) "The slave and free territories were equal." (10.) "It was on the 36th year and on the 30th day." (11.) "I think the parallel of thirty-six thirty means half and half." (12.) "That's why they,—Mr. Lincoln and Congress,—made the parallel line on the map.— All of them sat around a big table and Mr. Lincoln drew the line and read the Emancipation Proclamation." (13.) "About this many slaves in all north, south, west and east." (14.) "I haven't the slightest idea."

A great contribution to adequate learning might have been made in this instance by the use of instructional materials that lie farther to the left on the scale which I have described. Had these seventh-grade boys and girls, fumbling around with concepts of the globe and the various lines that have conventionally come to represent longitude and latitude, been taught the meaning of these lines through a rich variety of visual aids—maps, globes, motion and still pictures—the words would have derived their meaning from realistic perceptual experience and would have had less ridiculous implications. This, I know you will recognize, is no argument against using words in instruction but rather an argument that words instruct only if and when they derive their meaning ultimately from common experiences that involve seeing, hearing, feeling, hefting, smelling, and other varieties of "first-hand" perception. In the degree that these common perceptual experiences are lacking or inadequate, words are little more than noises or interesting black marks on a piece of paper.



Scenes showing slum conditions. Left: from the S. V. E. Picturol on "Housing"; Right: from "A Place to Live" (Brandon Films)

The fact that all words do derive their meaning ultimately from perceptual experience is a fundamental generalization now taken for granted by students of the psychology of learning. It makes no difference how abstract a word is, its value as a tool, as a means of interpreting or controlling experience, depends upon the percepts from which it is derived. Common observation proves this to be the case when young children are heard defining terms. To the child the pencil is to write with, the chair to sit on, the table to eat from, a window to look through, a bed to sleep on.

In such cases it is clear that words mean whatever a child's perceptual experience with the objects or operations symbolized by the words has taught him. To one child a dog is "a bad animal that bites," while to another the word dog means, "I pet him." The meaning in each case depends primarily upon the child's perceptual experience with the animal someone else called a dog. In the degree that this experience has been varied and extensive the meaning which is attached to a word is realistic and useful. In the degree the opposite is true, words are relatively meaningless and useless. For the child who has seen a cow, milked one, fed one, tried to drive one out of a corn field, been chased by one, seen a cow's calf born and raised, helped with dehorning, and has been in the stall when the veterinarian tried to relieve a suffering cow,—for such a child the word "cow" has rich meaning. It "stands for" a great deal. Contrast this with the youngster from Brooklyn who thought a cow was "a little blue animal" because the only one he had seen was on a Pet Milk can. He, incidentally, was attempting the impossible task of peopling certain of the fairy tales he read with men and women who were small enough to milk a cow of that size.

In exactly the same way, but involving a somewhat more complex concept the word "city slums" may have rich meaning for the young man or woman who has lived there, observed carefully what went on, talked with slum dwellers, smelled the smells and been a party to the unbelievable amount of human misery that exists in blighted city areas. The same word, however, would have relatively little meaning for the upper-class child who had never gone hungry, or been filthy, and whose parents had consistently been kind and understanding, and whose home and neighborhood life had been excellent, both economically and psychologically.

Not only is it true that all of the verbal symbols we use to communicate ideas are rooted in common first-hand perceptual experiences, but it is also true that to the extent a specific concept must be taught by reference to perceptual experiences remotely related to the concept the meaning will be erroneous or unrealistic. This was illustrated in my presence some time ago when I observed one third-grade child trying to teach another third-grade child what a zebra was. The young teacher first said to his pupil, "Have you seen a donkey?" This question was psychologically interesting. It meant that the young teacher realized that he had to start with some experience that both he and his pupil had had in common. Now the concept of a zebra that would have been taught by using a donkey and putting stripes on him (both children of course having



Looking Glass Gallery in the Palais de Versailles  
(from the S. V. E. Picturol on "France")

"experienced" stripes) would have been a fairly adequate concept. The teacher would have been forced to go just one short step away from the real object in order to employ a common concrete perceptual experience. But in this case the youngster actually had not seen a donkey. The next question was, "Have you seen a horse?" Now to describe a zebra in terms of a horse would result in a less adequate understanding of a zebra. It so happened that the youngster had seen a horse and so his teacher went on to describe a zebra in terms of a horse by adding the stripes and saying a zebra was somewhat smaller, built a little bit differently, and so on.

Personally, I wished that the child had not seen a horse. I would like to have observed what the young teacher did next. Let's say that he went to a cow, and then to a dog. If none of these common starting points proved useful it would have been interesting to have heard the third-grader attempt to describe a zebra in abstract terms, as an animal with a torso something like a barrel (which both children had seen) "and from each of the corners,—no a barrel cannot have corners,—anyway there would be two legs in front and two in back which just reached the ground." The sort of idea the third-grade pupil would have learned about the zebra from this type of instruction would not have enabled him to recognize the animal were he later to have seen it in the flesh.

This futility of trying to teach the concept of a zebra in terms of abstraction, when the learner obviously had had an inadequate perceptual background, needs no elaboration. The paradox is that we constantly try to teach about other concepts, or objects, or operations infinitely more complex than zebras without giving more than superficial consideration to the necessity of appropriate percepts. Social science teachers try to have children understand the meaning or words like "referendum," "international relations," "war," "peace," "primitive culture," "urban civilization," "the law of diminishing returns," "citizenship," "reciprocal trade," and "patriotism" by piling words upon words.

It should be repeated at this point that words are marvelous things, but only marvelous if they convey adequate meanings. And they convey adequate meanings.

(Concluded on page 404)



# Art and the Small Color Slide

*Unique value of small color slides to Art Departments with concrete program for developing and handling slide collections.*

A. REID WINSEY  
Art Department  
DePauw University

THE experience of an active role with our armed forces in training personnel through the use of visual aids, particularly the film strip, has only served to intensify my already firm conviction that education will eventually recognize fully the value of teaching through sight. With carefully illustrated and edited film strips the ordinary professor of Art or Music has been teaching Theory of Flight, Aerology, Engines and even more highly technical subjects. And I hasten to add that they, because of the fine teaching visual aids, have been doing a first rate job. The Army and the Navy training programs have demonstrated the value of these aids and educators can well afford to benefit by this nation-wide demonstration. Students from all corners of America and from all walks of life, whether they are garage mechanics, law students, or farm boys, were molded into aviators, navigators, or deck officers by the use of pictures, or "visual education." In one class in the theory of flight, the following boys occupied the front row, a graduate from Moody Bible Institute, a law student from Indiana University, a lumberjack from Oregon, a farm boy from Wisconsin, and a young Marine who had seen a year of active duty in the South Pacific. Yet each one of these boys received the same training, saw the same film strips, and learned with the same enthusiasm. One of the boys in this class had over 300 hours of actual flying and had a plane of his own, yet the film strips were, so basically instructive that he never lost interest.

As we start upon our post-war education, there are evidences all through our colleges, high schools, and elementary programs of an increased interest in teaching by use of pictures. In the field of Art the film strip and the small colored slide have unlimited possibilities. Art by its very nature lends itself perfectly to visual education.

In the past two years more and more slide companies in this country have turned their facilities toward the small 35mm. film. Many of them are arranging these slides in film strips carrying the printed material along with the illustrative frames. For the smaller schools this method of visual education offers many possibilities in fields otherwise impossible. It offers an opportunity for the elementary school teacher, whose background in specialized areas such as Art and Music is limited, to present visual training prepared and edited by specialists. This change over to the small 2x2 slide by visual education companies has been done at a terrific expense and despite heavy loss of the stock of large black and white and color equipment which they have been years building. Many progressive museums in the country gradually are turning to the small color slide. This alone would convince me if I had never seen a small slide.

With regard to the accuracy of the color and the distortions in the color process slide, so often mentioned, let me state that I have never seen a black and white slide which was accurate in light and shade values. The finest color prints made in this country and Europe are not as fine as the originals even when 14 or 15 color plates are used. Would we throw these color prints away? In talking to the Eastman Kodak Company during a special interview in Rochester, they specifically stated that the color was not one hundred percent perfect. But I have conducted color tests using color-filters, and I defy the trained eye to detect the difference between the colors in the small color slide and the original painting when made under the proper lighting conditions. I have ordered the same pictures from several of the good slide companies and I cannot tell them apart. I have seen graduate students in art history walk right past paintings in an art gallery which they had seen dozens of times in large black and white projection but failed to recognize in the original. I have seen classes in art history slumped down in their seats more than half asleep suddenly straighten up and eyes open wide at the sight of a full-color slide. It's a revelation to watch class response when those colored slides are shown for the first time.

As regards the permanency of the small colored slide we must remember that breakage, an old problem in the large black and white, is practically non-existent. Copies can be made of your collection of colored slides so easily that whether they are permanent or not they can be easily reproduced with little effort. I have left a small colored slide on my 750 watt projector for one full hour with no visible deterioration and my oldest slides, taken over six years ago, have lost none of their brilliance.

## The Advantages of the Small Slide

1. *Less expensive.* The old black and white slide cost between 50 cents and a dollar and the breakage is an expensive disadvantage, plus the embarrassing delays in getting replacements. The small colored slide can be made for less than half of that and since they are not made on glass they will not break. One of the outstanding advantages of strip film or the small 2x2 slide are the hours of labor-story time and expense which it does away with. For example, in the field of Art, let us say I am giving a lecture on the muscles and bones of the human figure. For years we have collected elaborate charts, diagrams, and a great deal of illustrative material mounted on cardboard. Then I requisitioned the university truck to get the skeleton from the zoology department. Our budget was small and we couldn't afford a skeleton for the art department. Today it is a different story. All the charts, diagrams, and illustrative material have been photographed on



2x2 film strips. Dozens of photographs of the skeleton were made including detail shots otherwise impossible for an entire class to observe. In 5 minutes now I can turn to our files of film strips and tell the whole story in pictures more completely, to a much larger group, and in a shorter space of time.

The very next hour I was giving a demonstration in egg tempera painting. This used to mean a trip to the grocery store for eggs, a trip to the drug store for gelatine and whiting, in addition to hours spent in preparing a gesso panel, digging out the powdered paint, the glass palette, and dozens of brushes, a pail of water, and other necessary equipment impossible for many small institutional budgets. Now I simply pick out the film strip on egg tempera painting and in large full-color pictures I can tell the story to a much larger group than could ever gather around the easel in former demonstrations.

2. *Easier to handle.* The tape had to be replaced every few years on the old black and white slide. The small slide weighs less than  $\frac{1}{4}$  as much as the old black and white. The small slide will not break in falling, can be filed in much smaller space, and be carried easier and in greater numbers. This is especially valuable when outside lectures or traveling demonstrations are given.

3. *Variety and color.* A greater variety of subjects can be photographed. The equipment is compact and easily carried with you. The color is the greatest advantage for it more nearly approaches the subject photographed, gives increased realism, depth and pleasure.

### How to Make Your Own Collection

An amateur with a small amount of practice and inexpensive equipment can readily build up a valuable library of small slides. However, I would advise you to purchase only limited equipment which will enable you to take the pictures you want taken in a particular way. For most subjects you can easily afford to buy the commercial 2x2 colored slide or film strips from visual aid companies. The film strips and slides taken and edited by experts are an easy and desirable basis for your collection, which can be supplemented by occasional slides taken by yourself for your own particular personal needs.

#### Necessary Equipment for Making Your Own Slides

A 35 mm. camera with 3.5 lense or better	Photoflood reflectors and No. 2 photoflood bulbs	A tripod with a tilt top
A light meter		A 2x2 projector
		A screen not beaded

Bring this list to any camera dealer, or write to large houses for prices.

#### Optional Equipment

Slide files	Lighted lecture note board	Music stand
Copying stand	Stereopticon equipment	Colored lights
Carrying case and accessory lamps	Second projector	Room with controlled lights
Ground glass table	Lighted pointer	Electric fan
Foot switch	Projector stand and carrying case	Enlarger and equipment
Framer		

#### Supplies

Binding tape	Cardboard	Kodachrome A indoor
Film masks	Chamois skin	daylight 8 western
2x2 slide cover glass	Cleaning agent	meter reading
Camel's hair brush	India ink and pen	
Scissors	An ear syringe	50 foot rolls of direct
Oil paint and brush	Kodachrome A indoor	positive or 50 foot
3x4 1/2" file cards with alphabet index in colors	12 western meter reading	rolls black and white panatomic X

These rules I should like to suggest for the making of your pictures.

1. Always use a light meter. Hold it close to object being photographed and test both the dark and light areas.
2. Always use a tripod. Whenever possible do not attempt to hold the camera. The best photographs are made with the smaller lens openings and longer exposure, so a tripod will be necessary.
3. Measure your distance accurately. If possible focus on a ground glass attachment on camera. Don't always depend on range finder.
4. Frame your pictures carefully. Test your camera; know exactly where the edges of the picture will come.
5. Get as close to the object as possible.
6. Always carry your camera with you. Keep your eyes open for pictures which you can use.

In copy work or in slides made from photographs, prints, books, etc., the process may be worked out to fit your individual needs and equipment. If you have an enlarger it can be used for your copy work. Illustration No. 11 shows how an ordinary dark room enlarger can be converted to a copying stand for your camera. The goose-neck light is used for focusing when the photoflood bulbs are not being used or before the picture is taken. This may be attached to the foot switch so when the photofloods are turned on and the picture is taken the goose-neck light will automatically be turned off and it will not affect your exposure. The goose-neck light comes on again after the picture is taken and the foot switch released and photofloods turned off. This enlarger will enable you to raise and lower the camera easily for different sized pictures and still keep the camera parallel to the copy material on board A.

Two different types of framers are illustrated and either can be used depending on the needs. The rulers are used alongside of some pictures both to hold the copy down flat and to illustrate the size in inches on the copy material on your finished slide. The small compact mirror is used to read the exposure or shutter opening on the camera if they are turned away from the eye. The pencil and recording paper are handy to record every picture as you take it by number so you will remember when the developed film is returned. This material can then be transferred to your slide card file. Before you take your pictures, arrange the copy material according to sizes as far as possible so you will not have to keep changing the height of the camera constantly. Take a meter reading before each picture (each one may differ). After the picture is taken, record it, and put the copy material in a place marked "already taken".

### What To Take

This list is made up from the type of pictures we have in our collection. You may add to it.

#### A. "Before and after" pictures

Remodelling houses or buildings	Paving road	Make-up
Hair styles	Covering furniture	Painting car
Landscaping	Redecorating house	Framing pictures
	Clothes	Pictures in process

#### B. Ugly objects around town

Garbage	Bill boards	Fringe inside automobile
Alleys	Flowers in tires	Overdone movie house
Tin pans on tree trunk with flowers	Flowers in boilers	Over-decoration in local buildings
Poor architecture	Lack of functionalism	

**C. Beautiful objects around town**

- |   |                             |
|---|-----------------------------|
| Nice homes  | Lanes and rivers            |
| Landscaping   | Boats                       |
| Window decorations                                  | Churches                    |
| Boulevards  | Statues                     |
| Nice farm scenes                                    | Sunsets                     |
| Well designed cars                                  | Murals                      |
| Well-dressed people                                 | Advertisements good and bad |
| Well-designed industrial products, silverware, etc. | Posters                     |
| Good architecture                                   | Store windows               |
| Parks   | Farms                       |
| Flower gardens                                      | Highways                    |
| Trees   | Autumn and other seasons    |

Photograph the same scene at different times of the day, different seasons

Changes objects in painting  
Changes in composition

Mistakes in Nature's Composition

Curly of smoke, curve of a blade of grass

Mistakes in nature's composition

Alter nature's composition and color

Odd perspective shots

Odd lighting shots (black auto) in bright sun light

Action shots, sports

- Highways
- Farms
- Types
- Costumes

Same scene in different seasons and different times of day.

Photo of artists painting and working  
Complete record of trip

**E. In the studio**

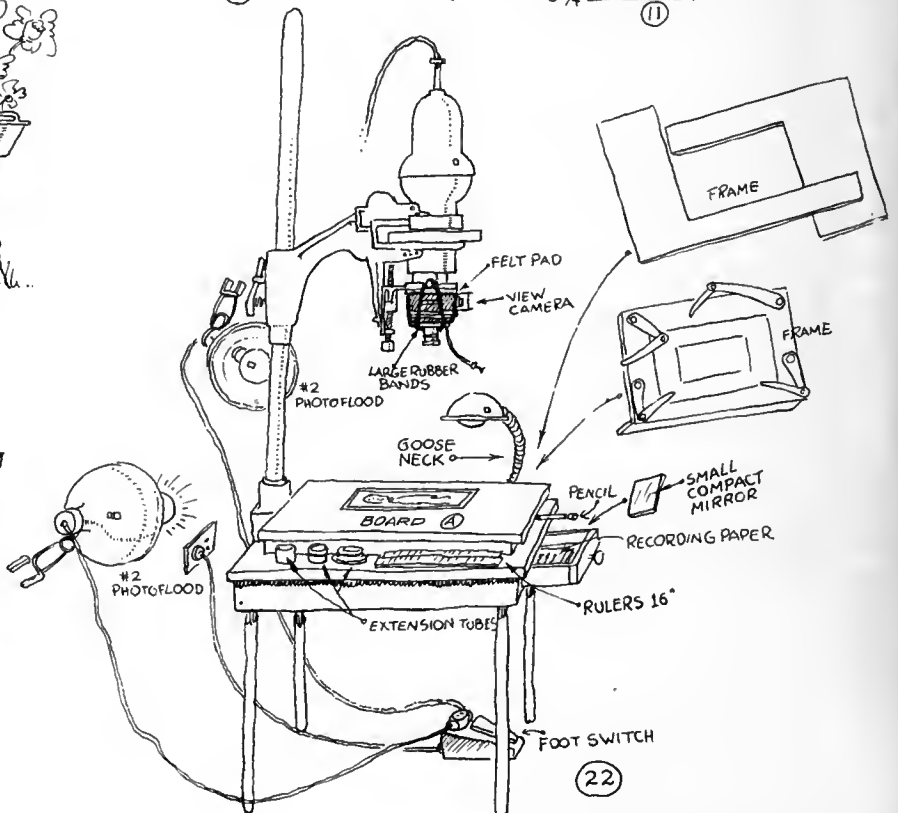
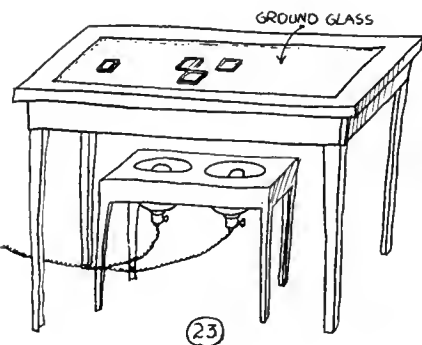
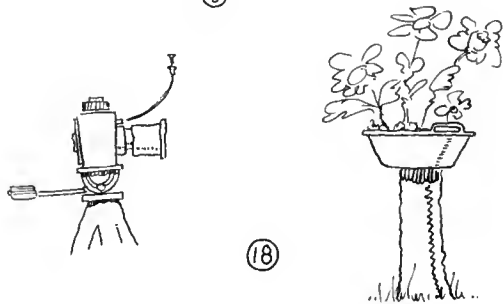
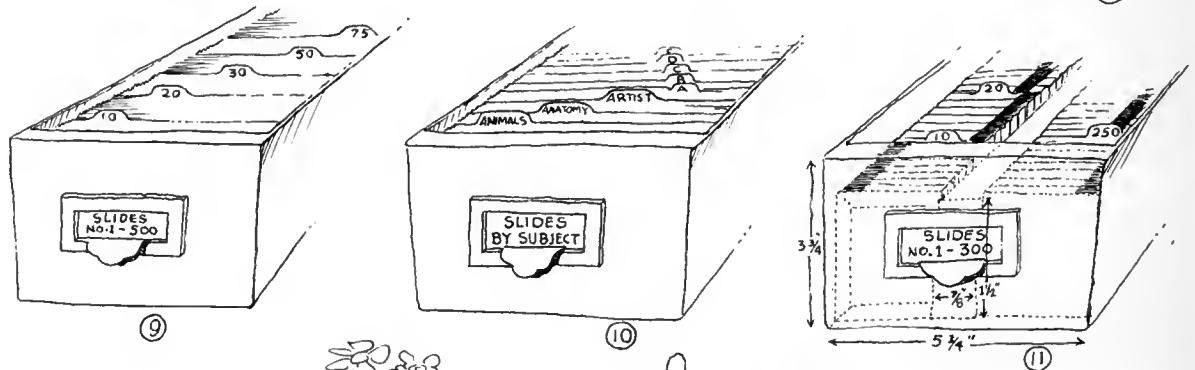
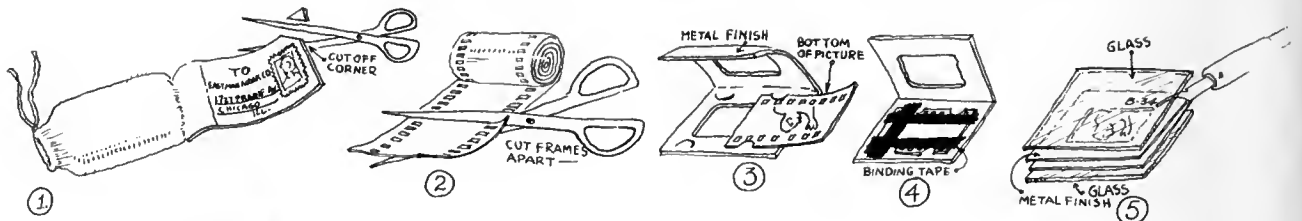
- Post cards—black and white, and colored
- Magazines, photographs, illustrations, lettering, advertisements
- Book illustration
- Art catalogues
- Art tests
- Print companies
- Postage stamps
- Christmas cards
- Student drawings and paintings, sculpture, crafts, woodcarving (good and bad)
- Lighted casts, colored lights
- Still life (change objects and lighting)
- Drapery
- Curly of smoke
- Curve of feather

- Furniture and industrial design
- Good heads and bad
- Details of head
- Good figures and bad
- Details of figures
- Figure and portrait composition and color
- Change objects in painting on print like
- Perspective
- Light and shade
- Microscopic work
- Anatomical dissection
- Design and color
- Detail shots of mediums
- Steps in creating art work
- Materials used in art work

- Mechanical drawings
- Compare pictures of same object
- Fashion drawing
- Commercial art
- Mural painting steps
- Analysis of work of art
- Skeletons animal and man
- Anatomical drawings
- Third dimensional pictures
- Front, sides, and top view of object being drawn or painted
- Music
- Color wheels and theories
- Light through prism
- Color wheel whirling and stopped

**D. Record trips and outdoor shots**

- |                                |                           |
|--------------------------------|---------------------------|
| Beauty spots                   | Seasons                   |
| Art galleries                  | Nature in raw             |
| Personal interest              | Animals and fish          |
| Historical interest            | Dwellings                 |
| Names of places and towns      | Highways and byways       |
| Churches                       | All public buildings      |
| Statues                        | Quaint places             |
| State parks and national parks | All picturesque subjects  |
| Mural paintings                | Pictures in art galleries |
| Sunsets                        |                           |
| Clouds                         |                           |



**F. Special types of research** (additional information will be sent to you by author on request).

- Series on trip to see work of art or artist
- Stereopticon slides
- Telephoto with binoculars
- Reducing glass localizing center of interest
- Claude Lorraine glass for landscape shots
- Curve painting or projected slide
- Project one slide upon another
  - A. Finished drawing or photograph of head
  - B. Photograph on painting
  - C. Development of drawing (using tissue and fade-out)
  - D. Skull on head
  - E. Muscles on skeleton and finished figure
  - F. House frame and finished house
  - G. Same figure well-draped and poorly draped
- Project slide on photograph of model
- Project clothes on slide of model
- Project figure on clothed figure
- Change hair-do
- Change color hair
- Change color dress
- Change color background
- Change type dress

- Change necktie
- Action shots
- Widen person or increase height by tilting or screen curving
- How will I look with another head?
- Photograph both sides of head alike
- How will I look with another body?
- Mount 2 pictures on film strip
- Put 2 slides in machine one in the other out of focus
- Doubtful words spelling
- Project slide on blackboard or drawing paper and finish drawing
- Impossible to pose (difficult action and angle)
- Head or figure in 3-way mirror
- Details of work of art
- Model in pose of finished drawing and changes artist has made
- Skeleton muscle model
- Out-of-focus for color
- Skin oiled
- Colored lights
- Checkered lights
- Model silver paint
- Record accompaniment
- Inside and outside of building

- Velasquez dress, Vogue magazine compares with paintings
- How will I look with both sides of face alike?
- Different necklines with same head
- Different head with same neckline
- Same head, same neck line, different hair-do and make-up
- Does dress fit figure?
- Skeleton and figure
- Details of dress
  - A. Sleeves
  - B. Skirts
  - C. Waistlines
  - D. Shoes basic
  - E. Hats basic
- Cover part of slide, ask class to complete it
  - A. Perspective of figure
  - B. Project the slide on their drawing paper
- People's reaction to art
  - A. Watching an artist work
  - B. Looking at works of art
  - C. Americans in Europe
  - D. Europeans in America
- Artists and their teachers
- American and European art
- Foreign influences in United States

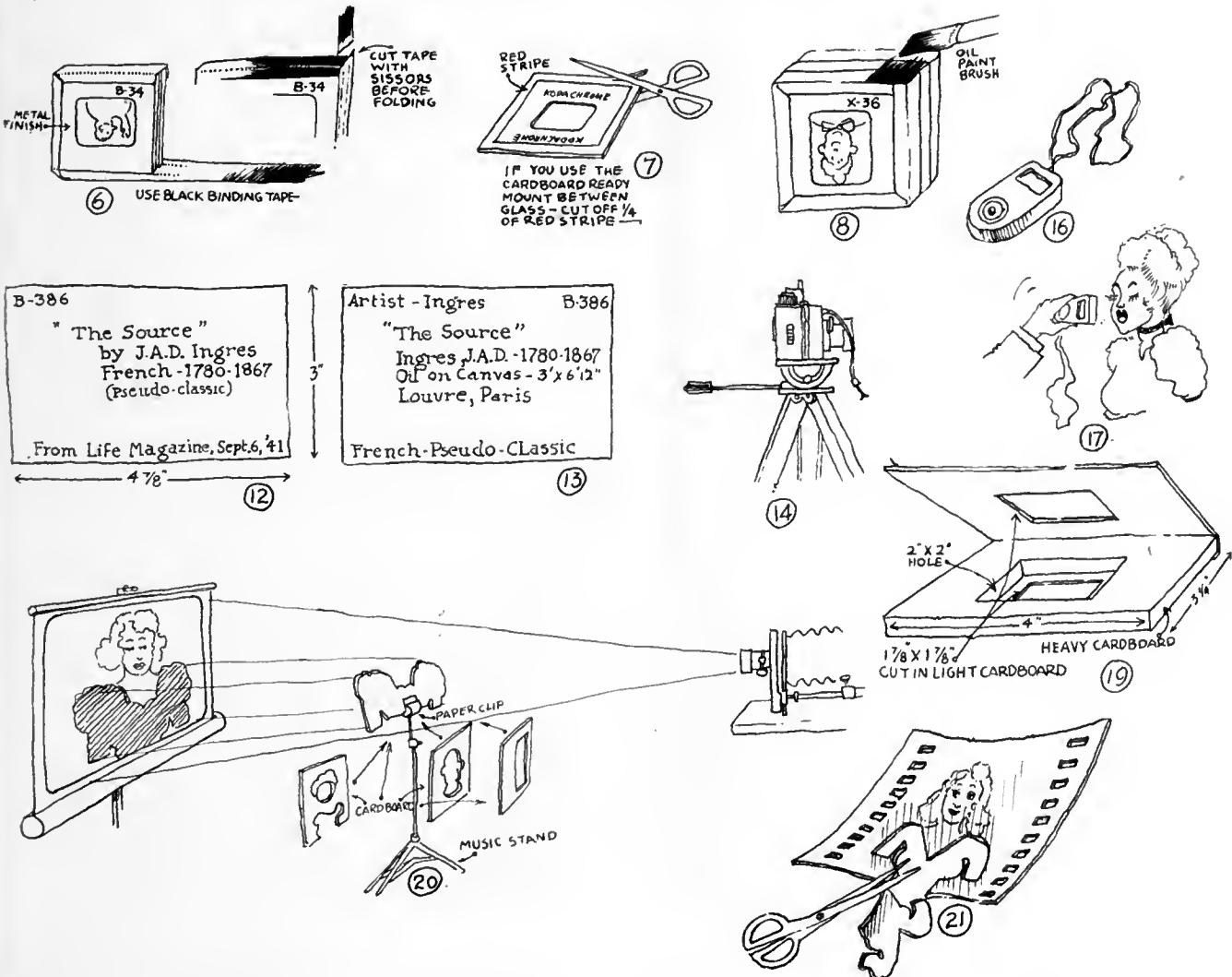
**Mounting and Handling Slides**

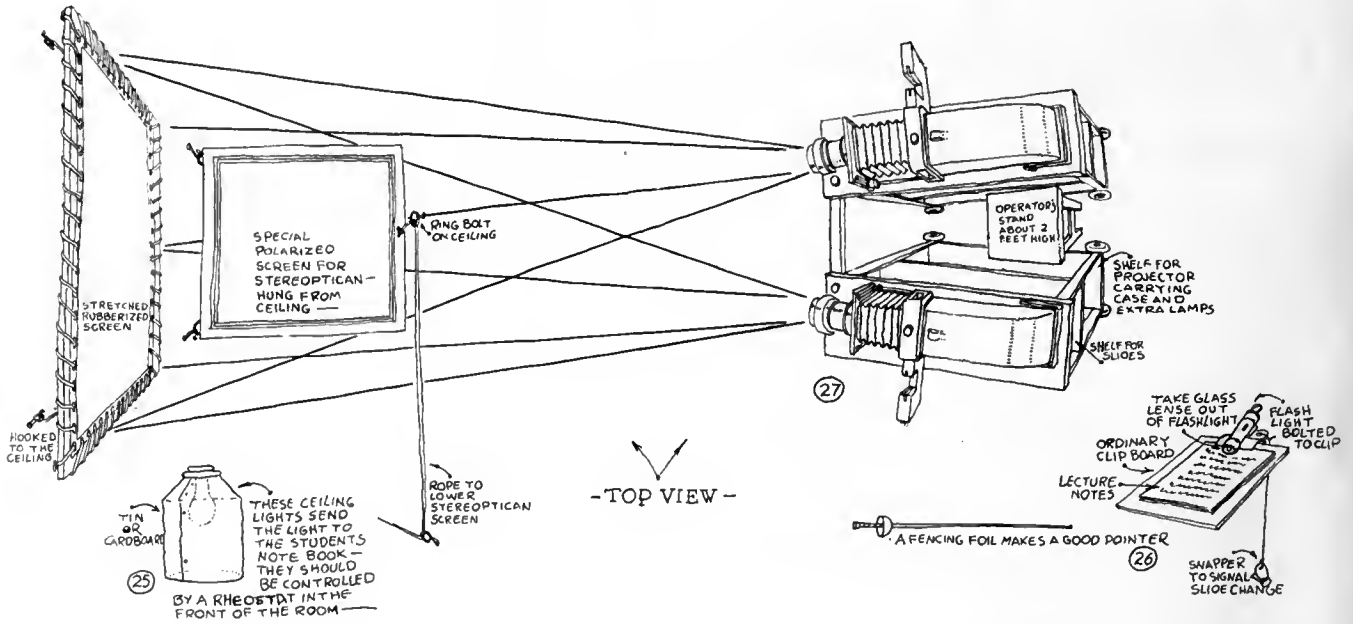
After the roll of film has been taken, placed in the tin container and then in turn put in the cloth bag and addressed, cut the corner off the tag with a scissors. This indicates that you would like to have the processed film returned to you in a roll instead of mounted in cardboard. (Illustration 1).

Be careful in handling the roll of film not to allow your fingers to touch either side of the film. Handle it on the edge, cutting each frame marked with a dark strip, as in Illustration 2. Put the cut film in the kodaslide mask with the metal treated side of the mask on the same side of the film so that the picture will read from left to right correctly when held up to the light with the metal surface facing you. (see Illustration 3). If certain sections of the film need to be blocked out this can be done with kodaslide tape (black) (see Illustration 4). Ordinarily this will not be necessary.

Then letter the number on the white side of the slide so that it may be written easily and seen clearly. Be sure the number is placed upside down on the bottom of the slide. This will enable you to put the slide into the projector correctly by simply turning it around. Then to file it, simply turn the used slide

**ILLUSTRATIVE DRAWINGS BY THE AUTHOR**





around and file it upside down and backward so that the number reads correctly in the filing cabinet. When mounting the slide between the 2x2 cover glass be sure the glass is cleaned with a chamois and then dusted with a small camel's hair brush. Brush the lint off the film itself before putting it between the glass (Illustration 5). A small rubber bulb will blow out last vestige. Pull out about 2 feet of tape, sticky side up, and holding the slide tightly between your fingers force it down hard with one corner at the end of tape. Then holding the roll of tape in one hand and the slide in the other stick down the second slide by turning the slide  $\frac{1}{4}$  turn. Pull the tape tightly and be sure your slide is exactly in the center of the tape. Now holding the slide in your left hand with the second slide against the table run your finger against the tape sticking to the first side and then fold over each side of the tape on this first side. Run the fold of the first side completely to the bottom corner with your finger nail in both sides so that when the second side is folded the corner will look like Illustration 6. Continue this process until you reach the last side and then cut off tape with scissors. This sounds like a complicated process but becomes very simple with practice.

If you prefer to mount the slides with the cardboard mounts you will have to cut off two corners of the cardboard and mount very tightly so that it will not be too thick for slide projector. (See 7).

Illustration 8 demonstrates how the color should be put on the edge of the slide to promote facility in filing and projecting the slide. This color can be put on with ordinary oil paint or with water color (poster paint). If poster paint is used, a little shellac will be necessary to keep the color from rubbing off. This shellac can be used on the oil paint after it is dry. Use a variety of colors, breaking them down either by subject matter or by a sequence of numbers for cross-reference. For example, as the slides under architecture may have red for a basic color, then for gothic archi-

ecture the red paint may be put on the right side of the edge, for Baroque in the middle, and for Renaissance on the left edge. By adding a little white to the red you may get further subdivision. Or if you file your cards by number, which is the method illustrated, then the slides will be color red on right side from 1 to 10, red on the middle from 10 to 20 and red on the left side from 20 to 30, etc. Such color is as great an aid in putting slides back in the file as it is in putting the slide into the projector so it will be projected correctly right side up and reading from left to right.

It is highly desirable to make two card files; one with a card for each slide in numerical order, another with a card for each slide under subject matter. Many times a slide will require a number of cards for it may fit under several subjects. Break down alphabetically. Then, when your lecture is planned, it is a simple matter just to record the numbers of the slides you will use for a lecture and have your assistant get them from the file and return them after the lecture is over. This filing system is illustrated in 9, 10, 11, 12 and 13. Show the material and arrangement on each card. No. 12 is the card to go in the numerical file, No. 13 in the subject file. You will notice the source of the material from which the slide was made. In this case it was made from a picture in Life magazine. This will be valuable if the slide is ever lost or damaged.

The ground glass table in Illustration 23 is a great help in preparing lectures and in studying slides and arranging them in proper sequence. Use this constantly. It can be made from an old table. The illustration is just one type. You may construct a type to suit your needs but do not make the light underneath too bright and allow for expansion of water under heat of bulbs underneath. Then arrange the slides in order with the numbers and colored edges up. If you are using two projectors arrange the slides into two groups.

Illustration 27 shows an aerial view of our arrange-

(Concluded on page 407)

# Visual Education in the Smaller Central School

*Some concrete, stimulating evidence that the small community of moderate resources can do effective audio-visual teaching.*

MEADER G. PATTINGTON  
Assistant Supervisor of Education  
East Schodack Schools, New York

THE faculty in a small central school often find themselves handicapped in carrying out a planned visual education program due to lack of equipment and difficulties in securing material suitable to their needs.

The following list of objectives served effectively in introducing a planned program in a central school of five hundred pupils:

1. to stimulate and arouse interest
2. to increase pupils' keenness of observation
3. to make subject matter live
4. to aid and promote retention
5. to enlarge vocabulary of pupils
6. to improve reading ability
7. to further mental growth
8. to promote and improve social attitude
9. to smooth out the achievement curve

Our armed forces in World War II have found that through visual aids and the expenditure of less time, they can obtain the mastery of a skill that before could only be developed through long months of trial-and-error experimentation. A leading bus company, for example, in training new mechanics has found that complicated assembly problems can be shown by the use of motion pictures and slide films, resulting in a saving of one-half the time formerly required. The mechanics so trained are able to duplicate the work of experts.

We, in our public schools, are not pumping a mass of information to meet a "deadline" as is necessary in our armed forces and shorthanded factories. Further, as any good teacher realizes, the more completely all five senses are made to function in learning, the more easily a new task is learned, fixed and remembered. Thus, for a pupil to hear a story, read about it himself, see the story portrayed, and then write about it or with his hands duplicate some part of its contents, forever fixes it in his mind.

In one small central school, it was found impossible, due to war shortages, to provide a darkened auditorium for the showing of films and slides. It was finally decided to make a dark room in the lower basement hall by providing opaque shades for only two windows. A roll screen at one end and movable seats were installed. A packing box, braced and painted, provided a suitable stand for the machine. It was quiet in the basement and no other group was inconvenienced during the showing of the pictures.

Slides were available in all subjects. Lists of material were secured from most of the regular school

supply and equipment houses. The making of models by pupils was also a definite part of the visual education program. Among such models were: water wheels and pin hole cameras by science classes; theater models by the English and dramatic classes; soap models of Roman buildings by history and Latin classes. These activities illustrated the principle laid down, that by using their hands and later demonstrating their work, the learning process of the students was greatly stimulated.

The teachers learned to see the film in advance of the class showing. Previously there had been all too little follow-up. Pupils were made to realize that they were to be held responsible for what they saw and heard in future class discussions. Class discussion, a short test and a review of observed material fixed the main points, enlarged the grasp of comprehension and assured better retained knowledge.

A film program was made out in advance. State departments of education and universities provided lists of carefully selected films and slides. Many commercial films and slides were excellent teaching material.

An inventory of visual education material already at hand in one central school produced surprising results. Commercial exhibits, charts, maps, and models formerly prepared by pupils were uncovered that the majority of the teachers had not realized were available. Time was finally taken to list this material, mimeographed copies were given to all teachers at the start of school, and 100% greater use was derived from materials on hand.

The school librarian furnished the names of books listing hundreds of free commercial exhibits, posters, charts, and samples which were borrowed or in many cases given permanently to the school. From the librarian also the name of a company selling a practical index file of free material for all classes, including charts, maps, slides, samples and commercial exhibits, was secured. This card system proved its worth in flexibility of use.

Among the material received through such a plan the following is illustrative: Pamphlets on French customs, maps showing locations of National Parks, drawing class exhibits (pictures, tools and materials), milk charts and posters, pamphlets on canning and charts on same, charts showing proper methods of meat cutting and carving, facts and fads of bread, tropical fruits and produce charts, cycles of fashion and patterns for clothes, a miniature skein of silk and history



of same, fuel exhibits, fire prevention week posters, posture charts, charts on care of teeth, tooth paste samples, booklets on business short cuts, Mother Goose charts, sections of storage and dry cells, exhibit of reproductions of famous paintings, and many others.

Material was thus made available to all classes where it would be of value, and the wide variety of subjects covered provided continuous use throughout the year. The science class, as one example, was provided in this way with the cut-away storage and dry cells, aluminum exhibit, Washington Collection of Minerals, a telephone instrument and aeronautical kits. These all contributed to the pupils' interest and practical knowledge of modern science.

Outside trips were made, even though in a small community. The post office, dairy farm, local railroad signal tower, newspaper plant, department stores in nearby city, etc. were utilized in bringing first hand information to the pupil who would soon be out in the field himself.

Before the war, a Washington trip, properly planned was an outstanding feature in the pupil's school experience. Seniors were encouraged to read books on Washington, a film showing interesting places in our National Capitol and a carefully planned itinerary to be followed by the group contributed interest and led to real educational experiences. A follow-up after the trip with a chapel presentation, souvenir exhibits and news articles in school and local paper brought out and fixed interesting points. Teachers in the social sciences and other classes stressed features to be observed. English class themes were presented on various phases of the trip.

The field of visual education is on the eve of growth unknown hitherto. In our post-war years students as never before will need and demand more visual materials. Our world will be a smaller world, moving at a faster pace. Time and distance will be cut down. Television and FM Radio will be available and in general use. We must not merely wait until these things happen. We must anticipate, prepare and have our school systems in shape to accept and utilize these achievements as they come.

## The Importance of Perceptual Learning

(Concluded from page 397)

ings only if they are rooted rather immediately in a rich mattress of perceptual experience. This is no argument that everything has to be learned first-hand, but rather that there must be a constant effort to see to it that pupils have had perceptual experiences adequate to warrant the use of particular words. I listened to a bright thirteen-year-old youngster from an upper middle-class home the other day say very glibly, "There are certain residential areas in Chicago where the percentage of common-law marriages runs as high as 80." This youngster had an IQ of about 175 and he not only expressed this view but many others like it. I was tempted for the moment to believe he knew

something. As I asked additional questions, however, it was clear that the chief thing he had learned was how to string words together in a sentence such as he had read in a book. He had no understanding of what went on in those residential areas where the common-law marriages exceed 80 percent. He knew nothing about the squalor, the unhappiness, and the consequences of lower-class morality. In other words, his idea of "80 per cent common-law marriages" was an exceedingly limited one.

Merely having first-hand experiences does not, of course, necessarily mean that learning is appreciable. Percepts are a necessary but not a sufficient condition for effective learning. Learning takes place most rapidly when the learner is alert for generalizations based upon his experiences. Everyone has met traveling salesmen who have visited each state and major city in America, have seen everything and learned nothing, ---at least nothing that will bear repeating. They would find it impossible to answer one-half dozen of the simplest questions regarding American culture. Most of us recently have talked to returning servicemen. Some of them have learned a great deal from their first-hand experiences while others have learned little.

It is true, too, that bright people learn more from limited perceptual experiences than do dull people. Boys or girls who have fine minds need fewer perceptual experiences as a basis for their generalization. Every study that has been made of the utilization of audio-visual instructional materials implies, if it does not indicate clearly, that such materials are relatively more educative for pupils of low IQ's.

Providing first-hand perceptual experiences for school pupils is apt to be an expensive process. While it might be true that the best way to learn about life in France would be to spend six months living there in association with an excellent teacher, this, because of expense and the time factor, is completely out of the question for most Americans. Such a conclusion, however, does not preclude the utilization of instructional materials that involve relatively a great deal of perceptual experience. We can compromise with going to France by resorting to dramatics, models, graphs, charts, flat pictures, motion pictures, and recordings. The difficulty with most of us is that we compromise completely and resort exclusively to the use of words, when we want to communicate ideas about French culture.

In conclusion,—the practical question teachers face should be noted. The question is, "How can we know when meanings can be adequately communicated by the use of words? What can we look for in order to know when additional first-hand perceptual experiences are needed?" The answers to these questions certainly are not simple. My observations lead me to conclude, however, that there is relatively little practical danger of going too far in the direction of saturating our instructional materials with large quantities of audio-visual aids. It is conceivable that the time may come in the future when inadequate utilization of verbal materials interferes with effective instruction, but our immediate problem is of quite a different nature.

# The Curriculum Clinic

## "No Objectionable Advertising"

PAUL C. REED, Editor

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

THE other day I was talking with the principal of an out-of-town school about the audio-visual program he was developing. We talked through the full range of problems from what was the most satisfactory make of projector to how to get teachers to make most effective use of films. In due course we discussed sources for renting and borrowing films, and the question came up about the use of sponsored films.

"Yes, we make use of sponsored films," he said. "But I always preview them first to make sure there's no objectionable advertising in them." I pushed this discussion a bit further because this question of sponsored films has bothered me for some time; and, if there were an easy answer, I wanted to know about it. But I found that "no objectionable advertising" was really not a very accurate measuring instrument in this principal's hands.

A few days later I ran across the same phrase in the catalog of one of the better known university film libraries. The statement explained that some sponsored films had been included in the library's list, but only ones that contained "no objectionable advertising." (Incidentally, I noted that some government films were included under the sponsored films, while others were listed under subject matter headings.) Within the next few days I'm going to write the Director to see if he has found a good workable formula for evaluating sponsored films. Meanwhile, let's speculate.

This question wouldn't be so important if it weren't for the fact that during the next few years schools are going to be deluged with an unprecedented quantity of sponsored films—unprecedented even during the war years with its hundreds of O.W.I. and C.I.A.A. films. With no shortages of raw stock, with dozens of commercial film producing companies better established than ever before as a result of their war business, with an abundance of personnel skilled in the writing and directing and editing of information films, with industrial sponsors more convinced of the efficiency of the motion picture medium, and with schools acquiring projectors at an ever increasing rate it seems a foregone conclusion that the months ahead will bring more lists of "free" films to teacher desks than ever before. What are they going to do with those lists? How can they decide which films to use and which not to use? Will some of these pictures include objectionable advertising? What is objectionable advertising?

Certainly the film should be previewed before it is shown. That is a sound utilization procedure preceding the use of any audio-visual material, sponsored or unsponsored. Should you count the number of times the sponsor's product or name is mentioned? That possibly is the key to what some people mean by objectionable advertising. They presume that if the sponsor's name appears too many times, the film

This discussion about sponsored films and their use in schools raises important questions and suggests answers. There may be other views and opinions that should be expressed. If so, write to Curriculum Clinic Editor, EDUCATIONAL SCREEN.

is objectionable; if it's seen or heard only two or three times they approve the picture. They rationalize that after all the sponsor ought to be entitled to something for producing the picture, and they are willing to grant him the casual mention of his name a few times—but no more than a few.

This little game of "finding the sponsor's name" has been too frequently played in the past. It is unrealistic. It is futile. It is superficial and does not come to grips with the issue. It is unrealistic because advertising as such is an integral part of our economic world. We use magazines and newspapers in our classrooms, and their columns are filled with advertising that is clearly labeled and understood as such. It is futile because some sponsors have purposes other than the publicizing of a name or product. It is superficial because the sponsor's name or product is far less important than the relationship of the film to curriculum objectives. And the principal issue seems to me to be where the responsibility rests for supplying needed curriculum materials for public schools.

Some teachers and school administrators who recognize the inadequacy of trying to determine whether or not there is objectionable advertising in a sponsored film, may still be uncertain about a basis for evaluation. For them I venture to suggest an evaluation procedure:

1. **Attempt to determine the sponsor's purposes.** A sponsor has reasons for paying for the production and distribution of motion pictures. How does the sponsor want the viewer to think, feel, and act as a result of this particular film experience? Will the viewer benefit from this changed behavior? Be wary of the film when sponsor purposes are least discernible.
2. **Re-examine teaching purposes.** Make sure that you have clearly in mind the reason why you want to use a motion picture or other visual material. In other words look to the curriculum to make sure what you are teaching and why. Never use a film just because it happens to be "free" and readily available.
3. **Consider all available materials.** In previewing sponsored materials give careful thought to all available methods and teaching materials for achieving curricular objectives. For

your particular purposes, with your particular group, some other audio-visual or printed experience, may be more valuable.

4. **Equate sponsor and teaching purposes.** When the sponsored material seems to be the best available for achieving well defined teaching objectives, there is one more important step. This question should be answered: Are teaching purposes and sponsor purposes in harmony, or are they in conflict? And in finding the answer for that question, the objectives of other courses and classes must be given full consideration.

This procedure seems to be simple, practical, and sound. It neither favors sponsored films *per se*, nor does it oppose them. Its application would preclude the possibility of a school using any and all "free" materials available and at the same time would prevent a school from taking an educationally unsound position of never using sponsored films. This procedure places greatest emphasis upon curriculum and teaching objectives.

Left unanswered and hardly mentioned is the most important question and the most significant issue: *Who should be responsible for furnishing curriculum materials for school instruction?*

## EFLA Has An Answer

### *A Concrete Proposal for A Streamlined Film Evaluation Service*

“**I**S it a good film?” The teachers ask it, the distributors ask it, the producers ask it. “Evaluation” is one of the most overworked words in the educational film vocabulary.

Reliable evaluations of new films are as desperately needed as any one thing in the field of audio-visual education. We see occasional reviews of some of the new films and multitudinous advertising blurbs written by promotion experts, but on what can we rely for valid estimates of these new films? Valid, in the sense of value to the ultimate consumer of the product. Film librarians and directors of audio-visual programs are plagued by endless hours of screenings in order to test for themselves the worth of unknown titles.

A number of attempts have been made to evaluate existing films. EDUCATIONAL SCREEN'S "Film Evaluation Cards"—those that appeared before the war—continue to be of help. But much has come into the market since the last of those cards appeared. *Selected Motion Pictures* was published by the American Council on Education back in 1942. The Association of

ELIZABETH H. FLORY  
Executive Secretary

School Film Libraries, with its catalog of evaluations, went out of existence at the outset of the war. Individual film libraries or special-interest groups have compiled lists of the films they considered successful or usable. But more and more new films are appearing, and sound evaluations of them are non-existent or found wanting.

The Educational Film Library Association (familiarly known as EFLA), since its inception early in 1943, has been faced with this problem among many others. Is there something in this evaluation bug-a-boo that EFLA can handle for its members? EFLA's going to try it. It will be a very simple, unpretentious system at first but the program has vast potentialities. As things are at present, EFLA's members—some two hundred film libraries in educational institutions and agencies across the country—are having to plow through producers' and distributors' catalogs, lists and advertisements in various publications to find likely titles

#### Officers of Educational Film Library Association



I. C. Boerlin, Chairman  
Board of Directors



Elizabeth H. Flory  
Executive Secretary



Dr. Edgar Dale  
Vice-Chairman



Patricia O. Blair  
Secretary

to fill their needs. For the new ones, there is no other method, to find out whether or not films are *right*, than to preview them.

Previewing is an endless chore. Surely a minimum of twenty minutes is devoted to the setting up, running off and re-winding of a single reel of film. Multiply that by the hundreds of new titles we expect to come on the market, and we find ourselves utterly swamped by the thought of the hours to be spent in this simple preliminary to audio-visual work. The best expedient is to find someone whose judgment we trust to do it for us, so that we may be at least partially relieved of this chore. Inter-membership cooperation is the keynote of EFLA's plan. The Association is basing its system on the fact of gradual progression from the present method of "everyone for himself" to a method of delegation of these chores to specialists geared for the work. Here's what this means:

At the present time, Dr. Edgar Dale, Vice-Chairman of the EFLA Board of Directors and head of the Bureau of Educational Research of Ohio State University, is working out a simple, one-page, clear-cut evaluation-sheet form. This will be sent to all institutional members of EFLA with a call for volunteers.

Since members are already previewing new films as they come along, it will be a very simple matter for them to fill out these EFLA evaluation sheets and send them to the New York office. These sheets will then be combined, compiled, duplicated and distributed to the entire EFLA institutional and service membership month by month. If conflicting evaluations come in on a single title, special requests will be sent out to other member libraries for reviews; and, if the evaluation is still *pro and con*, it will be published just that way. It is expected that evaluations will be signed in all cases and will be the result of committee viewings in the various member libraries. Thus they will be evaluations *by educators for educators*.

In time it is anticipated that several things will become apparent. First, there will have to be some sort of simplification of the *timing* of the process of review. The more up-to-the-minute these evaluations are, the more valuable they will become to the buyers and users of films. Secondly, considerable weeding out will be done, in two ways. We will soon see which of the participating libraries are turning in evaluations at a high level of quality (and quantity). There may also be groups that are peculiarly qualified to handle certain types of material rather more easily than others, such as films on science at the junior high school level, guidance for high school or college students, or films for the primary grades.

In the course of time, with these factors becoming more and more apparent, it may be possible for EFLA to incorporate this evaluation service into a pre-release listing and evaluation program whereby all producers will make an effort to channel their films through these special reviewers as early as possible in order to expedite distribution.

Results of EFLA's evaluation service will be many. One of the simplest is that of a progressively-growing

series of selected *lists*, in subject areas and in age groups. There will be indications of what films in what areas and for what group are most successful, from the utilization, distribution or production point of view. Lists of the best "basics" may be compiled for new film libraries as they begin to purchase. And all the while there will be the fact of this constant flow of evaluations of new films, for teachers, supervisors, film librarians, directors of visual education, for all of us.

No iron-clad guarantees, no rosy promises of the millenium, mind you! But EFLA is going to try to help solve this evaluation problem. And perhaps instead of having *an* answer, we'll have *the* answer!

## Art and the Small Color Slide

(Concluded from page 402)

ment in our visual education lecture-room. Between the two slide machines we have a stand for an opaque projector or the movie projector. The slide machines are equipped for single slides or film strips. The lights in the room may be directed toward the student's notebook by the simple method shown in Illustration 25. The equipment we use as shown in Illustration 26 is just a suggestion.

File your slides under the following subjects: (Film strips and movie film offer no problems in filing).

Advertising	Drapery	Models
Animals	Emphasis	Murals
Architecture	Emotional effects	Mediums
Art in General	Form	Museums
Artists	Fashion illustration	Ornaments
Balance	Figure	Perspective
Boats	Flowers	Photography
Campus	Footwear	Plastics
Cartoons	Frames	Poster
Ceramics	Functionalism	Posture
Churches	Furniture	Proportion
City planning	Gardens	Rhythm
Cities	Genre	Rugs
Countries	Headdress	Sculpture
Color	House planning	Sports
Commercial art	Industrial design	Stage design
Composition	Interior decoration	Stained glass windows
Cosmetics	Landscape	States
Crafts	Lettering	Still life
Design	Light and shade	Surrealism
Distortions	Line	Table appointments
Dramatics	Masks	Techniques
		Uses of slides

Prepare carefully your own list of subjects and sub-heads needed for teaching your entire course, and similar smaller lists for specific lectures. Check these against your present slide files and take the pictures needed to complete the lists. Keep your eyes open; ask students to bring in copy and photography. I suggest you write to some of the recognized slide and film strip companies and find out what pictures and film strips are available in Art and Art appreciation. Because the visual education field is a comparatively new one, especially in the technical side of Art, a list of film strips which you could use might be made up from the following suggestions. You might also suggest the type of film strips you would like to order for your files because the production of new illustrated lectures depends largely on the demand.

# Official Photos from Victory Loan 16mm Films



"Peace Comes to America." President Truman and Secretary of the Treasury Fred Vinson.  
U. S. Coast Guard



"To Win the Peace." Navy nurse applying braces to legs of a sailor.  
U. S. Navy



Army Air Forces



U. S. Army Signal Corps

"The Army Nurse"—on flight duty; in the field, close behind the battle line. "Army Air Forces—Pacific."



U. S. Army Air Forces

"Perishable—Rush." From a hospital on the battle lines, wounded G.I.'s are taken home aboard Army hospital planes.



U. S. Navy

"Our Children"—Innocent victims of war Okinawan children aid our Forces. "Bonds of Victory"—Naval Aide vaccinates Philippino child.



# The Atomic Bomb—In Hand-Made Lantern Slides

By ANN GALE

Roosevelt High School, Chicago

THE atomic bomb which marked the beginning of a new era is the culmination of a series of experiments which began back in 1896. The slides sketched below trace a few of the high points of these experiments.

1.) That matter is not stable was demonstrated by Marie and Pierre Curie in 1900 when they isolated radium which was spontaneously going to pieces throwing off alpha and beta particles and gamma rays.

2.) In 1932 James Chadwick of England discovered the neutron while shooting alpha particles at beryllium.

3.) In 1934 Jean-Frederic and Irene Curie-Joliot bombarded aluminum and other elements with the neutron and

succeeded in making them radio-active and unstable, but they found only a small amount of energy released.

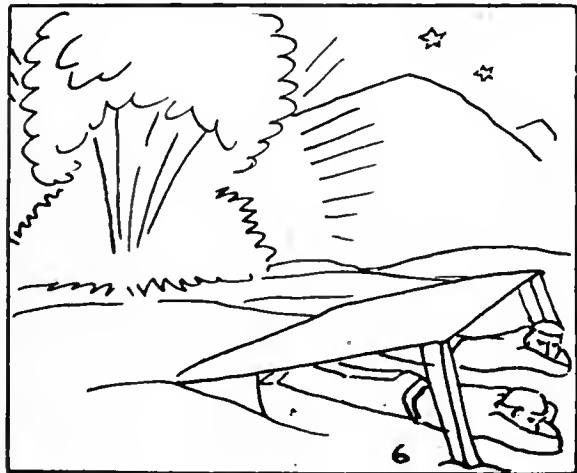
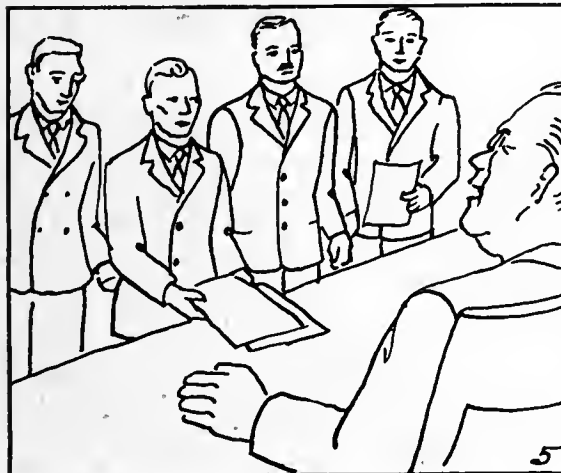
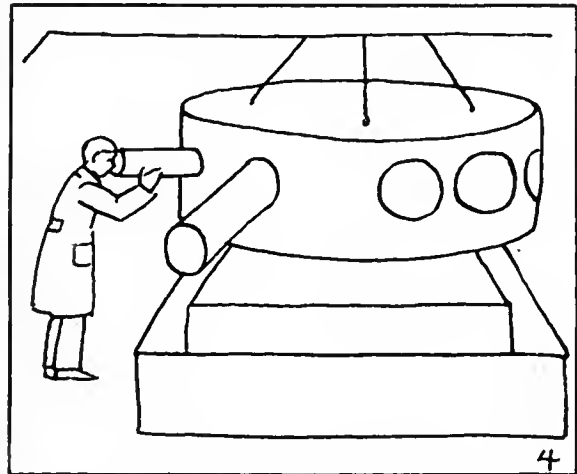
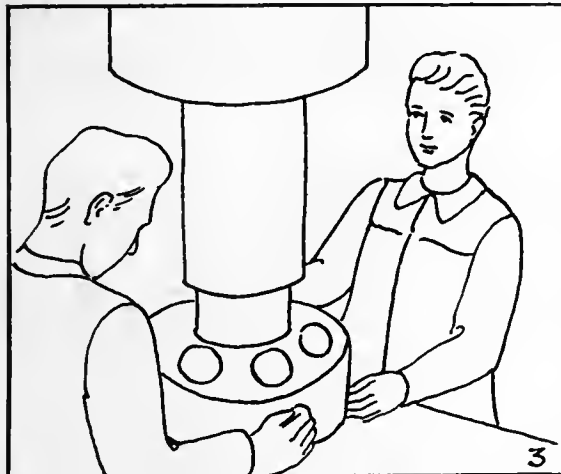
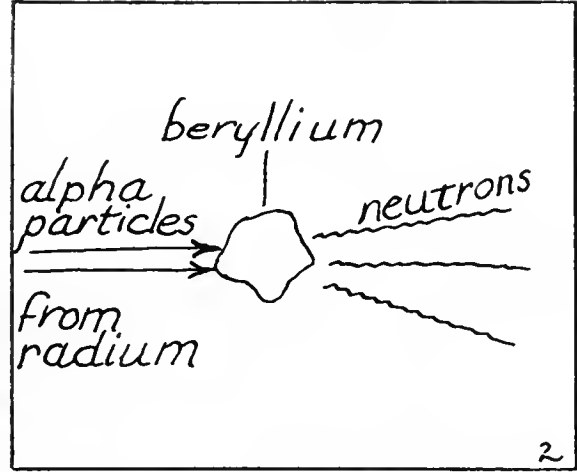
4.) Then Enrico Fermi in Italy shot the neutron at the unstable element uranium. He found the radio activity and the instability of the element were increased. Other workers repeating his experiment found that he had split the atom, releasing immense amounts of energy.

5.) Out of a conference between President Roosevelt and a group of scientists grew the great cooperative venture which was called the Manhattan project.

6.) July 16 this year the first test of the atomic bomb was made in the desert in New Mexico.



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 Film and International Understanding

## Let's Teach For Peace As We Taught For War

DR. JOHN E. DUGAN, Editor  
Hadden Heights, New Jersey

ONE of the leading commercial companies in the visual field used a full-page advertisement in a recent issue of the *Saturday Evening Post* to point out the very heart of the problem of teaching for peace in a post-war world. The President of the company is quoted on the page.

"Shall we educate our children as well as we do our servicemen" he asks. This question is a challenge to all who are interested in the use of films for international understanding. Films were most effectively used in training to win the war and establish the peace. They should be used just as effectively in training our children and our citizenry to organize, to understand, and to maintain that peace through international understanding.

The speaker goes on to say "The speed and thoroughness with which our armed forces have trained millions of young men for war are amazing. How was it done? With intensive applications of methods previously used and proved in this nation's schools." The military procedure included far wider use of all forms of still picture as well as of sound motion pictures.

Regarding our schools' failure to provide just as intensive a program, he says "Most educators lacked neither appreciation nor readiness. But they did lack, and *still* lack, the necessary funds." He says further "A relatively modest appropriation per school per year can provide for an excellent audio-visual program. Shall we make the necessary funds available to educate our children as well as we do our servicemen?"

The issue is clear. Shall we be just as practical about education for peace as we have been about education for war? The company deserves great credit for stating the issue in such a practical way and using a full page in a magazine of nation-wide circulation to bring that message to the whole country.

We agree heartily with these ideas. War experience gives very practical proof of all the statements. The importance of films and filmstrips in the war program was recognized, and funds were generously provided for the production and distribution of films and for the provision of adequate projection equipment and trained personnel for their use. This experience was not limited to our own nation. The film work of the United Nations Information Office and the British Information Service are illustrations in point. They also show what an important part films for international understanding played in the war program.

The work of the above organizations also illustrates the importance of cooperation in putting over an audio-visual program. This cooperation is not limited to international scope. Community cooperation is necessary. No film program for international understanding can reach its full potential of success unless there is community cooperation.

### Projectors

The provision of a projector is fundamental to any film program. Community cooperation can be of the greatest assistance here. The provision of a school projector should be a project of prime priority for any community large enough to maintain a school. The projector may be purchased with school funds, through P. T. A. projects, through the efforts of public spirited organizations or individuals, or by other means; but its procurement is essential.

If the school or some other organization in a community has a projector, there is every reason to believe that some cooperative plan can be worked out for making its use available to all. Many such plans, involving numbers of projectors, are in operation in larger cities. Fundamentally, however, the provision of a projector for each school is the basic foundation for the solution of the problem.

### Projectionists

Successful use of a projector is dependent upon its intelligent operation. Cooperation in providing this service is essential. Several trained projectionists should be available for each machine. Thus someone always is available, and no one is overburdened. These people may be trained by the school, by extension services, or by the distributor of the projector involved.

### Programs

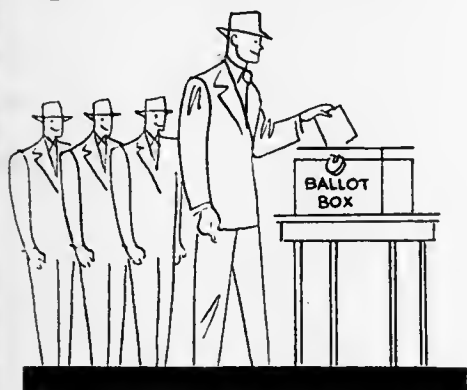
In most communities the schools will conduct the basic film program. But there is every reason to expect that this should be done in full cooperation with other groups in the community. Racial and nationality groups would be particularly interested in films on international understanding, as would be civic and social study groups.

If a school wishes to promote international understanding in a community, it must seek to reach more than its student body. Powerful though films may be, the attitudes of parents and citizens in the community can either counteract or reinforce what the school seeks to do.

The school should seek to make these outside forces favorable. Thus, if possible, the school should invite adults to some of its film showings and should seek to make some of its films available to interested adult groups. In the same manner adult groups might reciprocate with films which would work into the program satisfactorily. The school or public library should cooperate in maintaining an up-to-date file of film catalogues and reviews which would help both schools and citizens to choose films wisely.

Both school and community groups could cooperate in building public interest and good will for the film work which each is doing. This would eventuate not only in improved results, but it also would tend to make the average citizen more likely to favor the necessary audio-visual education funds.

# Can you explain



**DEMOCRACY**



**DESOTISM**

**Two New Encyclopaedia Britannica Classroom Films Vividly Present These Conflicting Ways of Life**

Now—more than ever before—it's vital for young people to know and understand the basic philosophies upon which systems of governments are built. The course of world events may well depend on how thoroughly the coming generations understand their own nation's government—and that of other nations.

Encyclopaedia Britannica Films will shortly release two new sound films designed to make these difficult concepts easier for students to understand. In "Democracy" and "Despotism" teachers will find authentic definition and description of these divergent political theories—in a simple and graphic manner thoroughly comprehensible on the high school level.

Produced in collaboration with Dr.

Harold D. Lasswell of Yale University, and others, "Democracy" and "Despotism" will be notable additions to the social studies section of your school's film library. For additional new film releases see list at right.

Even with a small audio-visual budget, your school can acquire these important new socio-political films. For a complete description, fill out the coupon below.

**TEACHERS HANDBOOK** with every film

**OTHER NEW RELEASES**

The world importance of food highlights other new releases which are added to Encyclopaedia Britannica Films' Library. Send coupon for complete information.

Title	Collaborator
Consumption of Foods	O. E. Baker, Ph.D., Univ. of Md.
Production of Foods	O. E. Baker, Ph.D., Univ. of Md.
Distribution of Foods	O. E. Baker, Ph.D., Univ. of Md.
Bread	B. E. Proctor, Ph.D., Mass. Inst. of Technology
Milk	K. G. Weckel, Ph.D., Univ. of Wis.
The Food Store	Marjorie D. Sharpe, Principal Tenacore School, Wellesley, Mass.
Distributing America's Goods	J. Frederick Dewhurst, Ph.D., The 20th Century Fund
Property Taxation	H. F. Alderfer, Ph.D., Penna. State College
The Bus Driver	Paul R. Hanna, Ph.D., Stamford U.
Play in the Snow	Laurence E. Briggs, M. S., Mass. State College.

**ENCYCLOPAEDIA BRITANNICA FILMS Inc.**



ENCYCLOPAEDIA BRITANNICA FILMS Inc., Dept. 21-L  
20 North Wacker Drive, Chicago 6, Illinois

Please send me, without cost or obligation:

- Information on "Democracy" and "Despotism" and other *New Encyclopaedia Britannica Classroom Films* (sound)
- Catalog of Silent Teaching Films
- Catalog of Encyclopaedia Britannica Sound Films
- Information on your "Lease-to-Own" plan

Name \_\_\_\_\_ Date \_\_\_\_\_

Your Position \_\_\_\_\_

Name of School \_\_\_\_\_

Address of School \_\_\_\_\_

## The Coordination of Information and Service on Government Films By The Library of Congress

L. C. LARSON

Assistant Professor in  
Audio-Visual Education  
Indiana University

ON September 14, 1945, representatives of seven national organizations comprising the National 16mm. Film Committee submitted to heads of appropriate federal agencies detailed recommendations\* on the coordination of information and service on Government films by the Library of Congress. It was suggested that since "the Library of Congress provides a centralized service on printed materials and still pictures and serves as a bureau of information to the general public in all matters involving the serious use of such materials, it is the logical agency to provide a service on motion pictures similar to the centralized service already provided for printed materials and still pictures." Here are some of the reasons for the recommendations.

Workers in the field of audio-visual materials and library service are becoming increasingly aware of the close relationship between print and films as media for recording and disseminating information. The student with an assignment, a scholar with a problem, or the layman seeking information goes to all sources of knowledge in order to get the information he desires. He wants to use all materials to the best advantage regardless of whether they be books, manuscripts, films, photographs, transparencies, recordings, or maps.

Students, teachers, and research workers would prefer to have all this information about a given topic included in the same catalog. A bibliography—for example, on the strategy involved in the battle of Midway—can be prepared more expeditiously if all available records—printed, photographic, or recorded—are listed alphabetically by title under a subject heading such as "Battle of Midway." Also, he wants to be able to go from printed materials to films, films to manuscripts, manuscripts to maps, etc. This means that for most effective utilization all materials should be brought together in one center; and reading, listening, and viewing rooms should be a unit.

From the standpoint of effective and economical administration of library materials it is desirable to bring together all types of media. In the case of reference service, most individuals want assistance in obtaining information from all types of media on a particular problem. In the case of circulation, films and recordings can be handled under the same charging procedures. Tables are becoming available which are equipped with phonographic and projection equipment, both of which employ head phones. Consequently, the general reading room can be equipped with such tables, to permit not only the reading of print, but listening to recordings and viewing motion pictures and transparencies.

The processing of films likewise follows closely the processing of books. Descriptive cataloguing is necessary together with the assignment of subject headings.

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**EDITOR'S NOTE:** Professor Larson was Chairman of the National O. W. I. 16mm. Advisory Committee from the time of its formation in November, 1943, until January, 1945. He is Chairman of the Sub-Committee which drafted the September 14th Library of Congress report and is, therefore, qualified to discuss reasons for the committee's recommendations.

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classification, labeling, and mechanical preparation of materials for the shelves. Also, the acquisition of films is analogous to the acquisition of books. The processes of selection, ordering, and accessioning are comparable. Furthermore, the preservation of books and films requires similar conditions and practices to meet the hazards of chemical deterioration, misuse, weather, fire and theft.

Since the procedures are so similar the Library of Congress, a service agency in Government, would seem the logical agency to serve as a center of information and service on Government films. Government motion pictures could be lent through the Library of Congress's established inter-library and individual loan service as is the case with its collection of books, photographs, recordings, and maps. Moreover, the Library of Congress maintains recordings and photo-duplication laboratories, with the most advanced equipment, in order to supply on a cost basis photocopies and phonocopies of its materials. This service could easily be expanded to provide either full prints or selected footage of motion pictures.

If the Library of Congress becomes a center of information and service on Government films, it might well follow that the Library should provide to other Government agencies information and service on both Government and non-government films. Furthermore, through a strict enforcement of the Copyright Act, the Library of Congress would receive automatically two prints of most non-government produced films. Therefore, the Library of Congress will undoubtedly undertake the processing of both Government and non-government films. In this event we anticipate that the Library of Congress's Union Catalog would be extended to include the location of unusual films in the film libraries of the United States and that the Library of Congress would provide a card catalog distribution and sale service for films comparable to the service now provided for books.

Even though the Library of Congress becomes the center of information and service on both Governmental and non-governmental films, it is anticipated under our recommendations that any Government agency with specified functions and a defined clientele, such as the Department of Agriculture, will continue to distribute its films through film libraries or other distribution arrangements of its choice to state and county agricultural workers. It is hoped, however, that the Library of Con-

(Concluded on page 425)

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\*The text of the recommendations was published in the October, 1945, issue of EDUCATIONAL SCREEN, page 338.

# NOW READY FOR YOU!

## First 16mm School Sound-Films To Be Released As Part of Young America Films' Complete Visual Instruction Service\*

### 1. We, the Peoples: (A documentary film)

A thoughtful exposition of the struggle of man for peace and an explanation of the United Nations Charter and the organization which it forms. The film discusses the chief points of the Charter and the functions of the various committees and administrative offices.

### 2. Our Shrinking World: (A documentary film)

A challenging discussion of how time and distance have been circumvented through modern methods of transportation and communication.

### 3. Johnny's Day: (Primary Grades)

—Follows an average American boy through a typical day's activity, showing when he rises, how he dresses himself, eats his breakfast and follows his daily routine until he goes to bed. Designed to help orient the primary grade child to his childhood environment.

### 4. Federal Government: (Junior High)

—Analyzes the three branches of our national government and shows how they function separately and as an integrated unit.

### 5. State Government: (Junior High)

—Describes the component parts of the State government and explains their major functions and operations.

### 6. Techniques of Typing: (Junior High)

—A beginning film which shows the student how the proper approach and basic techniques will help achieve speed and accuracy in typing.

### 7. Typing Techniques: (Senior High)

—An advanced film to demonstrate to students how they may achieve maximum efficiency in the use of the typewriter.

### 8. Map Study: (Elementary Grades)

Prepared to help the Elementary school student understand what a map is and what meanings are behind the conventional symbols he must learn to understand.

### 9. Everyday Health Habits: (Primary Grades)

—Demonstrates and discusses the fundamental principles of personal hygiene and the fun of following health rules.

### 10. What Numbers Mean: (Primary Grades)

—A film which develops the concept and meaning of a number, using actual experiences, concrete objects and relationships shown by animation.

### 11. Keeping Fit: (Senior High)

—A demonstration of simple exercises

and sports that will develop and maintain proper physique and good health.

and sports that will develop and maintain proper physique and good health.

### 12. Keeping Fit: (Senior High)

—Demonstrates and explains recreational exercises and sports which develop posture and poise as aids to good health.

### 13. Safety at School: (Primary Grades)

—A film that shows the actual safety experiences of a primary grade child on his way to and from school. Primarily designed for the purpose of teaching street safety.

### 14. Safety at Home: (Elementary Grades)

—Points out the fun of living safely by showing how safe living in the home is a matter for all members of the family.

### 15. Safety at Play: (Primary Grades)

—Designed to promote safe conduct of play activity and demonstrating the necessity of safe conduct among children in group activities.

\*For full details of Young America Films' complete new Visual Instruction Service, see the October issue of this magazine.

CHECK THE FILMS YOU'D LIKE TO SEE... AND MAIL COUPON NOW!



# YOUNG AMERICA FILMS

"A Complete Service in Visual Instruction Films and Equipment"

**YOUNG AMERICA FILMS, Inc.**  
32 E. 57th St., New York 22, N. Y.

I have circled the numbers of the new productions of Young America Films I would most like to see as soon as possible.

Please send me also your complete Film and Equipment Catalogues for 1945-1946.

Send me the folder: "How To Build a Self-Supporting Visual Education Department."

- |                        |                                    |                             |
|------------------------|------------------------------------|-----------------------------|
| 1. WE, THE PEOPLES     | 6. TYPING TECHNIQUES (Junior High) | 11. KEEPING FIT (For Boys)  |
| 2. OUR SHRINKING WORLD | 7. TYPING TECHNIQUES (Senior High) | 12. KEEPING FIT (For Girls) |
| 3. JOHNNY'S DAY        | 8. MAP STUDY                       | 13. SAFETY AT SCHOOL        |
| 4. FEDERAL GOVERNMENT  | 9. EVERYDAY HEALTH HABITS          | 14. SAFETY AT HOME          |
| 5. STATE GOVERNMENT    | 10. WHAT NUMBERS MEAN              | 15. SAFETY AT PLAY          |

ES-11

Name \_\_\_\_\_

School \_\_\_\_\_ Grade \_\_\_\_\_

School Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor

### UTILIZATION

- **Use of Training Aids in the Armed Services**—Report of the Committee on Military Training Aids and Instructional Materials—Bulletin 1945, No. 9, U. S. Office of Education, 10c. 34p.

Some implications for civilian education of the use of aids and devices in the training programs of the armed services. In the introduction, Commissioner Studebaker gives four chief reasons why such a study is important: a) the scope and extent of the use of training aids exceeds any previous use of such materials in the solution of educational problems; b) many of the training aids produced by the armed services are applicable to subject matter found in school and college curricula, and should be made available to schools; c) the knowledge, understanding and skills developed by the armed services in production, distribution and utilization of training aids are directly applicable to civilian education; and d) the personnel in the armed services who have pioneered, developed and carried through the programs of training aids are educators, many of whom will return to education in civilian life.

The 34-page report is an excellent summary of the subject, and should be read carefully by all teachers and supervisors. The Committee found that, in scope of materials, the armed services were using the types commonly recommended in civilian education; viz. textbooks, bulletins, films, filmstrips, pictures and graphic portfolios, posters and illustrations, maps, charts, auditory aids, realia and models, and sand tables. In organizing their training programs, the Army and Navy have chosen to place great reliance upon the extensive use of training aids and devices coupled with rigidly dictated training methods. Thus their use is established as an educational method, although always regarded in civilian education as an auxiliary one.

The set-up of the Army and Navy Training Aids Divisions is described to illustrate the care and thoroughness with which materials are planned and produced.

There follows an analysis of the implications for civilian education which is highly significant. Briefly, these are:

1. The use of films, filmstrips, slides, etc. to assist in the creation of desired attitudes.
2. The use of humor, 'eye appeal' and naturalness to stimulate an interest in the immediate learning situation.
3. Creation of materials highly suitable to the level of ability of the learner.
4. Variety and flexibility of aids and devices.
5. The use of aids and devices to create training conditions which are as nearly as possible like real conditions of action.
6. Sensory learning, using the maximum of senses.
7. Service aids, devices and materials are highly functional.
8. Emphasis upon integrated programs of 'learning by doing'.

### RESEARCH

- **Fallacious Arguments from Experiments on Methods of Teaching**—S. J. F. Philpott—*British Journal of Educational Psychology*, 15:57 June, 1945. A publication of the British Psychological Society, 42 Hill St., Birmingham 5.

A stimulating and provocative, though scholarly criticism of the way in which false conclusions may be drawn from existing data to achieve a desired effect. The sound film experiment to which the author refers is not identified, though it is probably the one by Consitt (1931.) Researchers in this field will want to examine the article in the original.

### TRENDS

- **Films at San Francisco**—Mary Losey—*New Movies*, 20:8 September, 1945. Published by National Board of Review of Motion Pictures, 70 Fifth Ave., New York.

There were three ways in which motion pictures played significant part in the San Francisco conference. First, some half million feet of film and 2,000 stills were taken of all phases of the Conference. These are a record to be used by generations to come.

Then there were the film classics offered by individual nations, such as "Colonel Blimp", "The Way Ahead" and "Lili Marlene" from England; "The Marseillaise" from France; the "Dutch Tradition" and "Silver Fleet" from the Netherlands, etc. Among the Hollywood films shown were serious ones as, "Wilson", "The Fighting Lady" and the OWI overseas shorts on the American Scene, but the popular features drew the crowds, as for example, "Wonder Man", "Rhapsody in Blue," "Gone with the Wind," and the like.

A third service rendered at the Conference was the documentary theater, a kind of reference library. Films from some 15 countries were organized into programs. In this, its first official recognition in the halls of diplomacy, the documentary motion picture showed that it can and does straddle distances of mind and matter which none of the other media of communication can achieve.

### ADMINISTRATION

- **16mm. Exchange Practices**—B. A. Aughinbaugh—*Film and Radio Guide*, monthly January, 1944 thru October, 1945. (to be continued)

The director of the Ohio State Film Exchange reveals some problems and practices in this amusing and enlightening series. Subjects already treated are—film inspection procedures, shipping, cataloguing, patron inquiries, patrons' complaints, etc. The November article is to deal with "Suggestions to teachers on how to select educational motion pictures."

- **Movies in the Classroom**—Sabra T. Harris, Rochester, N. Y. Dept., of Visual and Radio Education—*Film and Radio Discussion Guide*, 11:14 June, 1945.
- **Audio-Visual Aids in the Montgomery Public Schools**—W. T. McKee, Montgomery, Ala.—*Film and Radio Discussion Guide*, 11:23 June, 1945.

### THEATRICAL FILMS

- **Movie Missionary**—*Fortune*, October, 1945. p. 149.

This is an interesting account of the activities of J. Arthur Rank, British movie magnate, who is out to give Hollywood some "healthy competition."

Wealthy heir to a milling fortune, Rank began his movie career as producer of a few religious shorts and then a documentary "Turn of the Tide." The British Board of Trade then selected Rank as the person to enlarge the British movie industry.

Today Rank is the outstanding figure of the British movie industry, with control over studios and theaters. His aim is to make British films that will earn profits from American and European theaters. This is a threat to the strong hand that Hollywood has wielded both in the kinds of films shown throughout the world and in the kinds imported to the United States.

In a recent visit to this country, Rank consummated important deals with American movie figures which will greatly strengthen British production by the use of American talent and will increase British film circulation in the United States.

(Concluded on page 416)

"EXCEPTIONALLY INTERESTING TO ANY AGE GROUP"

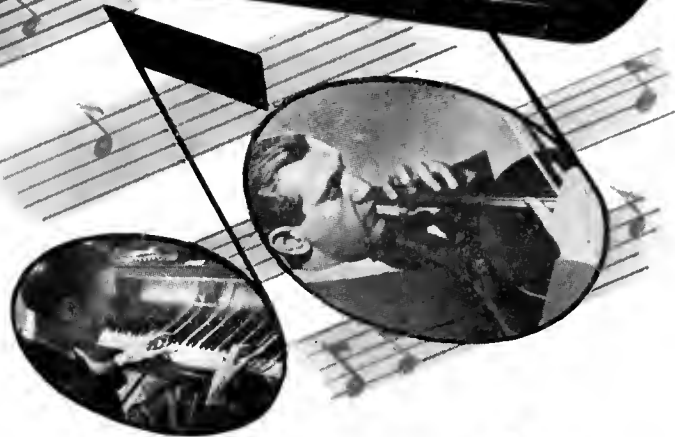
**OFFICIAL  
FILMS'**

**CONCERT  
SERIES**  
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(Concluded from page 414)

One of the most heartening features of Mr. Rank's "threat" to Hollywood is that he is committed to the production of good films, of the type that American audiences will like. There is much room for good films, regardless of the country of origin.

- **Movies As an Influence in the Life of the Modern Adolescent**—Brother Urban H. Fleege, S.M.—*Catholic Educational Review* 43:336-52 June, 1945.

This article is to be used in a book on the adolescent boy. It evaluates the effect of movie-going as one of the experiences of the modern adolescent. A study was made of 2,000 Catholic high school boys in 20 parochial high schools throughout the East and Middle West. The data sought were similar to those of the Payne Fund and other Studies, and interestingly enough, the findings were also similar.

This study would serve to document further any argument on the potency of movies in influencing the attitudes and behavior, especially of adolescence. It must be remembered, however, that a large percentage of young people take movie behavior in their stride and a comparatively small number confess that their conduct is influenced by what they see at the movies.

### RADIO

- **Script-of-the-Month**—by Gretta Baker, instructor in radio techniques at New York University—*The American Mercury*, 570 Lexington Avenue, New York 22.

A monthly service for radio-minded teachers, club advisors, and discussion leaders, "Script-of-the-Month" is a complete 15-minute radio program that can be used on or off the air as the basis for group discussion. The scripts will be based on current news articles appearing in *The American Mercury*, and will take the form of a round-table discussion with dialogue for four participants.

These scripts have a variety of uses. They may be presented as an actual broadcast, on a P. A. system as a school broadcast, in the auditorium as an assembly program, in club meetings as a panel discussion, in classrooms as part of the lesson material. Free copies may be obtained by writing to the Radio Department of *The American Mercury*.

- **Teacher Education by Radio**—*School and Society*, 62:181 Sept. 22, 1945.

Courses for teachers are being offered on WBZ (Boston) and WBZA (Springfield) in cooperation with the University of the Air of the National Broadcasting Co. The course is based on the program, "Our Foreign Policy," broadcast Saturdays 7-7:30 P. M. and is supplemented by a Saturday morning local program, 9:15-9:30. The Massachusetts Plan, as this in-service program is called, requires teachers to register with the Division of University Extension. Copies of the script and a bibliography are mailed. The student will write four reports on the reading, and summarize two broadcasts. A final examination will be given to complete the requirements for 2 credits.

### TEACHER TRAINING

- **Teaching Microphotography to Librarians**—D. H. Litchfield and M. A. Bennett—*Library Journal*, 70:734-7 September 1, 1945.

This is the first published account of the pioneering work done at the Columbia University School of Library Service by the authors. Librarians learn the skills involved in photographing printed materials to produce microfilm and the special cataloguing techniques for keeping microfilm libraries in order. The course described in detail in this article, is what has been evolved over a number of years. The original article is recommended to instructors in audio-visual education and photography.

### PERIODICALS

- **Film News**.—vol. 1, no. 1—Published by the American Film Center, 45 Rockefeller Plaza, New York 20. Thomas Baird, editor-in-chief. \$2.00 year. October, 1945.

In its expanded form *Film News* will continue to provide information about producers of documentary films and national or international trends.

- **See and Hear**.—vol. 1, no. 1—Published by E. M. Hale Co., Eau Claire, Wis. \$3.00 year. September, 1945.

In format and size this new publication resembles the various *Digests* although the editor hastens to assure us that each article is complete and especially written for the magazine. This 'request' publication will be useful for classroom teachers and other consumers of educational films.

- **Sight and Sound**.—vol. 14, no. 54 July, 1945—British Film Institute, 4 Great Russell St., London WCI.

A world perspective on the status of the educational and theatrical film is provided in the section, "Post War Survey" (p.43-50). It includes 4 articles on the film industry of Egypt, Palestine, India and Greece. Other countries will be treated in subsequent issues.

Roger Manvell, in writing of Egypt, tells that the cinemas of that nation and the rest of the Middle East are dominated, . . . by the American film product. Although the native government is rather indifferent to it, an Egyptian film industry is growing. There are now about 5 companies, producing about 60 features a year. Some educational and documentary films are being made, chiefly by two French producers.

In Palestine the non-commercial film activities are the most interesting, according to Keith Bean. Two mobile trucks give more than 70 shows a month in Palestine and Transjordan. These are 35mm., consisting mainly of short subjects for Arab audiences. The British films officer has himself made several films with a special technique suited to this particular type of audience. For Jewish audiences, the films are shown on their own projectors with ambulant projectionists. The 16mm. film situation is very slim, as there are practically no films for the 3 projectors.

India is potentially one of the richest of all film markets, reports Ernest Whitehall. The number of theaters and road show units is at present small (1,700) but 10,000 are planned. In 1944 her 162 feature film productions made her second only to the U.S. world market. There are 25 film companies, as well as some independent producers.

• *There is no Substitute for Experience* •

Among many new school subjects recently added to our Rental Library are such excellent features as:



**SWISS FAMILY ROBINSON**

Thomas Mitchell, Freddie Bartholomew

This film captures all the charm, engaging humor and excitement of the world-loved story about a rebellious family taken by idealistic father from decadent London life to colonies—the shipwreck, escape to an uncharted isle on a raft of barrels, the house in the tree-tops, the hidden treasure, and all the other absorbing adventures.



**MICHAEL STROGHOFF**

Anton Walbrook, Akim Tamiroff

Jules Verne's dramatic and stirring tale of Russia in 1870, comes vividly to life in this RKO feature production. Anton Walbrook portrays the gallant young captain of the Czar's guard, entrusted with the dangerous mission of carrying an important dispatch on army maneuvers through territory held by treacherous Tartar forces.



**TOM BROWN'S SCHOOL DAYS**

Cedric Hardwicke, Freddie Bartholomew

Faithful and absorbing translation of the famous classic picturing school life at Rugby in the 19th Century, spotlighting the career of the renowned Dr. Arnold, headmaster at Rugby, who introduced needed reforms, replacing rowdiness with the honor system, Authentic in atmosphere, finely acted and directed, highly entertaining.

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# School Made Motion Pictures

**QUESTION:** I need your help badly. I have been asked to put on a show of films taken by the school's cinema club. As the new sponsor, I was handed several small reels of unrelated shots, with the simple instruction, "Your program goes on in four weeks."

Do you have any suggestions as to how to organize all this material? Can you recommend a few sources of ready-made scenarios that would help me out in my predicament?

**ANSWER:** Your best procedure is to run through each of the reels of film, and on a sheet of paper jot down a brief description of the contents of each scene. Be sure to discard any poorly exposed footage or any scenes not in sharp focus. The next step is to try to organize each of the film sequences under some classification, such as athletic, scholastic, club work, community relations, etc. All these should then be respliced to form some semblance of continuity. Without much further ado, this can become a kind of newsreel of school events. If you are planning to add titles to make it an all silent film, be sure that your titles do not point out the obvious, that is, information which the pictures themselves will reveal. It will prove more interesting to your audience, however, if you just make the main title, plus one or two credit subtitles, and have one or two students narrate a prepared commentary on the film. Background music from the school

DAVID SCHNEIDER, Editor  
Evander Childs High School  
New York City

organ, or from carefully selected phonograph recordings to match the moods of the pictures, will give your show that added lift to get it across.

As for ready-made scenarios, I'm sorry to report that as far as I know, no publisher has as yet come forward with a book of scenarios to fit the various kinds of film needs of particular schools. Hints in that direction may be found in many of the books and magazines devoted to amateur motion picture photography. It may be worth your while to look up the back numbers of EDUCATIONAL SCREEN, especially the articles on "School-Made Motion Pictures."

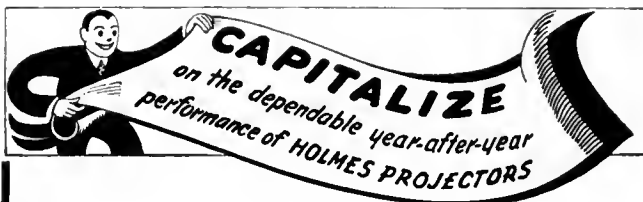
Last year, with the acute film shortage, we were confronted with a similar problem. We solved the question of continuity by adding a running gag (about 100 feet of additional film) to tie the narrative together. A running gag may be defined as an act repeated over and over again by some wag, until the wag gets a dose of his own medicine. Our commentary was built around the theme that the motion picture photographer has an important job to do, and the pictures that follow prove that he is always around to do it. The commentary gave us an opportunity to put in a plug for motion picture club work, as well as for the school G. O. which finances the club.

It may interest you to know that this film proved so popular, that teachers and students of the third and fourth assembly groups protested vehemently when their turn to see the film had to be postponed for a later period in the term. When they finally got to see it, many teachers reported the unanimous opinions of their classes as "the best program ever seen in the auditorium."

You are free to use the subjoined scenario in any way you may see fit.

## SOUVENIRS OF EVANDER

Scene	Commentary (narrated by Jean)
Jean threading the projector, pushes Larry away.	Just a minute. Will you stop annoying me and let me get through threading this machine. I have to get this film ready for projection.
Jean turns around, notes audience of seniors looking on. Audience comes in, takes seats.	Why, hello. I didn't know we had an audience. Come on in. It will take a few more seconds to check the equipment and we'll be ready to roll. Won't you please join us? We are just having our annual film review.
Titles: The Motion Picture Club gives you "Souvenirs of Evander"—A 20th Century Evander Production. Cumulus clouds moving across the sky.	These films have been taken during the past few years by the members of the Motion Picture Club. Now we're going to show you some of the high lights.
Snow falling.	Your continued support of your G. O. makes it possible for the Motion Picture Club to produce these films for your enjoyment. Membership in the club is open to all students who are interested in any phase of film production, photography, script writing, editing and screening. The cameraman, like the proverbial postman, for whom the elements hold no fear, is on beck and call regardless of impending storms, snow, sleet or hail.
Brooks cascading down gullies.	He studies the brook in all its moods.



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Sunrise.  
Sunset.

World's Fair Scenes. Students enter Fair Grounds and scatter in all directions.

Fair Gardens—Exhibition Buildings.

Football Practice.

Frolic Day. Seniors parade in colorful costumes.

Larry steals books from club members and pastes their covers together, forming a stack.  
Swans floating gracefully.

Close-up of Jean talking.

Girls Aquacade.

Pelicans resting on land, enter water and swim in formation across lake. Close-up of pelicans preening themselves.

Boys' Swimming Team display their talents.  
Larry adds another book to his collection.

Medium and close-up shots of twin students of Evander.

Baby triplets playing.

Arbor Day celebration. Students in costumes sing, dance and plant trees in school garden.

School Band playing at Arbor Day celebration.

He catches a glimpse of the ever devastating forest fire.

He must be up to greet the new day.  
And cradle it to rest when day is done.

The cameraman is always present to usher in every important event. When Evander was just a name to us, the entire student body took over Flushing Meadows for a day. When the world was at peace, each of the nations contributed material representing their cultures to the Fair. Students scattered in all directions trying to explore every nook and corner of Flushing Meadows. Some visited arts and garden displays, some observed the girations of the mechanical robots, while others tried out the newer devices engineered by tomorrow's scientists.

This may look like an ancient sport to many of you, freshmen; but to us, seniors, it's real football. Many of the boys you see here are now in the United States armed forces. It was on Evander's own field where these boys first learned their commando tactics.

Next week seniors will again get an opportunity to show how far they can outshine previous frolic days. Each term the senior class chooses a theme. This term it's "personalities from fact or fiction." Every printer has his devil, and every club has its gremlin. We have our own private gremlin, who is always up to some stick-up job. Do not think for a moment that our club work is ever dull. We always have fun, especially when our gremlin is around.

Our club accompanies many students on their outings to the zoo. These are some of the specimens that performed for us at our last trip. Did you ever hear a swan song? Even swans don't believe that. Swans do not sing.

The Bronx Zoo isn't the only place that boasts of swans. We know a place where the swans are far more beautiful.

This Evander Aquacade was held here a few terms ago for the benefit of the National War Fund.

The pelicans are our annual visitors to the zoo. They are from four to six feet in length. They have immense pouches below their large hooded bills. The wings are very large, reaching an expanse of ten feet. Pelicans are awkward on the ground—but are stately and majestic as they move slowly over the surface of the water.

President Wilson had a favorite limerick about the pelican:

"A wondrous bird is the pelican,  
His mouth holds more than his hellican,  
He takes in his beakEnough food for a week  
But I'm damned if I see how the hellican."

We also have our own pelicans. Of course they don't grow bumps on their noses, like the park varieties. We serve good food in our cafeteria. There goes that gremlin again, and there goes another book.

One of our biology classes has undertaken a study of twins, triplets, quadruplets and quintuplets. So far, only the twins have shown up. But we're not giving up. Here you see identical and common twins.

Meet Evander's senior class of June 1961. I told you we wouldn't give up. All we need now are quadruplets and quintuplets.

Another big event that occurs annually in our school is Arbor Day. This one is a peace time celebration. At this particular one, in 1941, students dressed in costumes of various nationalities, and sang appropriate Arbor Day songs. Finally, each group planted an evergreen tree to the greater glory of Evander. Some danced to the joyous occasion when the earth once more began to show signs of life.

And the famous band played on. There is Mr. Fund, who was the leader of the band. He is now a lieutenant in the United States Air Force.

(Concluded on page 429)

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# The ABC's of Visual Equipment

## Overcoming Poor Sound in the 16mm Film Projector

Edited by  
JOSEPH E. DICKMAN  
and PHILIP MANNINO

**G**OOD sound quality in the 16mm. Sound-on-Film Projector can be obtained only when careful attention is given to all parts of the projector's sound system and to the setting up of the projector and speaker to take full advantage of the room's acoustics.

First, let us see what makes up the projector's sound system. It consists of the amplifier, tubes, photo-cell, exciter lamp, sound optics, sound mirror, sound drum, sound drum assembly, and speaker. Because it is also dependent upon the motor speed, the motor is also involved.

When any one of these elements is not functioning correctly you will have sound difficulties. Of course, if the film has a poor sound track, as is often the case, you will not get good quality from the projector. When attempting to cure sound difficulties in the projector make sure that they are not in the film. Always use a film that you know is good.

Here are some causes of poor sound and how to cure them:

*Low line Voltage*—have power line checked to see if voltage is 110-120 Volts. If less than 110 Volts sound distortion will be had.

*Tubes*—weak tubes will cause low sound, distortion, and cracking. Tubes wear out from usage, transportation, and failure of amplifier parts. Tubes should be checked periodically on a good tube tester. The tubes should be watched carefully for shorts when on the tube tester. Any tube with a shorted element should be discarded. New tubes that are used to replace old tubes should be matched to conform to the characteristics of the other tubes in the set. Matched tubes increase sound efficiency. Never replace steel tubes with glass tubes unless provisions are made to shield them, and never replace one style of tube with another style. The numbers on the tubes must be the same.

Sometimes tubes will work loose from the amplifier during transportation. It is a good policy to check these first and if they are loose they should be pushed back into place.

Good sound quality is dependent upon projector speed. The film must go over the sound drum 24 frames per second, as faster speed will cause a "Donald Duck" sound—high pitched and fast. A speed of fewer than 24 frames per second will cause a warbling, drawling sound.

A simple way to check film speeds is to make a loop containing 240 frames. Punch a hole in one of the frames. Thread the film in the projector and start the projector. The hole should show every 10 seconds. Use a stop watch for accurate timing. If projector speed is too fast the gap on the governor points should be lessened. If the speed is too slow the gap should be opened more. A set screw is provided for opening and closing the gaps. The gap, if pitted, should be filed smooth

with a tungsten file and reset. Always check the speed after adjustment.

*Photo-Electric cells* rarely need to be replaced. They will last for years unless broken or abused in transportation. The tube should be free from finger marks and dirt when inserted.

*Sound mirror and optics* will often get dirty. Clean the mirror and the optics before every showing.

*Exciter lamp* filaments become sagged from long usage and will cause low sound. Replace the exciter lamp if you suspect its condition.

*The Sound Optical Unit* comprises the lenses that concentrate the light of the exciter lamp on the film and Photo-electric cell. This may work loose. If this is out of adjustment, low volume and sound distortion will result. The light beam of this unit must hit the film sound track at a right angle and at the light's brightest point. This adjustment is hard to make. Have your dealer do it.

*Sticking rollers, idlers or sound drums* will often cause a warble in the sound. Sticking rollers and idler must be oiled so that they run freely.

*The Sound Drum* must run freely at all times. Sometimes a foreign object may show up the flywheel attached to the sound drum. A bearing may break or freeze. A broken piece of belt may work itself onto the shaft. Check for these and if you find a bearing is broken you should have your dealer repair it. If the bearing is frozen, a shot of penetrating oil will loosen it. Then oil it with the oil supplied with the projector.

*Speaker cords* are sometimes sources of poor sound. The cords should be tested by inserting them into the speaker and projector, then turning on the amplifier and wiggling the cords. If rasping sounds are heard there is a loose connection. This should be soldered with resin core solder. Make sure the wires are placed on the same terminal as they were before.

*The amplifier*, of course, can cause poor sound quality, but as most projectors' amplifiers are built of the best parts obtainable, it is best to check all the things described above before going to the amplifier. If necessary to have the amplifier worked on, let only an expert radiotrician work on it. He has the proper meters, tools and parts.

The proper use of the *Volume Control* will aid greatly in better sound quality. Sound reproduction is affected by too low volume. Operate your projector at a slightly higher level in order to get the best reproduction and tone quality of the film. The tone control will adjust to a wide range of frequencies and it should be adjusted for every film so that sound quality will always be at its best.

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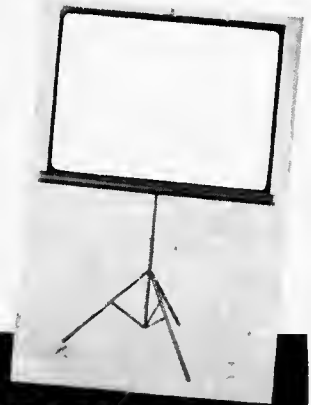


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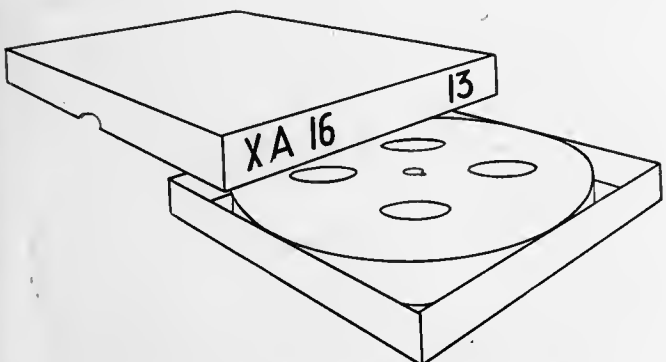


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placement is important. The speaker should be placed about 12 inches above the heads of the audience and near the screen. If two speakers are used place one on each side of the screen. Drapes on the walls will improve acoustics of the room. P.M.

**A Square Film Can**

YOU can't put a square peg in a round hole but wouldn't a round reel in a square can offer a lot of advantages to film libraries? Present round cans, especially the 400 foot size, have the following disadvantages:  
You can't stack them flat because they do not nest securely.  
To stack them on end requires relatively complicated and expensive partitioned shelving.  
Labeling the thin split edges is difficult and unsatisfactory.



The author's idea of what a can should be.

Alignment of the labeled edge is time consuming. They are elusive to handle and difficult to package. Film manuals and study guides do not fit in them.

In common practice a square container of cardboard or fibre is added to the round can to make the package manageable. The added expense and labor involved in this double packaging job could be eliminated by the use of a flat, square film can with fully overlapping sides for easy labeling and nesting corners for unlimited stacking. Square cans of this type could be stored on edge like books or stacked in piles where duplicate copies are owned. The can should have sufficient depth for the reel of film as well as accompanying text material.

*Let's hear your reaction to the idea of a square film can!*  
J.E.D.

**Y. M. C. A. Service Bulletin**

- **Association Film News**—a bi-monthly publication issued by The Y.M.C.A. Motion Picture Bureau, 347 Madison Ave., New York 17.
- This four-page News Letter will be sent to the churches, schools, clubs, industries, Y.M.C.A.'s and other community organizations who comprise the Bureau's exhibitors, and will furnish information on new developments in audio-visual education. It will also contain a complete list and description of all new films added to the Motion Picture Bureau's library.
- Reports of significant and successful projects in the use of films and other audio-visual aids are solicited for publication.

# Teacher Committee Evaluation of New Films

L. C. LARSON, Editor  
Ass't Prof., School of Education  
Consultant in Audio-Visual Aids  
Indiana University, Bloomington

Assisted by CAROLYN GUSS  
and KENNETH B. THURSTON  
Extension Division  
Indiana University, Bloomington

## Dinner Party

(Simmel-Meservey, 9538 Brighton Way, Beverly Hills, California) 22 minutes, 16 mm sound-color. Purchase price \$150. Apply to producer for rental sources. Discussion guide available.

Treats the problems of etiquette which arise at a semi-formal dinner party given by Betty, a teen-age girl, in honor of the birthday of her friend Bob.

As Betty is shown critically appraising the table which she has just finished setting for six, the commentator states that Betty has frequently been a guest at parties such as this one she is giving but that this is the first time she has been responsible for arranging one. The housekeeper points out that she has incorrectly placed the napkin and butter knife and failed to include water glasses.

The guests soon arrive. Bernie and Floyd correctly help Helen and Dorothea with their chairs. Bob, who acts as host, forgets to help Betty until he observes the other two boys and then it is too late. As the party begins it is apparent that Betty and Bob are uncertain of their manners but that the other four guests have the poise and self-confidence which result from a knowledge and use of socially correct and accepted etiquette.

As the meal begins Betty completely unfolds her napkin; Bob does likewise and tucks one corner into his belt; the other four guests unfold theirs only half-way and lay them across their laps. When the soup is served, Bob begins eating immediately. The others wait until Betty has passed the crackers and has begun eating. When Bob observes that the others move their spoons away from them and do not fill them to overflowing, he does likewise. He also removes his olives and celery from his service plate to his bread-and-butter plate when he notices that to be the place where the others put theirs.

The main course of the dinner presents new problems to Betty and Bob because each has a responsibility in serving the food. The guests try not to notice Bob's embarrassment and blunders as he serves the meat and vegetables. Betty finds it difficult to decide just how to manage the salad implements, to determine the size of servings, to manage the correct assortment of vegetables, and to decide whether or not she should say for whom each plate is intended. During this course attention is directed to such points as gesturing with silver in one's hands, talking with food in the mouth, taking meat to mouth with left or right hand, and buttering vegetable with knife or fork.

The housekeeper now clears the table for the dessert; and as Betty brings in a beautiful birthday cake she has made for Bob, she wonders whether or not she should have had the housekeeper serve it. She and Bob have

their doubts about the proper way of cutting and serving it, but when the cake has been served Bob helps Betty to her chair and all enjoy the feeling of friendship and complete relaxation which comes from everyone's being at ease. The film recommends that one should detect his wrong habits, then break them and form correct ones. It ends with the note that correct manners are the way that polite people show their consideration for others.

### Committee Appraisal:

By depicting a semi-formal dinner party where correct and incorrect table manners are used, the film poses in a provocative and stimulating manner questions concerning the socially correct and acceptable etiquette for teen-age boys and girls. This film presents through a functional approach a skillful use of the medium in providing students with an opportunity to learn correct table manners which teachers generally attempt to develop by other means. Moreover, the film will also be useful to those teachers and pupils who wish to project themselves into a practical situation wherein they may test their learnings acquired from other sources. Through the use of three couples possessing varying degrees of confidence and skill, each student will be able to identify himself with the character possessing a corresponding amount of poise and knowledge.

Highly recommended for use by junior high and high school home economics classes, home rooms, and other groups concerned with table etiquette and its relation to social poise. Teachers may or may not wish to accompany the use of this film with a half-reel summarization or review film which sets forth each proper phase of table etiquette and table service.

## Problems of Housing

(Encyclopedia Britannica Films, 20 North Wacker Drive, Chicago, Illinois). 11 minutes 16mm. sound. Purchase price \$50 less 10% educational discount. Apply to producer for rental purposes. Discussion guide available.

Opening with scenes of present-day American homes typifying housing standards of one hundred years ago, this film approaches the problem of modern housing in terms of specific improvements which might make any house more livable. Following diagrammatic and illustrative shots on the percentages of houses in different age brackets as occupied by families of the several income groups, protection against weather is first developed. Home occupants are shown installing storm sash, using calking cement on the inside around the windows, insulating the attic, and replacing wooden shingles on the roof. In this same connection, the effects of improper humidity readings in the home are illustrated with some simple counter measures suggested.

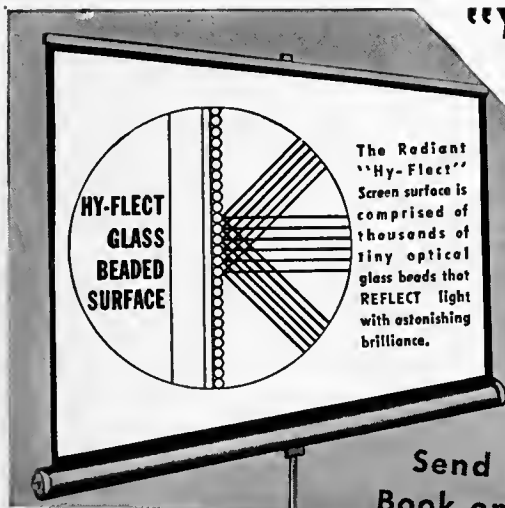
As a first step in securing better natural light a light meter is used to check conditions in a family livingroom, with the result that heavy draperies are replaced with lighter hangings. Shrubbery which had grown over windows is also removed from around the house. A similar test in a family kitchen results in the installation of a fluorescent fixture.

Protection from pests is pointed up by two scenes—one of flies swarming over food and another of screens being painted. Safety receives a somewhat fuller treatment in scenes which illustrate the importance of installing lights at the bottom of dark stairs and of repairing bad stairways. At this point, the film leaves the house itself to refer briefly to the value of dead-end streets as a safety factor in living

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

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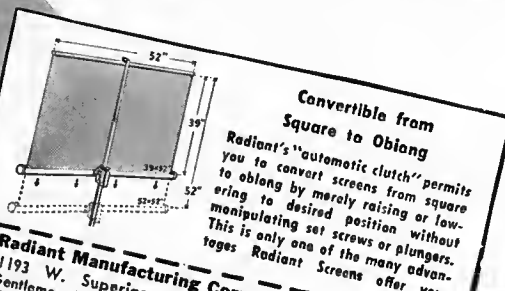
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and continues its exterior shots in developing its fifth main requirement for a house—fire protection. Well-spaced houses of brick, stone, and asbestos construction are pictured as the best preventatives of the fire hazard. To conclude its list of services given by a house, the film shows how fresh paint and new wallpaper can contribute to a pleasing appearance of the family home.

Then there is a resume of the six services of a house, each indicated with a flashback along with some new shots devoted to community planning and to recreation in a family home.

### Committee Appraisal:

Although this film might be used to introduce the study of housing standards in a social studies class, it is chiefly for elementary science and for home-making courses at the high school and college levels. Because the film encompasses far more content than can be covered adequately in an eleven-minute subject it should not be used as a single source of suggestion or information on home planning. But its graphic and specific presentation of several elements, often taken for granted in housing studies, recommend it as a highly useful film.

### Children of the City

(British Information Services, 30 Rockefeller Plaza, New York City) 30 minutes, 16 mm sound. Purchase price \$33 less 25% educational discount. Produced by British Information Services, London, England, for Scottish Education Dept. and Scottish Home Office. Discussion guide available. Apply to distributor for rental sources.

Shows how in Scotland new social legislation helps to solve the problems of three boys whose escapade in a pawnshop, beginning as mere mischief, ends in theft and crime.

Robbie, Duncan, and Alec force the window of the pawnshop and disarrange the shop generally. By the time the police surprise the three boys they have gotten into the money till. Thus they are caught in a crime.

The next sequence shows Robbie, age ten and cross-eyed, starting out with his parents to appear before the Juvenile Court. They soon come to the home of Alec whose father, unemployed and sullen, refuses to accompany his wife and son to the hearing. So the five proceed without him to Duncan's home where he and his mother join them.

Reaching the court room the three boys, accompanied by their parents hear the charges read by the Clerk of the Court. Robbie, whose case is considered first, is freed by the Court to go with his parents who are charged, however, with taking him regularly to a Child Guidance Clinic in the city. Duncan, aged thirteen whose father is in military service, is also allowed by the Court to remain at home but under the supervision of a Probation Officer. The appearance of Alec, the oldest of the three, is not his first in court, and after testimony by the Probation Officer that Alec's case is beyond him, the Court decides to send Alec to an approved boarding school, thus separating him from his parents.

As he is taken a few days later to a school some distance from his home, the long ride and the induction process at the school make him realize Alec has lost his freedom. But it is a school where freedom can be regained gradually and according to merit, and the film shows the many and varied constructive activities through which self-discipline is developed.

At about the same time that Alec is being inducted into the school, Robbie responds in a gratifying manner to the tests given and genuine interest shown by the social psychiatrist, the educational psychologist and the doctor at the Child Guidance Clinic.

But the Probation Officer who meanwhile makes his first contact with Duncan does not find his case so easy to analyze. After a long walk and talk with the boy, the officer arranges as the first step in his rehabilitation for him to join a youth club.



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With the three case studies thus completed, the film comes to a close as it shows children at play in the milling streets and then in contrast children gathered in play centers, boys' club, at bike races, and at puppet shows, there engaging in activities which, as the commentator says, "make it as exciting for our children to build their own world as is the present temptation to destroy the world of their parents."

### Committee Appraisal:

The forthrightness and honesty with which this film depicts the social and economic conditions which create the juvenile delinquent make it highly useful in junior and senior high school social studies classes, in college sociology courses, and in study groups composed of professional and lay people and of officials concerned with problems of housing, delinquency, education, court procedures, and social psychology. Without the use of any forced dramatic situations, the film achieves an appeal which goes deeper than the war conditions briefly referred to therein. It presents a thorough and well directed analysis of treatment techniques and stresses the importance and some of the means of prevention. The excellently developed and integrated treatment of juvenile delinquency in Scotland as presented by this film suggests a challenge to many American practices but at the same time parallels our own conditions closely enough as to make the film useful not only as an introduction to but even as a basic case study in problems of American juvenile delinquency.

### Brick and Stone Mason

(Vocational Guidance Films, 2708 Beaver Avenue, Des Chicago, Illinois.) 11 minutes 16mm. sound. Purchase \$45. Apply to producer for rental sources. Discussion guide available.

"Brick and Stone Mason," one of the Life Work Series for vocational guidance, shows various phases of structural masonry and presents some of the techniques of the trade as the commentary discusses the qualifications of one who wishes to become a mason.

The first sequence depicts the structures commonly built by the mason of today. Public buildings, structures built for businesses, and homes are shown as illustrative of the various types of work to be done and of the various materials to be used. Closely following scenes show the tools of the trade; and the American, English, and Flemish bonds are differentiated.

Technical terms—headers, stretchers, arches, keystone, cutstone, and rubble—are defined by the commentator and are illustrated on the screen. Patterns of laying masonry are discussed and shown as they relate to strength and beauty of the handiwork of the mason.

Much of the closing sequence of the picture deals with the qualifications of the mason such as his liking for the outdoors, his need of good health, his willingness to learn, his respect for manual labor, and his love of artistry and pride in craftsmanship. The apprentice is seen doing the rough work of learning the trade. A discussion of fields of learning includes the study of bond patterns, blueprints, mortar mixing, and new materials. Masonry needed in steel mills, locomotive boiler boxes, and form structures is discussed and illustrated.

The final words of the commentator point out that the field is not over-crowded and the pay is good for those who learn the trade.

### Committee Appraisal:

This film should prove valuable in suggesting vocational opportunities in the trade, showing actual steps in brick and stone masonry, and indicating the variety of materials used in construction. As one of the series of films dealing with vocations that do not require a college training, teachers of guidance on the secondary level should find this subject helpful in developing an appreciation of the skill required in laying brick and stone. It is well organized for use as a broad orientation to the subject of masonry as a vocation.

## The Coordination of Information and Service on Government Films

(Concluded from page 412)

gress would still provide both information and service on agricultural films, for the national field. Furthermore, our recommendations do not preclude at some later time the creation of another agency which would concern itself primarily with problems of production and the study of the unique contribution of the film in the shaping of our culture.

It is gratifying that organizations whose members are vitally interested in the production, distribution, and use of films could agree unanimously to recommendations which would give the Library of Congress the coordination of information and service on Governmental films directly and non-governmental films indirectly. The workers in the field of the film are a youthful and aggressive group, and it is likely that we could make much progress in organizing autonomous centers of audio-visual materials. It follows, therefore, that representatives of the seven national organizations devoted a great deal of study to the recommendations before they were willing to recommend unanimously that, in order to make the optimum use of the informational film as a medium for the dissemination of ideas, it was to our advantage and to the advantage of the medium to recommend the coordination of information and service on Government films by the Library of Congress.

### 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, 1945, State of Illinois, County of Cook, ss

Before me, a notary public in and for the State and county aforesaid, personally appeared Donald P. Bean, who, having been duly sworn according to law, depose and says that he is the publisher 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 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, Donald P. Bean, 64 East Lake St., Chicago, Ill.; Editor, Nelson L. Greene, 64 East Lake St., Chicago, Ill.; Managing Editor, Nelson L. Greene; Business Manager, Donald P. Bean.

2. That the owner is: The Educational Screen, Inc., 64 E. Lake Street, Chicago, Ill.; Donald P. Bean, 10 West Elm St., Chicago, Ill.; Nelson L. Greene, 5836 Stony Island Ave., Chicago; Marguerite Orndorff, 7022 Warwick Rd., Indianapolis, Ind.; Marie Craig, Bangor, Me.; Estate of J. J. Weber, Bay City, Texas.

3. That the known bondholders, mortgagees, and other security holding owning or holding 1 per cent or more of total amounts of bonds, mortgages, or other securities are: (If there are none, so state.) None.

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DONALD P. BEAN, Publisher.

Sworn to and subscribed before me this 30th day of September, 1945.

JOSEPHINE HOFFMAN,

Notary Public.

(My commission expires June 21, 1948.)

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Studio Production Shot from "Sulfur and Its Compounds"

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This film is an excellent means of arousing interest in the study of sulfur and of providing a background for further study and experiments in the laboratory.

"Sulfur and Its Compounds" is one of a series of curriculum-integrated Coronet Instructional Films scheduled for 1945-1946 release. Watch for further announcements.



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## State Department Information Service

Representatives of the State Department are meeting weekly with representatives of the Office of War Information and Office of Inter-American Affairs to draft plans for the new Interim International Information Service in the State Department. It is understood that William Benton, Assistant Secretary of State, will use the wartime operations of the OWI and the OIAA as a basis for the development of a program for the State Department, in regard to the press, radio and film. 16mm. films from these and other Federal agencies have been acquired by the Department.

Motion picture activities of the new organization will be directed by John M. Begg, chief of the motion picture and radio division of the State Department. That division has serviced as liaison between the department and other Federal agencies in matters involved in the dissemination of information abroad, and has headed the development and execution of cultural programs using films. John Hay Whitney, recently released from the Army, has been appointed temporary film consultant to Mr. Benton. Colonel Whitney was director of the motion picture division of the Office of Coordinator of Inter-American Affairs from 1940 to 1942, when he was succeeded by Francis Alstock.

No definite plans have been drawn yet for the Department's relationship with Hollywood producers but Mr. Benton expects to meet with industry leaders to discuss the theatrical picture's role in the new information service. The Department, however, will exercise control over the content of feature films that are to be shown abroad.

A draft of the program is being prepared for presentation to Secretary of State Byrnes.

## Changes in National Film Board

John Grierson has resigned as Film Commissioner of the National Film Board of Canada to enter private enterprise and has gone to England to study foreign film production and distribution methods. Ross McLean is the new acting Commissioner.

The National Film Board has been made a part of a new Government peacetime bureau called the Canadian Information Service, which succeeds the War-time Information Board, the director of which will be Geoffrey C. Andrew. This Service will operate under a Government interdepartmental committee which will be responsible for the production and distribution of all forms of propaganda.

## School Broadcast Conference

The Ninth Annual School Broadcast, held in Chicago on October 22 and 23, attracted a fine attendance by school administrators throughout the country, as well as radio executives.

The first day's session featured sample broadcasts of an in-school series produced by student members of the Central Radio Workshop of Station WBEZ, fol-

bles

lowed by utilization demonstrations with local elementary school groups, and panel discussions. The next morning's program opened with a demonstration on high school utilization of an American School of the Air program—"The Air Age"—produced by CBS. In the afternoon the participants attended Work Shop Groups on Equipment for the Classroom, Workshops for Elementary and High and High School. Classroom Use of Radio, and Problems of Television. In his talk on "Educational Implications in Television," George Jennings (Acting Director of the Radio Council, Chicago Public Schools) discussed television's place in the schools as a supplementary teaching device, particularly in science, social studies and art. He said, "television as an educational medium combines all the good points of radio with those of motion pictures, plus an immediacy which in itself is a powerful educational force."

Summaries of the coming year in the various areas of radio were presented at the closing session.

**Filmstrips on U. S. Geography**

The American Council on Education, 744 Jackson Place, Washington 6; D. C., has released for distribution in this country thirty-three filmstrips which were originally produced by the Council in cooperation with the CIAA for Latin American distribution. Seven of the subjects cover the regional geography of the United States, bringing out regional characteristics. Other subjects deal with a "Day on the Farm," "Suburban Family," "Small Town," national parks and forests, important aspects of flood control, irrigation, harnessing water power, rural electrification, soil conservation, urban and rural health, private and public housing, and schools.

Each filmstrip is accompanied by a script which may be read as a running commentary or used as a teacher's guide. The filmstrips sell for \$1.50 each, or \$45.00 for the complete set of 33. Prices include English scripts. Spanish scripts are 10 cents each.

**New Director for Dartmouth College Films**

The appointment of John Blair Watson Jr. of Hartford, Conn., a veteran of the 12th Army Air Force, as Director of Dartmouth College Films has been announced by the college. He assumed his new post on November 1.

Mr. Watson comes to Hanover following three and a half year's service as a pilot of fighter-bomber aircraft. He holds the Air Medal with three clusters and the Distinguished Flying Cross and was a Captain at the time of his honorable discharge. A graduate of the University of New Hampshire, with the Class of 1943, Mr. Watson specialized there in the educational use of motion pictures and was a student assistant in its visual aids library and photographic laboratory. At Dartmouth he will supervise production and use of motion pictures on the campus and will help direct the photographic activities of the students.

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**Eric A. Johnston Becomes MPPDA President**

After nearly twenty-four years of service, Will H. Hays will retire as president of the Motion Picture Producers and Distributors Association but will continue as consultant under a new five-year contract, starting in March, 1946. The new president of the association is Eric A. Johnston, president of the U. S. Chamber of Commerce. He will continue in that office until the end of his term, May 1, 1946, and will maintain his headquarters largely in Washington. Francis S. Harmon, elected to a vice-presidency along with Joseph I. Breen, will be in charge of New York headquarters of the MPPDA.

**Audio-Visual Course for Community Leaders**

Ray Bingham, Director of the Audio-Visual Education Services (Y. M. C. A. Motion Picture Bureau) of the National Council of Y. M. C. A.'s, is conducting this fall a special course in audio-visual education for staff members and other leaders of community organizations.

Mr. Bingham has designed the course, co-sponsored by the N. Y. Adult Education Council, to provide program supervisors and leaders in community organizations with (1) a working knowledge of the equipment required; (2) the available material in films, slide films, recordings, etc.; and (3) suggestions for the effective utilization of these program aids.

The first of the eight weekly sessions was held October 16.

**E. W. Hammons Elected President of Ross Federal**

Ross Federal Service has announced its new president to be Mr. E. W. Hammons, former president of Educational Pictures Corporation and a veteran of the motion picture industry. He will serve also as advisor to the new division of the company which will specialize in the distribution of 16mm. films, a duty for which his experience as a producer of 16mm. pictures, qualifies him. (This service was announced in our September issue.)

Mr. Harry Ross was elected chairman of the Board, and plans to spend most of his time in the field with the 31 branch managers.

**McGraw-Hill Appoints Visual Aids Editor**

Albert J. Rosenberg has joined the staff of the McGraw-Hill Book Company as Visual Aids Editor. His main job will be to coordinate training films and other audio visual material with McGraw-Hill textbooks. He will also assist with the technical editorial programs of the education departments.

Mr. Rosenberg came from the U. S. Office of Education where for the past two years he was Aviation Technical Specialist, responsible for the production of over 65 manufacturing and maintenance sound motion pictures and a like number of film strips and coordinated instructors' manuals.

Mr. Rosenberg has had twelve years prior experience in aviation and technical education. More recently,



he was Special Aviation Consultant for the U. S. Armed Forces Institute and Aviation Educational Consultant for the Maryland State Aviation Commission. Earlier, he was Chief of the Special Services Section of the Air Line War Training Program, Coordinator of the Aviation Training Program for the Baltimore School System and instructor at John Hopkins University and the University of Baltimore.

### School Made Motion Pictures

(Concluded from page 419)

#### Scene

Dark storm clouds move across sky. Rain. War Time Arbor Day. Parents of fallen heroes plant trees. Nature scenes; fields of flowers, trees, insects, birds, etc.

Woodpecker climbing. Gibbons swinging from tree to tree. Boys' Gym Leaders on parallel bars and in Judo demonstration.

Hostess Club members at tea.

Larry adds another book to his pile. Personality Training: Proper dress, greeting friends, dance etiquette, etc.

Alice discovers that one of her books is missing. She sees it on pile made by Larry. She takes glue, applies it to one side of paper, places it, glueside up, on Larry's seat, while he is busy looking around for more books.

Larry returns with another book, which he adds to his pile. Larry quickly slips into his seat.

Jean talking. Evelyn at the piano. Close-up of music notes. Evelyn plays the piano. Students in costume perform Russian Folk Dances.

Jean talking. Larry rises from chair, hands over to adjust projector; reveals attached printed sign "The End".

#### Commentary

Peace time clouds drift away, and in their place come huge, ominous clouds; clouds of war.

This Arbor Day we planted trees in memory of the first two Evander heroes to make the supreme sacrifice.

When you feel sad and blue, a great poet once said, "seek consolation in nature". So, like that man, we turn to the outdoors. On one of the outings of the Nature Study Group, composed of students of our Biology and Zoology classes, who prefer to study the live specimens, rather than the canned and preserved types, we came across these living forms you see here.

Watch this acrobat. The woodpecker climbs his tree up and down, and vice-versa.

Meet the greatest acrobat of all. This fellow is a gibbon, Johnny Weismuller's double.

Presenting Evander's acrobats. They also climb from tree to tree, but their trees are horizontal. As you may know, these are the leaders in the Boys' gym. They are carefully trained acrobats as well as Judo experts. Occasionally they demonstrate their techniques for the enjoyment of the entire school.

Balancing a cup of hot tea in a saucer may not be an acrobatic feat, but it adds to the charms of being good hostesses. These girls learn that social graces acquired in school bring dividends.

There goes a monument to education.

The personality leaders would like to show you the right and wrong methods in developing such qualities and habits as poise, good manners, and proper dress. While the wrong methods may look funny, real fun and enjoyment are gained by those who know and practice the correct social forms.

Alice makes a discovery. "So, Larry thinks he can get away with this". She is applying her lesson in physics on the principle of adhesion.

Larry, you certainly stuck it right this time.

We'd like to show you one of our recent pictures. This Russian Dance was given at Evander, and repeated at Montefiore Hospital and other centers, under Mrs. Allan's direction. I guess you've heard enough from me. So, we'll let Evelyn tell you about it on her piano. (Evelyn plays piano as in film).

Larry, we warned you—there's always a means to the end.

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# Current Film News

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago 13, have added the following current 16mm sound film releases to its library:

**American Antiquities**—a silent, color reel produced by Joe Ott. Beginning briefly at Mesa Verde, and passing through the Navajo National Monument, the greater part of the subject is devoted to the Monument Valley, Rainbow Bridge and the Navajo shepherds living in this area.

**Navajo Sand Painting**—another color film on the same interesting locale, produced in sound by Lt. Jack Breed, who contributed the color feature story on Monument Valley in the October issue of National Geographic Magazine.

**Hometown, U.S.A.**—a two-reel subject produced by Look Magazine, tell-

ing the human story of everyday life in a typical American town—as it is and as we want it to be. This docu-



mentary film provides a thought-provoking basis for discussion in groups of any age. It is available in both color and monochrome.

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York 20, is releasing currently the ninth annual single reel motion picture entitled:

**News Parade of the Year 1945**—which, like its predecessors, will present the historic highlights of the past twelve months. This year the News Parade covers the final stirring episodes leading up to the victory in Germany and the unconditional surrender of the Japanese with particular emphasis upon post-war developments since the ending of hostilities. The top-most axis war criminals are seen in the hands of their captors and one of the more dramatic sequences shows an amazing top-secret of the war in the destruction of a great battleship that explodes

with a shattering blast. An added spectacle is a scene of the actual explosion of the atomic bomb over Nagasaki, taken from the B-29 that dropped the missile. The passing of President Roosevelt just prior to the climax of the war in Europe is covered and historic scenes incident to the occupation of Japan are included.

"News Parade of the Year" is a comprehensive review of the most outstanding events of the year compressed into a single reel so that schools and collectors will have a small unit for convenience and economy in maintaining libraries. The reel is available from all leading photographic dealers in three 16mm editions, including a sound edition.



■ **PICTORIAL FILMS, INC.**, RKO Building, 1270 Sixth Ave., New York 20, have undertaken the release of a News Digest series, thus establishing a new form of informative and topical entertainment. This series, produced by the Newsreel Distributors and Telenews Theatres, comprised of 1-reel, 16mm sound only, black-and-white films, is distributed exclusively by Pictorial Films in their well-known *Pictoreel* line.

Although primarily of a topical nature, they are not "newsreels" in the accepted sense, but rather a type of discussion forum on subjects of lasting interest, presented by well-known commentators and personalities. The three films now available are:

**I Live for Tomorrow**—with Capt. Eddie Rickenbacker as commentator.

**Freedom of Speech**—presenting W. G. Chandler, President of the American Newspaper Publishers Association and Mr. Wilbur Forrest, Vice-President of the American Society of News Editors, in a discussion of the meaning of Free Press and other related topics.

**Headlines in Celluloid**—a graphic history of the development of the newsreel, showing major events of past and present years, based upon a story which appeared in the Saturday Evening Post.



These subjects are obtainable through local Pictoreel distributors.

■ **ARMOUR AND COMPANY**, Chicago 9, recently presented to the interested public its new 16mm home economics film made by Marie Gifford, director of Armour's Consumer Service Department, and bearing the title:

**Quicker Than You Think**—a series of demonstrations by Miss Gifford of the preparation of quick, easy menus and Armour meat recipes. Emphasizing the importance of the time factor in planning and preparing meals, the film shows how these cookery suggestions can assist the office girl, the busy club woman and the harassed mother. Although primarily designed for women's clubs and adult groups, the picture can be shown also to home economics classes in universities, colleges and high schools.

■ **LEWIS FILM SERVICE.** 1145 Market Street, Wichita, Kansas, which suspended business in 1942 when its owner J. E. Lewis, entered the Army, is again in operation with return of Mr. Lewis to this country. Now holding the rank of Captain, Mr. Lewis served with the 8th Air Force in England, in Control, Intelligence and Public Relations. He is on terminal leave until Christmas Day, when his separation from the Service becomes final.

He announces that his firm is releasing for the first time a series of one, two and three-reel 16mm educational films on English life, as follows: *Country Town*, *Market Town*, and *Lowland Village*, dealing with rural areas; *Local Government* which depicts the council system in an average size city; *Sheep Dog* and *Workmates* (ponies) which



From "Lowland Village"

show these animals at work; and a number of subjects are available on London during the war years; also is a 2-reel presentation of the Funeral Oration scene from *Julius Caesar*.

■ **ASTOR PICTURES CORP.** 130 West 46th Street, New York 19, has released in 16mm. size, the Goldwyn feature production:

**The North Star**—acclaimed by critics throughout the country as an eloquent and inspiring portrayal of life in a simple Russian village before the



war, and of the spiritual courage and great valor of its people when the Nazis came. Life Magazine hailed it as "the Movie of the Year." It is also offered for rental by Ideal Pictures Corporation, 28 E. Eighth Street, Chicago, and by Bell & Howell Co., 1813 Larchmont Ave., Chicago.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, New York 20, latest releases include:

**The Story of D.D.T.**—25 min.—telling how British and American experts undertook large-scale experiments to learn the effects of D.D.T.—originally discovered by a German scientist during the Franco-Prussian War—on insects that plague the soldier and spread disease in the Armies and among peoples of war-devastated areas. The successful spraying of the insecticide by aircraft over large mosquito-infested areas led to its use in clearing jungle areas in Burma of insects dangerous to the soldier's health. A spectacular demonstration of the value of D.D.T. is shown in

its use by the Allies in Naples in 1944, where a growing typhus epidemic was stamped out in six weeks. Scientific peacetime experimentation with D.D.T. is under way, and should bring about a better and cleaner world for everyone.

**The Eighth Plague**—13 minutes—describes some of the work done by the International Anti-Locusts Organization to eliminate the famine and destruction caused by locusts. In a desert part of East Africa, a main locust breeding ground, African tribesmen are organized to search out and kill by fire and flail, the young locust "hoppers" before they grow large enough to migrate and destroy valuable crops. These primitive methods

(Concluded on page 434)



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# AMONG THE PRODUCERS

## S. V. E. Opens New Plant To Increase Production Facilities

The Society for Visual Education, Inc., 26-year old Chicago manufacturer and producer of slide and slide-film projection equipment and accessories, recently acquired the modern daylight factory building at 1345 Diversey Parkway in Chicago and on July 1 consolidated all manufacturing facilities in their new quarters. The entire building is exclusively devoted to the manufacture of SVE slide and slidefilm projectors. Plans for enlarging the present building are going forward and construction of a modern air-conditioned studio and laboratory are planned for the adjacent vacant property which has also been purchased by the corporation, of which Miss Marie Witham is President, Miss Witham and Bertel J. Kleerup, Vice-President, own all of the stock



Above: New factory home of S.V.E.

Mr. Kleerup in his new office.

Right: One day's shipment of S.V.E. projectors.



in this corporation. Mr. Kleerup has created more than 35 SVE models during the 21 years that he has been with the Society, as well as special units and adaptations of these for other concerns. He also designed numerous special equipment for the Army and Navy during the war.

Miss Witham states that with current business on the books and delivery at its highest peak in SVE history, including top war production periods, the new factory consolidation assures distributors and dealers of immediate and regular deliveries. Currently, SVE is manufacturing large numbers of single frame projectors, which form a component part of sound slidefilm units made by the outstanding manufacturers of sound equipment, as well as three-dimensional projectors and microfilm readers. SVE has already resumed the delivery to their Photographic Distributors of models of projectors for showing 2" x2" kodachromes, and are rapidly meeting the backlog of orders for their famous Tri-Purpose models.

According to Mr. Kleerup, who is in charge of the factory and under whose direction the move into the new quarters was accomplished almost without a moment's loss in operation, the modern production lines now set up are largely staffed by veteran employees. Typical of the men who make SVE products are George Dickman, Plant Superintendent, who has eighteen years experience directing assembly of SVE projectors, together with Chief Inspector James Carrigan, who has held this position on SVE equipment since 1924. On the assembly lines are many employees who have had years of training and experience on SVE projectors.

To distributors and dealers, as well as consumers, SVE gave promise that projectors and accessories are again

becoming available in quantities, and this is borne out by substantially increased deliveries of all projector models.

The General Office and Editorial Department, and the Kodachrome and Strip Film Libraries of the Society for Visual Education, Inc., remain at 100 East Ohio Street, Chicago.

## Study Guides for 2 x 2 Slide Series

Study guides prepared by teachers, are now provided to accompany the 2x2 color slide series distributed by Munday and Collins, 814 West Eighth Street, Los Angeles. The format of the guides provides ample space for instructors to make notes and comments helpful in adapting the slides to a particular class subject and level. The slides in these series are the productions of Dr. Block, a recognized specialist in color photography, and duplicates are made through Dr. Block's special process.

A new slide container with space for 100 slides and the study guide, has also been designed by Munday and Collins. It is sturdily constructed to withstand hard usage.

## New Britannica Films Officers

Dr. V. C. Arnsperger was named executive vice-president of Encyclopaedia Britannica Films Inc., at the recent meeting of the Board of Directors in New York, E. H. Powell, president, announced. Other new officers named were H. R. Lissack, vice-president in charge of sales; Dr. Melvin Brodshaug, vice-president in charge of research; J. A. Brill, vice-president in charge of production; and Dr. Theodore M. Switz, vice-president in charge of overseas sales.

All are former executives of the film company with exception of Dr. Switz, who until recently was director of the export division of Hercules Powder Company, Wilmington, Delaware. Dr. Switz is now attending visual education conferences in European countries including England, Switzerland, and Sweden.

William Benton, now Assistant Secretary of State, has resigned as chairman of the board.

Major Dennis R. Williams, Field Service Officer, Army Pictorial Service Signal Corps, has rejoined Encyclopaedia Britannica Films Inc., as Educational Field Supervisor after serving four years in the Army in Film Utilization work in the United States and later throughout the world in Army Combat Training Centers.

Prior to entering the Army, Major Williams was District Manager for Erpi Classroom Films Inc., which has been absorbed by Encyclopaedia Britannica Films Inc. Major Williams will headquarter in Chicago at the film company's home office.

**Godfrey Elliott and David Goodman Join Young America Films, Inc.**



**Godfrey M. Elliott**

Two men, well known to the visual teaching field, have joined Young America Films, Inc., as film editors. Both men have recently been discharged from the U. S. Army Air Forces. Godfrey M. Elliott, who will serve as editor-in-chief of the new film production concern, has had thirteen years of experience as teacher, elementary, and high school principal, assistant to county superintendent and director of visual instruction in Mercer County Schools, Princeton, West Virginia. He has been active in local, state and national work in the audio-visual aids field, a frequent participant in visual aids conferences, and a regular contributor to educational journals. Articles by him frequently appeared in EDUCATIONAL



**David J. Goodman**

SCREEN, where for a period of time he also conducted the department on the "School-Made Motion Picture." For the past three years he has been with the Army Air Forces, Training Aids Division, where he held the rank of a Major, and planned and supervised the AAF training film and filmstrip program.

David J. Goodman, who holds his Ph.D. degree from New York University in Administration and Supervision of Audio-Visual Education, served as Educational Specialist for the Army Air Forces, in which capacity he worked on the evaluation and utilization of motion pictures, filmstrips and instructors' guides, and in developing new techniques for film and filmstrip presentation. His well-

rounded background in all aspects of the visual field include writing, production, teaching, supervision, utilization, evaluation and research. He spent six years as Educational Supervisor for the New York City Board of Education, where he was in charge of the planning and development of various types of visual teaching aids; he also taught a course in Audio-Visual Instruction to New York City teachers. He is also a regular contributor to educational journals and a Department Editor for EDUCATIONAL SCREEN.

**Davis Opens Cincinnati Branch**

D. T. Davis Company of Lexington, Kentucky, has announced the establishment of their new office, preview studio and authorized Bell & Howell Service Station at 911 Main Street, Cincinnati 2, Ohio. Mr. Gordon C. Godbey, who has



**Gordon C. Godbey**

been with the company for a year and previous to that with the Signal Depot in Lexington, is to manage the Cincinnati office and carry on sales work from there.

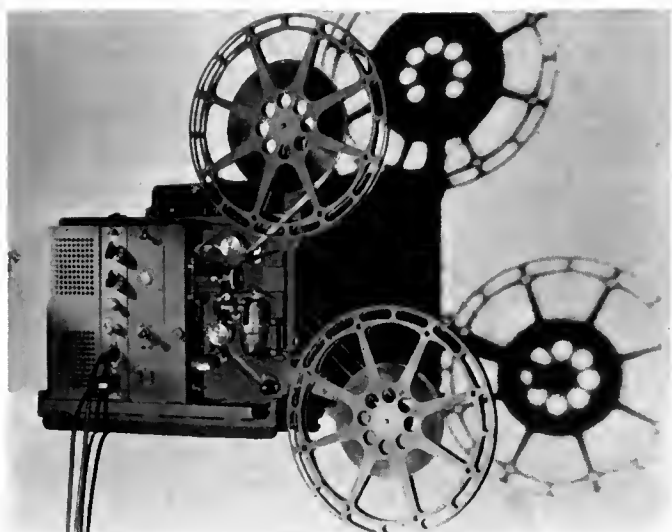
**Improved RCA 16mm. Projector**

A new and improved 16mm. sound film projector, incorporating many wartime technical advances, is announced by the 16mm. Equipment Section of the RCA Victor Division, Radio Corporation of America. In its design and construction, RCA engineers have incorporated many features developed during the war for the military predecessor of Model 201, which was designed to U. S. Army Signal Corps specifications and widely used by the armed forces.

The RCA Sound Stabilizer is an oil-driven flywheel that smooths out film speed variations for sound scanning, making it possible to maintain true-pitch sound reproduction. The take-up is belt-driven. The friction-drive consists of two concentric cylinders, the outer cylinder driving the inner one through friction on a layer of felt. As the film winds on the take-up reel, the increasing weight causes

proportionately increasing pressure on the felt. Thus, even tension is maintained automatically, eliminating jerks and tugs, pulled splices, film damage, and broken belts.

The removable film gate makes instant cleaning possible in four easy steps. The gate can be lifted and slipped out of the projector with one hand, film pressure shoes and the aperture plate may then be wiped clean, and pilot pin construction assures correct alignment when the gate is replaced. This short operation is accomplished without disturbing the initial



**RCA 16mm. Sound Projector**

focus.

Large, slow-speed sprockets are said to be gentle on the film; the



free-swinging gate permits easy adjustment of film in the aperture; and an embossed threading line provides a guide for the exact length of the loops which can be followed even in the dark. The new projector is equipped with a 20-watt audio amplifier.

### Industrial Films Expands under New Name

Industrial Films celebrated its second anniversary as a production organization with an announcement of a change of name and an enlargement of staff and facilities. The group, which was organized in 1943 with Stephen Bosustow, Dave Hilberman and Zachary Schwartz, all former Disney men, as co-partners, has just taken over the entire top floor of the Olesen Lighting Building in Hollywood, California, and is now functioning under the new name of United Film Productions.

The Industrial firm was organized originally to turn out the animated color cartoon for the Roosevelt campaign called "Hell Bent for Election." This was shown non-theatrically to approximately ten million people. Thereafter, the firm continued to turn out pictures for the Army, the Navy, the OWI and for various industrial firms. United Film Productions is now producing animation films for both the theatrical and non-theatrical fields and live-action films for the non-theatrical field. At present, they are engaged in turning out a 1,000 foot animated cartoon in color on "Races of Mankind," and a series of films on "Flight Safety" which are being produced for the Navy.

### DeVry 35mm Projector Data

A special eight-page supplement in two colors, covering DeVry's new 35mm. theater projector and large auditorium model with built-in precision sound head is available without cost from DeVry Corporation, 1111 Armitage Ave., Chicago 14, Illinois. "Not merely a new projector, but a new and improved type of motion picture sound projector," epitomizes the supplement's content. The current release contains a page of illustrations and descriptive data covering DeVry's low distortion amplifiers, now available.

### New Chicago Production Firm

Mr. H. A. Spanuth, formerly manager of Bell & Howell's film library division and more recently connected with Ideal Pictures Company, has formed a new motion picture producing company called Film Studios of Chicago with offices in the Field Building. Mr. G. L. Reasor will also be associated with Mr. Spanuth in the operation of the firm.

First production of the new organization will be a bi-weekly release entitled *Woman Speaks*, devoted to the cultural and intellectual advancement of women.

## Current Film News

(Concluded from page 431)

are soon supplemented by Army lorries bringing bait made from arsenic and molasses, mixed with coffee husks, which is laid across the track of the advancing horde of locusts. The pests eat greedily—and die, and the tribesmen dance in triumph. But it is only the end of one locust swarm. International cooperation is necessary in a vigorous program to fully defeat the menace.

**Operation Fougasse**—7 min.—is another in the B I S series of now-it-can-be-told films, and reveals that defense by fire was England's prime coastal weapon after Dunkirk. Pipelines laid out into the sea beyond low tide, carried oil mixed with a chemical which ignited immediately on contact with the water, heat from these shore jetties reaching an intensity of over 1,000 degrees Fahrenheit. "Fougasse" is the French word for booby trap.

**V. E. Day**—10 min.—shows details of first signing by the Germans of the terms of unconditional surrender at a school house in Reims, France; the ratification of the document in Berlin the following day; scenes of worldwide rejoicing, and of Prime Minister Churchill, Marshall Stalin and President Truman addressing their respective citizenry.

**Mac Ships**—14 min.—how oil tankers were converted to aircraft carriers, or Mac Ships, when the beginning of the war found fighting nations with insufficient numbers of aircraft carriers to bridge the Atlantic with floating airdromes to protect convoys from U-Boats.

## Catalogs

### DeVry

DeVry's 1945-46 catalog of 16mm. sound and silent classroom teaching films is available for mailing. The new catalog comprises 76 pages of titles and data, plus a 20-page supplement of films newly added to the DeVry Film Library. Ten pages of the catalog are devoted to now available audio-visual teaching aids, including DeVry's new 16mm. 3 purpose sound-on-film projector that projects both sound and silent films without extra equipment, and that has a separate 25 watt amplifier and 12 inch speaker that can be used as a public address system, indoors and out, with microphone and turntable. Write DeVry Film & Laboratories, 1111 Armitage Ave., Chicago 14, Illinois.

### Nu-Art Films

A wide variety of 16mm films, both sound and silent, released for sale, lease and rental by Nu-Art Films, 145 West 45th Street, New York 19, are listed in this company's newly-issued "Non-Theatrical Price List No. 12." Educational, Religious and Entertainment

subjects are represented, including Foreign Language Films in French and Spanish. Also included are 8mm films and "Cathedral" 2x2 color slides illustrating Bible stories.

### Official Films

The 16mm films listed and illustrated in the new catalog issued by Official Films, 625 Madison Ave., New York 22, cover subjects for educational and school entertainment use. Included are the "News Thrill" series depicting the history of World War II, "Sportbeams" series, covering the world of sports; Musicals, presenting internationally known instrumentalists, singers and dancers such as Alfred Cortot, Alexander Brailowsky, Jacques Thibaud, Gregor Piatigorsky, Elizabeth Schumann, and Serge Lifar, in their interpretations of the compositions of the masters Debussy, Chopin, Schubert and others—a series of short subjects which have achieved wide recognition for their outstanding contribution to classes in music appreciation; films such as "F. D. R.", "The Star-Spangled Banner" and others, offering supplementary material in the study of history. For auditorium entertainment, the catalog lists some 40 animated cartoons, including the "Merry-toon" color subjects; "Amos 'n Andy" and "Little King" series, and many musical comedy and specialties subjects.

### Swank Motion Pictures

Entertainment features released by Major and Independent studios, religious films, and many short subjects of educational value in the fields of current history, geography, industrial training, health, music safety, sports, etc., are described in the 1946 Catalog just issued in new, enlarged format by Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo. An alphabetical title index adds to the catalog's practical service. Many pages are devoted to description and information on motion picture and still projection equipment and accessories also handled by this company.

### Y.M.C.A. Motion Picture Bureau

The enlarged format and increased number of pages in the Y.M.C.A. Motion Picture Bureau's new 1945-46 "Selected Motion Pictures" Catalog gives emphasis to the increasing scope of service provided by this pioneer non-theatrical film library which was established 34 years ago. The several hundred educational subjects offered are described under some 45 different subject classifications. In addition there is a large section covering selected entertainment subjects, a separate listing of free industrial films, and the final pages are devoted to an alphabetical index of all titles included in the catalog.

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# A Trade Directory for the Visual Field

## FILMS

**Akin and Bugshaw, Inc.**  
2023 E. Colfax Ave., Denver, Colo.

**Astor Pictures Corporation**  
130 W. 46th St., New York 19, N. Y.  
(See advertisement on page 416)

**Balley Film Service**  
P. O. Box 2528, Hollywood 28, Cal.  
401 N. Goodwin St., Urbana, Ill.

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on inside back cover)

**Brandon Films, Inc.**  
1600 Broadway, New York, N. Y.  
(See advertisement on page 382)

**Bray Studios, Inc.**  
729 Seventh Ave., New York 19

**Castle Films**  
RCA Bldg., New York 20, N. Y.  
(See advertisement on page 391)

**Catholic Movies**  
220 W. 42nd St., New York 18, N. Y.  
1409 79th St., North Bergen, N. J.

**College Film Center**  
84 East Randolph St., Chicago 1, Ill.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**Coronet Instructional Films**  
Glenview, Ill.  
(See advertisement on page 425)

**Creative Educational Society**  
Coughlan Bldg., Mankato, Minn.

**DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 384)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Encyclopedia Britannica Films Inc.**  
20 N. Wacker Drive, Chicago 6  
(See advertisement on page 411)

**Films, Inc.**  
330 W. 42nd St., New York 18, N. Y.  
64 East Lake St., Chicago, Ill.  
314 S.W. Ninth Ave., Portland 5, Ore.  
109 N. Akard St., Dallas 1, Tex.  
101 Marietta St., Atlanta 3, Ga.  
1709 W. 8th St., Los Angeles 14, Cal.  
(See advertisement on page 389)

**Fryan Film Service**  
Film Building, Cleveland, Ohio

**Gallagher Film Service**  
123 S. Washington, Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto, Ont.

**Hoffberg Productions, Inc.**  
620 Ninth Ave., New York, N. Y.

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 417)

**International Theat. & Television Corp.**  
25 W. 45th St., New York 19, N. Y.  
(See advertisement on page 387)

**Institutional Cinema Service, Inc.**  
1560 Broadway, New York 19, N. Y.  
(See advertisement on page 426)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N. Y.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.  
(See advertisement on page 424)

**Lewis Film Service**  
1145 N. Market St., Wichita 5, Kan.  
(See advertisement on page 428)

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Official Films, Inc.**  
625 Madison Ave., New York 22, N. Y.  
(See advertisement on page 415)

**Post Pictures Corporation**  
723 Seventh Ave., New York 19  
(See advertisement on page 419)

**The Princeton Film Center**  
55 Mountain Ave., Princeton, N. J.

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal  
(See advertisement on page 426)

**Simmel-Meservey**  
9538 Brighton Way,  
Beverly Hills, Cal.  
(See advertisement on page 390)

**Southern Visual Equipment Co.**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 426)

**Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 428)

**Universal Pictures Co., Inc.**  
Rockefeller Center, New York 20  
(See advertisement on page 429)

**Visual Education Incorporated**  
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Cotton Exch. Bldg., Dallas 1, Tex.

**Vocational Guidance Films, Inc.**  
2718 Beaver Ave., Des Moines, Ia.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**Young America Films**  
32 E. 57th St., New York 22, N. Y.  
(See advertisement on page 413)

**V.M.C.A. Motion Picture Bureau**  
347 Madison Ave., New York 17  
19 S. LaSalle St., Chicago 3, Ill.  
351 Turk St., San Francisco 2, Cal.  
1700 Patterson Ave., Dallas 1, Tex.  
(See advertisement on page 424)

## FILM STUDY GUIDES

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(See advertisement on page 386)

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13  
(See advertisement on inside back cover)

**Calhoun Company**  
101 Marietta St., NW, Atlanta 3, Ga.

**Community Movies**  
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Charleston 2, W. Va.

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 384)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Gallagher Film Service**  
123 S. Washington, Green Bay, Wis.

**General Films, Ltd.**  
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156 King St., W. Toronto, Ont.

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Holmes Projector Co.**  
1813 Orchard St., Chicago 14, Ill.  
(See advertisement on page 418)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 417)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.  
(See advertisement on page 424)

**Radio Corporation of America**  
Educational Dept., Camden, N. J.  
(See advertisement on page 392)

**Rnlke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Hynn Visual Aids Service**  
409 Harrison St., Davenport, Ia.

**S. O. S. Cinema Supply Corp.**  
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**Southern Visual Equipment Co.**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 426)

**Victor Animategraph Corp.**  
Davenport, Iowa  
(See advertisement on inside front cover)

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## SCREENS

**Da-Lite Screen Co., Inc.**  
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(See advertisement on page 421)

**Fryan Film Service**  
Film Building, Cleveland, Ohio

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.  
(See advertisement on page 424)

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Radiant Mfg. Company**  
1144 W. Superior St., Chicago 22  
(See advertisement on page 423)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Southern Visual Equipment Co.**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 426)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDEFILMS

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Visual Sciences, Suffern, New York**  
(See advertisement on page 426)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES (KODACHROME 2 x 2)

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Klme Kolor Pictures**  
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**Klein & Goodman**  
18 S. 10th St., Philadelphia, Pa.

**Munday & Collins**  
814 W. 8th St., Los Angeles 14, Cal.  
(See advertisement on page 428)

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 426)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Western Colorfilms**  
3734 N.E. Chico St., Portland 13, Ore.  
(See advertisement on page 419)

## SLIDES (Standard 3 1/4 x 4)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 417)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 388)

**Radio-Mat Slide Co., Inc.**  
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(See advertisement on page 426)

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(See advertisement on page 383)

**Chas. Beseler Company**  
243 E. 23rd St., New York 10, N. Y.  
(See advertisement on page 381)

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 384)

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto, Ont.

**Goldie Manufacturing Co.**  
1220 W. Madison St., Chicago 7, Ill.  
(See advertisement on page 417)

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 388)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Rnlke Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Hynn Visual Aids Service**  
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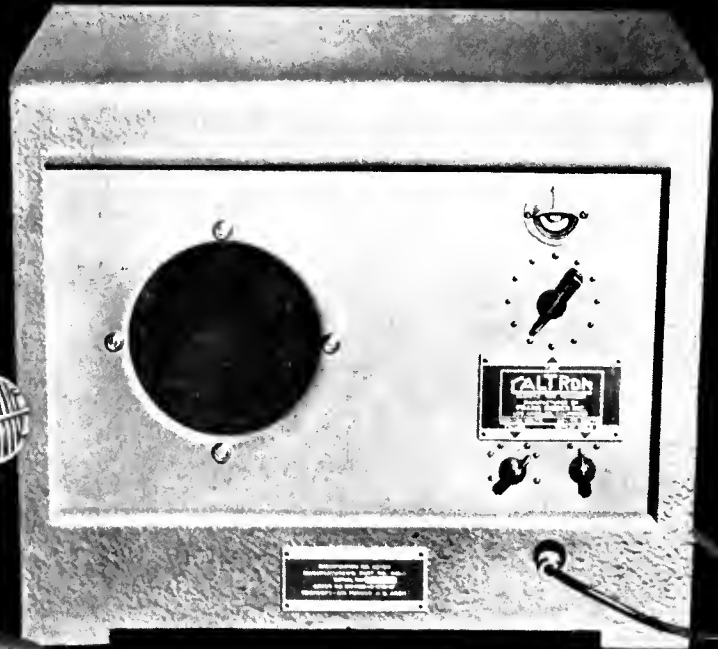
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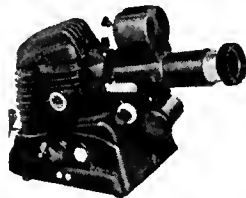
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# The EDUCATIONAL SCREEN

THE EDUCATIONAL SCREEN

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VOLUME XXIV

DECEMBER, 1945

NUMBER TEN  
WHOLE NUMBER 237

## Contents

Cover Picture—by A. F. Sozio (from Gendreau)	
Films and Textbooks.....	Charles F. Hoban, Jr. 445
Teacher Training in the Use of Instructional Materials.....	Amo De Bernardis-Phil C. Lange 447
"Global Music"—An Audio-Visual Tour.....	Paul E. Duffield 450
The Film and International Understanding.....	John E. Dugan, Editor 452
The Curriculum Clinic.....	Paul C. Reed, Editor 454
The Literature in Visual Instruction A Monthly Digest.....	Etta Schneider Ress, Editor 455
The ABC's of Visual Equipment.....	R. E. Schreiber Philip Mannino, Editors 456
The New Director of NEA Audio-Visual Service.....	457
School Made Motion Pictures.....	David Schneider 458
Teacher Committee Evaluation of New Films.....	L. C. Larson, Editor 460
News and Notes.....	464
Current Film News.....	469
Among the Producers.....	472
A Trade Directory for the Visual Field.....	474
Index to Volume XXIV.....	475

## SUBSCRIPTION PRICE

Domestic.....	\$3.00
Canada.....	\$3.50
Foreign.....	\$4.00
Single Copies.....	.35

The EDUCATIONAL SCREEN published monthly except July and August by The Educational Screen, Inc. Publication Office, Pontiac, Illinois; Executive Office, 64 East Lake St., Chicago, Illinois. Entered at the Post Office at Pontiac, Illinois, as Second Class Matter.  
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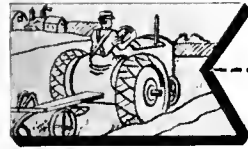
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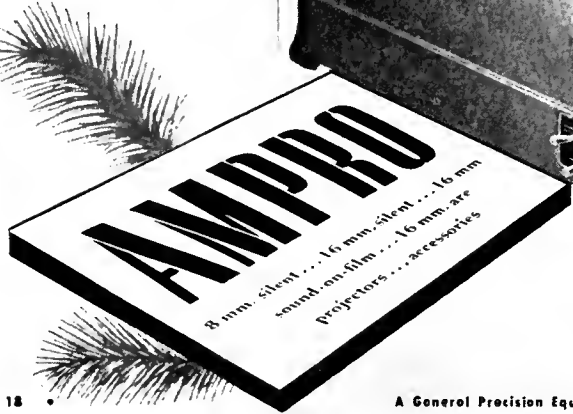
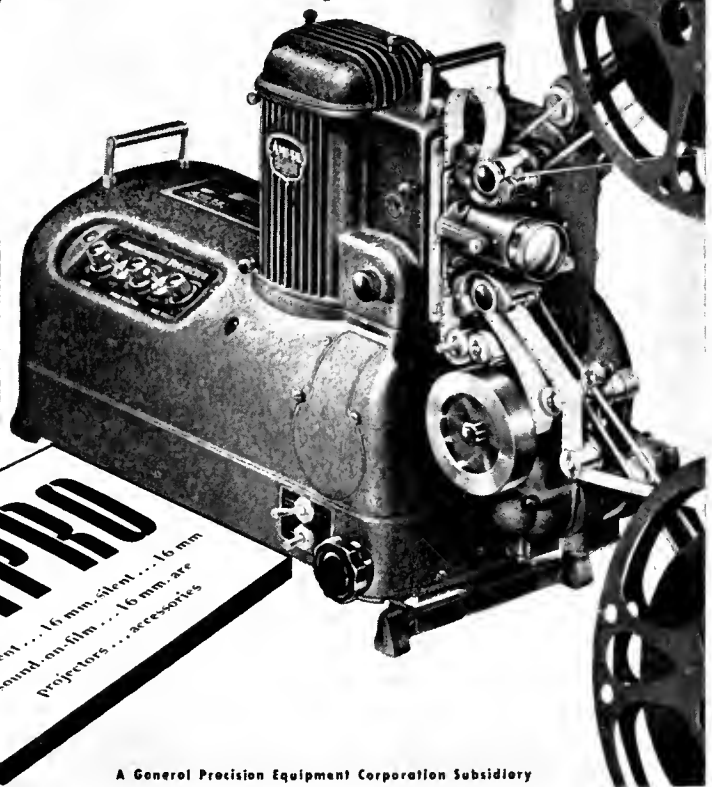
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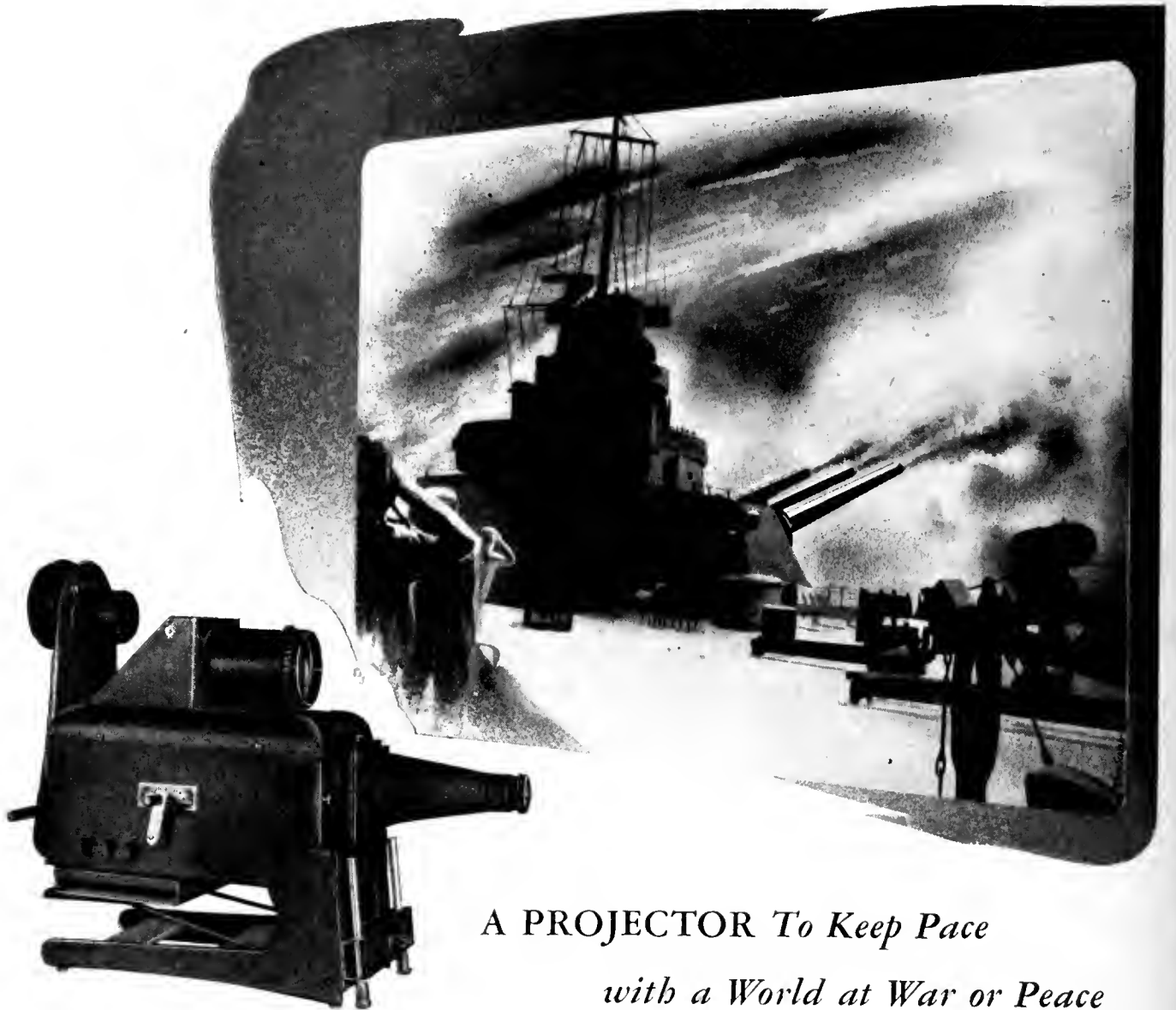


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# Films and Textbooks

CHARLES F. HOBAN, JR.  
Division of Visual Education  
School District of Philadelphia

*An analysis of the distinctive characteristics of textbooks  
and films points way to proper coordination of the two media.*

THE growing interest of textbook publishers in the production of educational motion pictures, film strips, and other pictorial materials brings into focus the general problem of the relationships among various kinds of instructional materials, and particularly between textbooks and films. For many years, educational administrators have been trying to interest textbook publishers in the production of films which correlate with their books. The late Ben G. Graham, superintendent of the Pittsburgh schools, was particularly active in stressing the desirability of the close relationship between films and textbooks. Representatives of textbook publishing houses left his office on many occasions with this message ringing in their ears.

"If a representative of a textbook company should come into my office," he would say, "and tell me that he had not only a set or sets of textbooks that fit into the Pittsburgh curriculum, but also sets of films that correlated with these books, I would immediately give him a serious hearing, and his offerings serious consideration. In considering textbook adoption, preference would be given to the combination of correlated films and books."

Investigations currently being made by textbook publishers, both individually and collectively, indicate that the correlation of textbook and film is approaching the stage where something will be done about it. This, in turn, thrusts upon us the imperative necessity of serious consideration of the relationship between the two and the functions of each. It is not inconceivable that more harm than good may eventually develop out of the close combination of the two, if this combination is affected on a narrow interpretation of the assumption that educational motion pictures are purely supplementary aids.

In the sense in which it is used here, the word "supplementary" means that which completes or adds to something already organized or arranged. Danger lies in the possibility that educational motion pictures will be produced not only within the present organization and arrangement of the textbook, but also within its psychological framework. In this event, the film becomes a celluloid addenda to the textbook, simply adding the element of moving or still pictures to a preconceived and prearranged learning context.

There are at least four psychological characteristics of the textbook as it has grown up in America. The term "psychological" is used because it is assumed that these characteristics influence the reactions of the reader, and therefore, condition the learning experiences resulting from textbook reading and study. They are not necessary to textbooks as such, nor are they equally evident in all textbooks, but these characteristics are more universal in their presence than in their absence.

First, the textbook is impersonal. It is written in

the third person, passive voice. Things and events are presented in a cold, factual sort of way. Seldom can the reader identify himself as an individual with the subject matter presented in the textbook. In its impersonal factual presentation, the subject matter remains apart from the reader—a thing, an event, a name, a fact, a procedure outside himself, not a part of him. There is no warmth to a textbook, no feeling, no emotion—just cold, objective, intellectual facts.

Second, the textbook is a distillation of subject matter abstracted from the wealth of detail and supporting meaning of its original or present context. It deals only with the bare essence of the subject. As the Harvard Committee says of textbooks in its report on *General Education in a Free Society*. "They sum up too soon. It is right to let a student know roughly where he is going, but wrong to save him the journey. Too many courses tell him throughout what he is seeing, so that he memorizes the account of the trip he never took. His head was buried in the guidebook."

Third, the textbook is intended for individual rather than group study, and the reader is expected to adjust his abilities to the textbook by repeating reading of difficult, obscure, and condensed passages, or by unhurried contemplation of the painted subjectmatter or by plain "digging." Only with the brilliant reader is the textbook safe for a "once over light." The textbook is designed for repeated reading of short, condensed passages, by the individual student at his own rate of reading and comprehension. The lower the reading and comprehension ability, the more times the textbook passages are to be read.

Fourth, the textbook is generally written by someone who is known as an authority on the subject, or by someone who is known as an authority on teaching the subject, but seldom by a person who is known for his ability to write clearly, fluently. Occasionally, the ability to write clearly, fluently, and interestingly is found in a person of pronounced scholarship or teaching craftsmanship, but somehow such a person escapes writing a textbook. As a result, textbooks are poor reading.

It is to be understood that these four psychological characteristics of American textbooks are not judged good or bad here. The point is that they are so. The further point is that educational motion pictures should have exactly the opposite characteristics.

In analyzing the functions of motion pictures in education we have made the serious mistake of analyzing the camera and thinking we have analyzed the motion picture. We have failed to analyze the kinds of things that should be recorded by the camera. We have, with our usual academic manner, thought of the functions of motion pictures in terms of (1) motion, (2) slow motion, (3) fast motion, and (4) animation. We have said that motion pictures should be used in

education to do only those things peculiar to the motion picture, and we have said that motion, slow motion, fast motion, and animation, are peculiar to the motion picture. We were wrong. They are peculiar to the motion picture camera. We can employ every one of the enumerated functions of the motion picture camera and come out with a motion picture that differs from a textbook only in the form of communication. In character, this motion picture can be exactly the same as a textbook. It can be coldly factual, it can be highly condensed, it can be scholarly but dull, and it will have to be shown repeatedly to be grasped. And, according to our earlier analysis of the function of motion pictures, it will, as we say, "exploit the medium."

In the October number of *THE EDUCATIONAL SCREEN*, Mark A. May set forth a different analysis of the functions of motion pictures in education. His analysis dealt with the subjects that motion pictures cover, and the known psychological effects that well constructed motion pictures have on their audiences. This analysis dealt with attitudes and habits of conduct, with information about man's environment and man's efforts and success in coping with his environment, with physical and mental skills essential in modern living, and with feelings, a sense of values, and an appreciation of the good things of life. Quite obviously, motion, slow motion, fast motion, and animation may be used effectively in dealing with some or perhaps all of these subjects, but they are simply devices of the camera, not functions of the educational motion pictures, Dr. May was talking about.

Using Dr. May's analysis as a point of departure, we can easily see that motion pictures which influence the development of values, appreciations, attitudes, and habits of conduct, are motion pictures characterized by personal meaning and appeal, by wealth of detail and a breadth of context, by full and unhurried treatment, spiced with interest and tinged with feeling and emotion. These motion pictures can and should correlate with textbooks, but they do so by rounding out and filling in the kinds of experiences that make learning richer and more meaningful, deeper, and of greater breadth.

Following our counterpoint with textbooks, motion pictures should, wherever possible, be made personal, whereas textbooks cannot be or are not. The use of characters and of dialogue add a personal element to educational motion pictures. Investigations of children's responses to educational motion pictures indicate that the responses are warm and favorable and vibrant when there are characters in the film close to their own age, close to their own economic and cultural status, and of their own sex. Boys attend best to motion pictures in which boys of their own age have a part; and girls respond as characteristically to girls. For another thing, children expect the characters in the film to talk in the film. They crave live dialogue, only too frequently to be fed on commentation of a male adult. Even when dialogue cannot be used for various reasons, and there are such reasons, the commentation can and should be made more informal—more personal—more in the language of the audience instead of the language of the adult speaking through the textbook.

Second, films should reflect the details and context of the subject, not merely set forth the end-result

generalization. It is the business of the film to show, not to conclude, to summarize, or to interpret. Nothing is less satisfying psychologically or educationally in films intended for or used in schools than the camera approach to the subject, only to have the picture whisked off the screen while the commentator disposes of the scene with the deadly finality of a one-sentence generalization. The audience never gets to see the sights and only hears the hurried reading of the guidebook. Educational motion pictures fail in their function if "they sum up too soon." The summing up is the function of the audience, under teacher direction. The textbook is a medium helpful in this summing up. The pictures can be verified against the textbook, or, more appropriately, the generalizations and interpretations of the textbook can be verified against the film.

Third, educational films should scrupulously avoid condensation—packing more material into a film than can be absorbed by the audience in the running time of the film. Educational films, unlike textbooks, should be leisurely. To most children, an educational motion picture is more of an emotional than an intellectual experience. To try to make it a purely intellectual experience by making the film less emotionally satisfying, is to try to change human nature. Psychologically, intellectual activity comes after the film experience—in the discussion and analysis of the material presented in the film and from the study of the textbook in the light of the experiences supplied through the film. Over and over again it is found that when two educational films are available on the same subject, the one a highly condensed ten-minute version, and the other a more leisurely longer version, the longer, more leisurely version is more widely used than the shorter, condensed version. Textbook condensation in a motion picture simply is not wanted by teachers or by students. Furthermore, while it is often desirable and enjoyable to show an educational film twice or more to the same audience within a few hours, days, or months, it is a mistake to produce educational motion pictures that *must be shown twice or more* to compensate for overcondensation of subjectmatter in the film, and the extreme brevity with which the scenes remain on the screen for audience observation and reaction. The principle of repeated showing is a textbook principle inapplicable in the main to educational motion pictures if motion pictures are to be made really educational.

As the fourth counterpoint of the textbook and the film, it is almost axiomatic that educational motion pictures should be produced by professional film producers, not by subject matter specialists or specialists in teaching the subjectmatter. Both these educational specialists are indispensable to educational motion pictures—but their service is in the beginning planning, the technical supervision, and the final approval for accuracy and teachability, not in the professional end of motion picture making. Good educational motion pictures require professional motion picture writers, directors, cameramen, and editors and commentators. The translation of subjectmatter and teaching method into an educational motion picture is the job of the professional motion picture producer, rarely of the professional scholar or professional teacher. Professional

(Concluded on page 449)

# Teacher Training in the Use of Instructional Materials

AMO DE BERNARDIS  
Supervisor of  
Audio-Visual Aids\*  
Portland, Oregon

PHIL C. LANGE  
Professor of Education\*  
State Teachers College  
Fredonia, New York

*A detailed presentation of the need and requirements for adequate teacher-training programs.*

**T**eacher training institutions and in-service training programs cannot afford to ignore the current emphasis and heightened interest in audio-visual and other new instructional aids. Nor can they afford to leap rashly upon just any bandwagon and affect a leadership for which they are not prepared. By recognizing the new developments without losing sight of underlying educational psychology, teacher trainers can avoid both extremes.

If teachers are to use the newer materials effectively, they must have (1) the necessary knowledge and operational skill, (2) a basic understanding of the educational principles involved, and (3) an overall appreciation of the learning and teaching situation. To develop this skill and knowledge, teacher training programs should have a setting that encourages and demonstrates the proper use of these materials, and a program of training that provides ample practice situations. Although this article is indirectly applicable to in-service teacher training programs, it is primarily an outline of conditions and principles for a practical approach to the use of instructional materials by new or inexperienced teachers in the pre-service teacher training institution.

An adequate setting for the development of teacher skill and knowledge should provide:

- (a) A collection of new materials and equipment available for teacher examination and use,
- (b) Laboratory facilities and work-shop situations,
- (c) Real learning and teaching situations where the teacher can put the materials to actual use,
- (d) Qualified personnel throughout the training program including experienced specialists to supervise the use of instructional materials.

In this setting, there should be a sound training program that: (a) provides for wide practice in the selection, development, and effective utilization of these materials, and (b) is a part of an educational program that is consistently a model in practicing its own theory in the use of appropriate instructional materials.

## Some Implications of the Current Interest in Teaching Aids

The favorable publicity given to the use of training aids by the armed forces has focused the attention of educators on the implications these tools might have

for general education. The varied needs and the large purchases by the government have resulted in an amazing variety and enormous quantities of instructional equipment and materials. Public reaction to the favorable publicity seems to indicate there will be public support for school purchases of such types of teaching aids; and there may even be public agitation for the extensive use of these materials in all classroom situations. Therefore, whatever one's personal feelings may be regarding the relative merits of the motion picture, slide, radio, or any other type of instructional aid, the fact remains that following the war, the average school will be in a better position to buy all kinds of new materials and equipment, and the teachers will already have been stimulated to use the materials.

But even if the problem of procuring materials has diminished, there are still the problems of selecting the best aid for a particular situation, making the best use of the aid, avoiding over-use and mis-use, etc. Teachers—especially those who are new and inexperienced—may need considerable help in evaluating new aids in the broad perspective of the total educational picture. Inexperience and publicity for new aids may combine to increase for new teachers their natural preference for "things" over "ideas". Thus it becomes the responsibility of both pre-service and in-service teacher trainers to give these persons a working understanding of the inter-relations of the devices for teaching and the basic generalizations about human behavior, learning, and teaching.

*Materials and equipment in themselves will not do the teaching.* The armed forces realized early that training instructors to use the aids effectively was as important as providing the tools. All branches of the service brought in specialists in audio-visual aids with the sole duty of helping the instructors to make better use of the teaching materials available. This emphasis on the training of the instructor to use instructional materials may explain in a large measure why the armed forces have achieved such good results with training aids.

It is equally important that the teachers who are being trained to teach in the public schools have incorporated into their training the techniques, practices and experiences in effective use of instructional materials.

\*Now on leave with the U. S. Navy.

## Suggestions for the Organization of an Instructional Materials Program for Teacher Training Institutions

Actually the problem for teacher training institutions is largely one of keeping abreast of the tremendous increase in variety and amounts of instructional materials. This means there must be provision for collecting, evaluating, storing, demonstrating and incorporating the newer developments in their instructional program. Some institutions, as part of their natural growth, will already have developed well organized audio-visual aids programs. Although there may be no need for radical upheaval in these pre-service training programs, yet the following points should be considered in organizing this phase of college instruction.

### The Setting

1. *An Instructional Materials Center* should provide all kinds of instructional materials for the faculty and the student teachers. Both instructor and the student teacher should have the use of preview, audition, recording, and development facilities. Films, models, filmstrips, transcriptions, charts, photographs, etc.—all should be available from this Center.

2. *An Instructional Materials Laboratory* in the Center should provide production facilities so that aids that are not available from commercial sources can be produced at the Center to fit the needs of instruction. The Center itself may function as a workshop and laboratory, where the teachers in training can carry on work relative to teaching materials.

3. *Practice Teaching Situations* should be an important part of the program, enabling teachers to experience putting the materials to good use with a real class. Teaching experiences at different grade levels, in different subject areas, and employing the different teaching methods—lecture, conference, demonstration, student performance, or study—will help to place the emphasis on the general principles of use rather than on a special device or technique peculiar to one grade or subject.

4. *Faculty Personnel* should include specialists in the development, operation, and use of instructional materials. At least one member of the education faculty should be a specialist in the field of instructional materials. The responsibility, however, for the success of the program belongs to the entire college staff and every faculty member instructing prospective teachers should be selected on the basis of his successful teaching procedure and should be constantly encouraged to be a practical model in sound teaching methods. The teacher training institutions should make every effort to see that the college instruction is the best possible. The instructors' use of materials should be in accordance with the best teaching principles. Colleges should disprove the saying, much too prevalent, that the poorest example of teaching methods is to be found at the college level. Supervision and improvement of instruction is as important on the college level as it is in the secondary and elementary school.

## The Training Program

Though there may be special units of courses given over largely to the development or use of instructional materials, the over-all program for training the prospective teacher in the use of these tools is not separate from the other school activities, and it involves the entire school—wherever instructional materials are used. The program, however, may be discussed in terms of the several phases.

1. *Faculty utilization of materials.* It has been said that "teachers teach as they are taught, not as they are taught to teach." There is reason to believe that student teachers learn some of their teaching techniques from observing the methods used by their professors; therefore, the faculty must play the model role in "practicing what it preaches." This means the staff must be aware of the instructional material developments in their respective fields (in addition to the subject matter developments,) and it may also necessitate a definition of faculty philosophy and policy relative to instructional aids.

2. *A sound Philosophy and Psychology.* Prospective teachers should be encouraged to develop sound standards and principles for evaluating new materials and techniques, and this philosophy should be consistent with psychological and teaching principles. A direct approach may be made in courses in psychology and in teaching methods, in conferences by faculty members, especially the materials specialist, and in the workshop laboratory.

3. *Training in the operation of equipment.* With all the mechanical devices that the teacher is being asked to use, it is necessary that he or she be given some experience in the use and operation of this equipment. Motion picture projectors, slide projectors, sound recorders, radios, transcription players, mimeograph machines, gelatin and direct-copy duplicators, wire recorders, and similar equipment—all are tools of the teaching profession and should be available at the Center for this training.

Lack of confidence in the use of mechanical gadgets often makes the teacher reluctant to use aids. The teacher can and must know how to use this equipment. The college can help her in learning how. Adequate training in the use of all these various types of equipment should be part of every teacher's education.

4. *Instruction in the Selection and Procurement of Materials: Planning for instruction.* Teachers should be given practical help in knowing the sources of aids, the means for procuring them. The Instructional Materials Center may display the materials, but it is especially necessary that a positive program of instruction define the respective advantages and limitations of each of the materials available and thereby develop sound attitudes and standards for the selection of these materials.

5. *Workshop experiences in the Production of Instructional Materials: Planning for Instruction.* Even with the wide variety of commercially-made materials, the teacher has need on many occasions to make her own teaching aids. There are a number of experiences which the teacher might receive that will make her better fitted to prepare aids for her own use.



A short general course in photography would give the teacher some understanding of the process of making slides and photographs for classroom use. Courses in radio production can open up new horizons on ways of getting student participation. Graphic arts courses will help give the teacher a better understanding of effective methods of display. Making direct copies, blue prints, photo-stencils, cutting mimeograph stencils, chart and photo mountings—all these and other experiences might very well be a part of every teacher's training. These experiences could be provided in a laboratory which has all the necessary equipment. If the Instructional Materials Center is well planned, these facilities might be an integral part of the Center. It should not be the purpose of these courses to make the teacher highly skilled in these techniques, but rather to give her the basic skills and understandings that can be put to practical use in the classroom. Education, after all, is the business of putting across ideas and the teacher should know how to do this in the most efficient manner possible.

#### 6. *Practice in Classroom Utilization of Materials.*

At no time during the period of the teacher's training is there a better place to help her with the use of teaching aids than in her practice teaching. The use of a variety of aids should be encouraged so that the teacher can have the experience of fitting a variety of materials into the curriculum. Careful check must be kept by the teacher on the use of aids so that she will know what aids are best suited to the various types of instruction. Constant evaluation of the aids must be carried on by the student teacher so that she will consistently select aids in terms of their contribution to the learning process. There is no substitute for actual experience, and the teacher will best learn how to use materials through actual practice in selecting, utilization and evaluation.

7. *Special Consultation Service and Continuous Research into the Effectiveness of Aids.* As mentioned above, instructional materials specialists should be available to students, faculty, and in-service teachers and administrators for consultation on problems dealing with the use of materials. The specialists should carry on research in the production, utilization, and evaluation of aids. It is important that the materials in the program and the program itself be continuously evaluated.

The suggestions offered in this article are but a few of the major points that must be considered in the training of teachers to make the most effective use of the newer instructional materials. Motion pictures, radio, television recording and other aids are taking their place with the textbook as instructional tools; and teacher training institutions must provide their graduates with the basic skills and understandings for their effective use. It is a responsibility of the teacher training institution to prepare the teacher to use effectively the tools of her profession—all of them.

(The opinions or assertions contained in the above article are the private ones of the writers and are not to be considered as official or reflecting the views of the Navy Department or the naval service at large.)

## Films and Textbooks

(Concluded from page 446)

motion picture talent adds to the subjectmatter and to the technique of its presentation a quality—a craftsmanship—which captures and holds the undivided interest of the audience, gives life to the subject, and increases the motivation, the impact on attitudes and habits, and the enduring nature of the learning for which motion pictures are famous as a medium of both entertainment and education.

Considered in the light of these criteria, motion pictures become basic educational materials, not merely supplementary aids which illustrate the textbook. They supply a basic stuff of experience and learning. The textbook, on the other hand, supplies the material by which this experience and learning are intellectualized, integrated, and extended.

Most of what has been said here has been said before in other ways and in other places. More important, it has been put to the test on a broad scale in the training programs of the armed forces. In the early days of the war training program, both the Army and the Navy made films which were little more than motion picture versions of their textbooks, with a paragraph by paragraph correlation. As the training program progressed there was a marked change in the nature of both the films and the books. While they correlated one with the other, each assumed its own character and was written and produced to do what each did best. The paragraph by paragraph correlation of the textbook and the film gave way to correlation of subjectmatter only. While both the film and the text covered the same subjectmatter, they took entirely different approaches and used entirely different treatments. The textbook became the pocket reference book, supplying the essential data. The film became the human document which gave life, and meaning, and application to these essential data. Training films were made as motion pictures on the subject, and textbooks were made as textbooks on the subject. Neither tried to duplicate the other. They were made and used as a team working together toward the same goal, but each doing something different.

It will be a mistake if we don't learn what kind of a team can be made out of textbooks and films, put each to the job it does best, and let them work together in their different ways to a better education in post-war days.

## More About Surplus Projectors

Reports as to the disposal of the surplus Government-owned 16 mm projectors continue to be varied. The latest word from Washington is that there will be no such equipment available to schools as the Army and Navy will keep whatever number of machines are still operable out of the 40,000-odd purchased. They will be used in the demobilization program, for the occupation forces, and for the military training program, if Congress approves.

According to another report, the projectors will be distributed to the state departments of public instruction by the Office of Education. Each state department will have the responsibility of disposing of their quota to school districts which will be qualified.

# "Global Music" -- An Audio-Visual Tour

*A Music Department's noteworthy program for stimulating world interest and understanding among High School students.*

PAUL E. DUFFIELD

Department of Music Education  
Northeast High School, Philadelphia

IN an effort to meet the challenge to education accorded by the recent world conflict and the post-war situation, the music department of Northeast High School in Philadelphia has developed a one year course entitled "Global Music". The course is particularly planned for students at the tenth grade level, and is required of the majority of academic and commercial course students. Three forty-five minute periods weekly in the 10A term are devoted to an illustrated musical tour of the United Nations; two periods weekly in the 10B term to a similar tour of the Axis, several Axis-dominated nations, and to the European neutrals.

This musical tour utilizes both 16mm. sound and silent films, stillfilms, glass slides, recordings, maps and posters. The work of the first term is divided into nine units; each unit considers the

folk and art music of the nation, the work of a group of representative composers being presented through talks and recordings. The cultures, customs and industries of each nation are illustrated by means of films. For this purpose, silent films have been found especially valuable since the teacher may make his own commentary on the subject matter, frequently linking it with the musical background of the course.

Following are the outlines used for the first and second units of the first term, under the general course title, "The United Nations":

## UNIT ONE. THE UNITED STATES AND LATIN AMERICA

Composer	16mm films (silent except as specified)	Stillfilm	Slides	Required Memory Records
Stephen Foster (1826-1864)	The Old South. Songs of Stephen Foster (sound)		Scenes from his life	Gems from his works
John Philip Sousa (1858-1932)	Washington, the Capitol, Song of a Nation (sound)			"Stars and Stripes Forever"
Victor Herbert (1859-1924)	Chesapeake Bay	Philadelphia		"Badinage", Gems from "Sweethearts"
Edward MacDowell (1861-1908)	Yellowstone National Park	Boston	Scenes from his life	"Woodland Sketches"
Ethelbert Nevin (1862-1901)	The Golden Gate		Song Slides from Foster and Nevin	"A Day in Venice" Suite
Walter Damrosch (1862- )	The Rio Grande			"Danny Deever"
Deems Taylor (1875- )	The Real New York			"Through the Looking Glass"
Oley Speaks (1876- )	Alaska			"On the Road to Mandalay"
Charles W. Cadman (1881- )	Hawaiian Islands	Los Angeles		"At Dawning"
Hector-Villa-Lohos (1884- )	Brazil (2 r.), Argentina		Bolivia and Ecuador	"Bachianas Brasileras"
Carlos Chavez (1899- )	Mexico			"Sinfonia de Antigua"

## UNIT TWO. RUSSIA BEFORE THE REVOLUTION, AND SOVIET RUSSIA

Composer	16mm films (silent except as specified)	Stillfilm	Slides	Required Memory Records
Michael Glinka (1804-1857)	Gypsy Revels (sound)		Russian Life	Ruslan and Ludmilla Overture
Alexander Borodin (1834-1887)		Russia, People and Occupations		Polovetzian Dances
Peter Tchaikowsky (1840-1893)	Vronsky and Bahin (Pianists) (sound)	Moscow	Life of Tchaikowsky	"March Slav", "Nutcracker Suite"
Rimsky-Korsakoff (1844-1908)	Siberia (2 r.)		Russian Folk Songs	"Festival at Bagdad" from "Scheherazade"
Sergei Rachmaninoff (1873-1943)				"Prelude in C-sharp Minor"
Igor Stravinsky (1882- )		Russia since the Revolution		"Fire Bird Suite"
Serge Prokofieff (1891- )	Soviet Russia			"Peter and the Wolf"
Dimitri Shostakovitch (1906- )	(3 reels)		Song of the United Nations	"Symphony No. Five"

Area, population, geographical characteristics, native customs and the contributions to world culture of the nations in each unit, are among topics discussed during the projection of silent

films. The remaining units for the first term of the "United Nations" include:

Unit Three—British Commonwealth (Britain, Canada, Australia)



From the Eastman silent teaching film on "Mexico."  
(Encyclopaedia Britannica Films Inc.)

- Unit Four—France and Belgium
- Unit Five—Norway and Denmark
- Unit Six—Poland
- Unit Seven—Czechoslovakia
- Unit Eight—Italy
- Unit Nine—China (Films only; no recordings or discussion of native music)

The work of the second term consists of a series of similarly constructed units presented as follows:

- Unit One—Germany (18th century composers)
- Unit Two—Germany (19th century composers)
- Unit Three—Austria
- Unit Four—Hungary
- Unit Five—Finland
- Unit Six—Sweden
- Unit Seven—Spain and Portugal
- Unit Eight—Switzerland
- Unit Nine—Japan (Films only; no recordings or discussion of native music)

At intervals, representative folk songs of the nations under discussion are sung by the class from song slides and from community song books. An excellent introduction to the field of grand opera is afforded through such sound films as "The Idol of Seville" (based on Bizet's "Carmen") and "Vendetta" (based on Mascagni's "Cavalleria Rusticana"). Likewise pupils may be given the experience of such standard forms of concert attendance as:

- (a) A Piano Recital (Jose Iturbi playing compositions by Albeniz and Chopin)
- (b) A Ballet Performance (Humphrey Dancers interpreting Bach's "Air for G String")
- (c) A Symphony Concert (Five parts: String Choir, Woodwind Choir, Brass Choir, Percussion Choir, The Entire Orchestra)

All visual material used in this course is obtained from the library of the Division of Visual Education of the Philadelphia Board of Public Education; a summary of material included in the first term comprises:

- Films—16mm silent—25 subjects—37 reels
- Films—16mm sound—10 subjects—10 reels

Stillfilms—20 subjects—40 reels

Glass slides—75 slides

The course is given in the school's Music classroom which seats one hundred and fifty students. Projection equipment owned by the Philadelphia school system, and assigned to the school consists of:

- (a) 16mm. silent projector, (b) 16mm sound projector, (c) Slide projector with stillfilm attachment, (d) Record player

Students are required to keep illustrated notebooks, and monthly tests are given on recognition of the "memory records" which total about fifty compositions per term, drawn from the school's record library of over four hundred records. Brief objective tests are also given on the factual knowledge presented in the lecture notes. Pupil interest and response to "Global Music" during the three years since its introduction has been notably good; many students bring clippings, pictures and programs to class, and frequent reference is made to radio broadcasts on which a "memory record" has been heard.



(Courtesy Bell & Howell)  
From the sound film, "Vronsky and Babin"  
(International Theatrical & Television Corp.)

For the adolescent, music becomes more significant and interesting when its relationship to human experience is coordinated with a comprehensive and carefully-selected visual background.

### Second Annual Audio-Visual Aids Institute at The American Museum of Natural History

On January 11 and 12, the Department of Education of the American Museum of Natural History, New York City, will hold an Audio-Visual Aids Institute for New York teachers. So enthusiastically attended last year was the first of these Institutes, that it was decided to conduct another conference this year along similar lines. An Audio-Visual Aids Center, displaying samples of equipment and pictorial materials, has been recently established at the Museum.

# The Film and International Understanding

## "Now the Peace" and "U.S.S.R.—The Land and the People"

### Two Films to Stimulate Discussion

DR. JOHN E. DUGAN, Editor  
Hadden Heights, New Jersey

WHAT about the peace, and what about Russia? How can we understand them? What shall we do about them? These are twin problems currently puzzling the minds of many Americans. They are problems in international understanding, and they are problems in which films can help. The power of films to help in current problems of international understanding can be concretely illustrated by these two films whose names make up the title of this article. It is a coincidence that Brandon is offering both of these extremely timely films at this particular moment. *Now The Peace* is a motion picture, and *U.S.S.R.* is a strip film.

These films are timely because they bear so acutely upon problems of burning current interest to Americans. They also are timely because they are being distributed and shown in the United States while the General Assembly and Security Council of the United Nations Organization is meeting in London.

The purposes and functions of the General Assembly and Security Council of the United Nations Organization will be made more understandable to thousands who see *Now The Peace*. For this film uses animated figures to make those purposes and functions clearer in an unprecedented way. It combines effective animated figures with live action scenes to create a powerful statement of the great challenge of our times: the building of a peace that will be real and lasting. The picture contrasts the powers and plans of U.N.O. with the failure of the League of Nations and shows how by joint action to solve problems of food, relief, money, etc., we can help to rid the world of conditions that breed war.



(Courtesy National Film Board)

A Russian woman working on the rebuilding of one of the factories in Stalingrad (from "Now—the Peace")

*Now The Peace* vividly shows that peace and progress depend upon the continued cooperation of the peoples and nations that cooperated to win the war, and the understanding that deeds, not words alone, are needed to meet the great challenge.

Because it clarifies basic aspects of the organization and program of the United Nations Organization and because it serves to stimulate discussion and understanding of the evolving patterns for building the peace, the film is receiving promotional cooperation from the U.S. Office of Education, the U.S. Department of Agriculture, the National Education Association, General Federation of Women's Clubs, and other groups.

Many groups will make the showing of the film the basis of a group discussion of the problems and principles which it treats. A discussion guide for the film has been prepared for such groups. Copies of this discussion guide may be secured in time for use with the showing of the film by interested groups.

*U.S.S.R.—The Land and the People* is a film strip, of 85 frames. But it is not just a film strip alone. It is a film strip which is distributed in conjunction with a 24-page printed booklet of speech notes and other helpful material. The booklet is as worthy of attention as the film strip itself. At the very outset the booklet lists the four main objectives of the film. They are.

1. To present facts objectively about the Soviet Union.
2. To stimulate alert observation and analytical thinking as prerequisite to sound judgment.
3. To show how a formerly backward nation, with people of widely different cultural backgrounds, has developed into a modern industrial nation.
4. To show that the United States and the Soviet Union can and should work together in peace as well as in war.

This outline of objectives should help the teacher to use the film more effectively. The booklet briefly explains three basic steps (Prepare, Present, Follow-Up) for getting best results with the film. There are tips on presentation and a suggested "pre-test." This "pre-test" is based on material in the filmstrip. It is intended to be given to a group shortly before the filmstrip is shown to them. Its purpose is not primarily to test the group at all, but to stimulate their interest and alertness. It consists of multiple choice questions and is set up so that copies may be mimeographed for the use of the group.



## Upper row:

Irrigation Transforms Deserts

Electric power multiplied eight-fold in Russia from 1923 to 1940

A Kazakhstan school teaches children first their own language, second Russian



## Lower row:

The old Kremlin, palace of the Tsars

The new Subways under Moscow

Each picture in the film has a sub-title. The speech notes in the booklet are numbered to match the frames of the film, and the first part of each speech note is the sub-title itself. Sub-titles are followed by elaborative special notes for the teacher who wishes to go into some particular phase a bit more. For example, the following is the speech note for frame 13, which happens to be a map of Russia:

13. *And here is their country—one sixth of the world. From the Baltic Sea to Alaska and from India to the North Pole.*

The sun takes 11 hours to pass over the Union of Soviet Socialist Republics. In spite of its huge size, the U.S.S.R. is so placed geographically that it is almost completely landlocked on the south and west, while on the north and east nearly all its extensive seacoast is icebound most of the year. But today airplanes, ice-breakers, and better understanding among nations are breaking down these barriers.

Intelligently used, these speech notes can add much to the effectiveness of presentation and can help the teacher to adapt the material to the needs of her particular group. The booklet also contains a bibliography of twenty items about Russia.

*U.S.S.R.—The Land and the People* lives up to its title. Its message is presented in a very logical fashion. The film is divided into five main divisions. These are:

1. Russia is a country of 193 million varied people.
2. The extent and nature of the land.
3. Developing natural resources.
4. Developing human resources.
5. The U.S.S.R. and the U.S.S.—allies in war and in peace.

Each of these divisions is first presented as generalizations, and then is developed through the presentation of specific examples.

*U.S.S.R.—The Land and the People* presents its message clearly and well. But that does not mean that any teacher should limit the use of the film to mere presentation. It should be a stimulus for discussion and activity. No film can present the complete and final word on Russia or any other country. But it can present a well organized body of facts regarding that country clearly and well. This film does that job to an outstanding fashion. It is a job of the teacher to use an intelligent presentation of the film as a springboard for worthwhile class discussion and activity.

This film was launched under impressive auspices. It was produced by Public Affairs Films Company with the cooperation of the National Council for the Social Studies. The script is by William and Dorothea Cary. **The film is the first in a projected new series entitled "The United Nations Film Strip Series."**

**T**HE article entitled "Global Music—An Audio-Visual Tour", on pages 450-451, immediately precedes this Department. The juxtaposition is quite intentional. Dr. Duffield's article bears so directly upon the main theme of Dr. Dugan's department that it may well be read as an integral part of "The Film and International Understanding".

Dr. Duffield has given our readers a concrete example of how a highly specialized department in a high school system—Music—can make its own definite contribution toward building a world of united nations. Many another school department, by judicious use of audio-visual materials, can do the same.



# The Curriculum Clinic

## Selecting and Coordinating Materials for Instruction

PAUL C. REED, Editor

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

**A**PPPOINTING committees for the selection of textbooks to be used by a school or school system is not a new administrative procedure in education. In fact it is quite an established practice. Once the content and subject matter for a particular grade level have been determined it seems to follow naturally that textbooks must be selected and approved. It may happen sometimes that this order gets a little mixed up and the books are selected first; but in any event there is universal acceptance of a close relationship between curriculum and books. There is never any question about that; and I am not raising it. There are other points to consider.

Having committees to select motion pictures for classroom use is also becoming an accepted practice. There have also been at various times in various school systems, committees for the selection of maps and globes, committees for the selection of still pictures, and probably committees for the selection of practically everything used in a school. And I am not questioning the committee procedure. Group judgment based upon a variety of experiences is always likely to yield more dependable results than the opinion of one individual. But the tendency toward further specialization and pigeon-hole thinking, which leads to having so many uncoordinated committees, is detrimental to the most effective use of audio-visual materials and to most effective instruction.

Just the other day I heard of a certain school system where a large study committee of elementary school teachers concentrated their attentions for a year on the subject of reading and reading readiness. They sought to improve the instructional methods and results. A subcommittee examined all of the available books; and of course the theories of professors and publishers were carefully analyzed. But visual materials as such were not even thought about. Of course textbook illustrations were not ignored, but the possibilities for using all kinds of audio-visual materials for enriching and widening experience were not considered. Maybe later, there will be a visual aids committee to find the visual aids that can supplement reading intuition. But maybe "later" is too late. If most effective use of visual materials and best teacher attitudes toward the use of these materials is expected. The use of visual materials as an integral part of instruction and their values in providing basic learning experience were not comprehended by this group of teachers.

Here's another instance that is altogether too typical. Most of you have seen curriculum and curriculum revision committees at work, and no doubt you have noted the concentration of attention upon content and subject matter with comparatively much less attention upon methods and means. Too frequently there is tacit assumption that the only materials of instruction are the spoken and written word.

If visual materials are considered, they come as a last thought; as an added decoration or embellishment.

It seems to me that all of these things happen as the result of a misunderstanding or lack of understanding of the place and function of audio-visual materials in instruction. They result from the fallacy that is inherent in the terminology "visual aids", with its implication that these materials are not basic and fundamental for instruction, that they are something to be added if it suits the fancy or the budget.

When it is more generally realized that the planned and intelligent use of audio-visual materials can bring realistic meaningful experiences to learners in a way that is more efficient and lasting, in a way that can lead more surely to the development of meaningful generalizations rather than to mere verbalized generalities, then the kind of problem mentioned here just wouldn't exist. Then audio-visual thinking would be a basic and integral part of curriculum committee thinking. The materials to be used in the achievement of objectives of instruction would be regarded as equally or more important than the subject matter content of the teaching unit.

When problems of teaching skills are studied—such skills as those of reading, writing, drawing, home-making, woodworking, typing, and all the vocational manual skills—the teaching materials the teacher uses are of extreme importance. All available materials should be given consideration and equal consideration by the same group. Having separate committees for each different kind of material does not provide for the integrated kind of thinking that must be expected of the teacher in using the materials. One of the most difficult tasks for a teacher is the coordination of the various materials he uses and the various learning activities of his classroom so that there is a unified and integrated whole.

Why shouldn't the coordination of teaching materials take place at the production level? The words of the textbooks and other printed materials for classroom use could best be coordinated with filmstrips, motion pictures, and other audio-visual materials at the time they are being produced. However, that ideal situation has not yet been achieved generally and school people must therefore go through a process of selecting and coordinating the materials available. This coordination is likely to be done most effectively if a single committee considers all materials of instruction. If, however, the magnitude of the task, or even if the dictates of tradition are such that textbook committees persist in the school organization, there should be provision for joint thinking and coordinated planning with the audio-visual and other committees concerned with the selection and use of materials of instruction.

# The Literature in Visual Instruction

## A Monthly Digest

ETTA SCHNEIDER RESS, Editor

### ● Providing Facilities for Use of Audio-Visual Materials

—Francis W. Noel, Chief of State Division of Audio-Visual Education—*California Schools* 16: no. 10 October, 1945. Our experiences from the war have strengthened the argument that audio-visual aids are part of classroom instruction. For this reason classroom facilities for the use of them must be provided in old and in new construction.

Some educators would recommend a special audio-visual room. This recommendation should be carefully considered. In the first place, such a room (or a few rooms) would cost more than to equip each classroom with darkening and ventilating facilities. According to recent figures, construction costs of such rooms will be at least \$8 to \$10 per sq. ft. For a special visual room 24 ft. by 40 ft. the cost would be approximately \$9,600. Compare this figure with the cost of darkening facilities for each classroom. Moreover, the use of audio-visual materials in the individual classroom is educationally more desirable.

Readers are recommended to "Projecting Motion Pictures in the Classroom" by Francis W. Noel and "A Measure for Audio-Visual Programs" by Helen H. Scaton, both published by the American Council on Education.

### ADMINISTRATION

#### ● A Technical Service Squad—Robert R. Robinson, Midwood High School, Brooklyn, N. Y.—*High Points* 27: 61 September, 1945.

The student squad was organized to reduce to a minimum the effort a teacher would expend in the use of audio-visual aids. This involved the organization of a trained staff along the following lines. The original squad members were trained by the teacher-in-charge. Henceforth, at the beginning of each term at least one old member, together with a new applicant, are assigned to each period. This provides a period of apprenticeship. A long waiting list attests to the popularity of the squad, which, incidentally, includes girls as well as boys.

A set of rules and regulations has had to be formulated to curb the over-enthusiastic service member (see article for a copy of this excellent device).

### MUSEUM MATERIALS

#### ● Borrowed for Handling—Mildred Holzhauser, Newark Museum—*Nation's Schools*, 36:52 October, 1945.

This lending collection of exhibits has been bought or especially prepared to assist teachers. They deal with life in and customs of the ancient and modern world, industrial products, and the natural sciences. Loans are available to all those who can come for them. The Newark Board of Education has a delivery service by truck once a week to each school.

The circulating exhibits are designed for handling. The museum itself has permanent, glass-enclosed dioramas and a docent service helps toward making them meaningful to school children.

### RESEARCH

#### ● Relationship of Pictorial Material and Written History—..... Williams—Ph.D. 1943 New York University. 121p. ms.

In this study, the illustrations in 23 senior high school American history textbooks published in 1930-40 were evaluated by stated criteria. The author found, in general, that the illustrations did not adequately relate to the material in the text, and that teachers do not make the best use of the visual materials provided. He suggests closer cooperation among author, illustrator and publisher.

### UTILIZATION

#### ● Abundant Visual Materials in U. S. History—Frances Norene Ahl, Glendale (Calif.) High School—*Clearing House*, 20:103 October, 1945.

There are still ways in which U. S. History teaching may be enriched: first there should be more emphasis on geography; maps of all types should be used and map-reading skills taught. Charts, graphs and diagrams are important, as are bulletin board displays, museum materials, pictures and projected stills. The author lists some motion pictures which have by experience, proved useful in American History teaching.

### PRODUCTION and DISTRIBUTION

#### ● Hollywood's Interest in Classroom Films—Gardner L. Hart, director, Committee on Motion Pictures, American Council on Education—*Film and Radio Guide*, 12:16 October, 1945.

Early in 1944, the Committee on Motion Pictures was established thru a grant by the eight major Hollywood producers. One of the areas found greatly in need of films was 'democracy'. A group of leading educators formulated plans and treatments for such films, and scenarios were written. A series of geography, mathematics, art, teacher training and health films have similarly been planned. The results of this study are to be made available to anyone interested in the production of instructional films.

#### ● Film News vol. 7, no. 2 November, 1945. American Film Center, 45 Rockefeller Plaza, New York 20.

A few articles indicate the problems ahead in 16mm film distribution. There is an editorial advising on three possible methods of distribution for the organization or individual planning production: (1) direct nationwide exchanges, prints, personnel, promotion; (2) allocating distribution rights to commercial distributors; (3) selling all distribution rights to those especially engaged in this work, a method which completely divorces producer from audience. The best solution is to have all 16mm distributors ally themselves as closely for peacetime as they did for wartime films.

The article by E. M. Benson of the Philadelphia Museum of Art, "Blasphemy in Brief," is an appeal for a national non-profit agency generously subsidized and staffed with the best-trained personnel available to guide in programming of films for special audiences.

In "Is There a Film on . . .?" Aubrey Lee Graham makes the analogy between cumulative printed materials and 16mm motion pictures. There are excellent reference guides to government publications, and to non-government materials.

### FILM FORUMS

#### ● Film Forums: an Experiment in Community Discussion—Harold B. Allen, University of Minnesota—*Quarterly Journal of Speech*, 31:330 October, 1945.

A unique experiment in the use of films for adult education was conducted in San Diego, California, under the sponsorship of a USO-YMCA Industrial Club. The pattern was similar to that of other film forums elsewhere—a discussion provoked by and centering on a documentary film on a social or economic controversial subject. Unique in the planning of the San Diego forums was the coordination of many neighborhood forums into an integrated series.

A leadership training course was given; then local forum committees in 14 different neighborhoods were set up, in-

(Concluded on page 468)

# The ABC's of Visual Equipment

## Preparing the Classroom for Sound Motion Picture Exhibition

Edited by

ROBERT E. SCHREIBER

and PHILIP MANNINO

**C**ONCOMITANT with the increased use of motion pictures in education is the desirable tendency for the classroom to assume the role formerly enacted by the school auditorium in the exhibition of sound films. But, as this trend becomes steadily more pronounced, administrators and supervisors are finding in many instances that—in terms of structural conditions—use of motion pictures in ill-equipped classrooms is like putting new wine in old bottles. It is therefore necessary to consider what steps can be taken to improve existing classrooms together with the concept of the ideal visual education classroom in proposed structures still in the blue-print stage.

The major problems encountered in fitting the classroom for sound motion pictures may be designated as: darkening and ventilation, acoustics and speaker placement, seating and screen position, electrical connections and projector placement.

Since the impact of the motion picture is primarily visual, it is of the utmost importance that the classroom be adequately darkened. However, the problem is not as simple as that: ventilation—except in air-conditioned buildings—must be provided for at the same time, since a dark stuffy room is a major deterrent to learning. The most common solution to the darkening problem is the installation of opaque shades held in place by hinged or rigid, wooden or metal guides. Ventilation in such cases may be afforded through the use of a board eight to twelve inches wide slanted upward and inward from the base of the window frame, although some light leakage—through reflection—is bound to obtain under such an arrangement. The installation of opaque drapes—made of denim or other material—hung on traverse rods has been found an effective means of meeting the dual problems of darkening and ventilation. The use of such drapes has the added value of introducing sound absorbing material into the classroom acoustical situation.

The acoustics of many existent classrooms are far from perfect in most instances, since the presence of numerous square feet of blackboard and a hard plaster surface on wall and ceilings provides practically no sound absorption, and the pupils themselves must absorb most of the sound—as well as the learning. The addition of window drapes—as indicated above—introduces some acoustical assistance. Especially in long narrow classrooms, reverberation of sound may be so extensive that ceiling or wall treatment is imperative. Installation of a surfacing board or tile—such as acousti-celotex cane or mineral tile—is effective. In selecting acoustical treatment, it must be kept in mind that painting over some acoustical products decreases their sound absorbing effectiveness. Perforated panel board or tile—such as above—is not so affected. Placement of the projector speaker at or above the ear level of the audience and adjacent to the screen provides the best sound coverage.

The size of the screen to be used, its reflection

characteristics, its placement, and the audience seating are associated problems. Generally speaking, the screen width should be one-sixth of the length of the room and mounted so that its base is at or above the audience eye level. The problem of screen height is enhanced if it is necessary for the pupils to be seated close to the screen. Ideally, those seated in the front row should not be closer than twice the screen width. In addition to decreasing eye strain by moving the audience further back is the increased latitude of effective screen illumination. Beaded screens provide satisfactory illumination in a quadrant twenty-six degrees on either side of the projection axis. Beyond these limits, light drop-off is considerable. Hence, in short wide rooms, a matte surface provides considerably more adequate illumination through a wide angle.

Ideally, the projector should be concealed in a booth external to the major contours of the classroom, although—from the standpoint of structural efficiency—such provision is not practical. In any event, the projector should be placed in the center rear of the room at a height where the projection beam may pass over the heads of the audience. An effective measure in reducing classroom clutter through the stringing of speaker and power cords is the installation of permanent outlets for both near the intended projector location with another speaker cord outlet near the screen. Provision for a six wire cable running through a conduit between speaker cord outlets allows flexibility in the use of a variety of projectors—those utilizing both permanent magnet and dynamic speakers. To insure against overloading circuits, the power outlet for the projector should be Number 12 wire or larger. Additional niceties in effecting smooth operation are provisions for a separate room light switch near the projector, plus a dimmer in the circuit.

The foregoing suggestions for improving the classroom for motion pictures are aimed primarily at the goal of effective classroom presentation. They will contribute to easing the task of the operator and the instructor in the process, but these concomitants are only the means to the end of introducing the motion picture into the instructional situation in as natural, efficient a manner as possible.

**A**nnouncing a new feature beginning in the February department of "A B C's of Audio-Visual Equipment"—

**"Equipment Queries"—**

a question-box on those small but vital items of equipment concern, a service designed to increase Educational Screen's coverage of all reader interests in the field of equipment.

**Send along your queries NOW!**

# The New Director of NEA Audio-Visual Service

Vernon G. Dameron, Director of the recently-established NEA Division of Audio-Visual Instructional Service, majored in physical sciences and social studies at Marshall College, in education at West Virginia University, and in audio-visual instruction for



Vernon Dameron

his doctorate at Harvard University. He has had five years of experience in public school work, including a directorship in audio-visual instruction. He has also had extensive experience in still and motion picture photography, recording, radio communication (W8HGA), and instrumental music. For the past three years, he served as Director of the Planning Department and Coordinator of the Army Air Forces Training Film Preparation Unit, located at Chanute Field, Illinois. The work of the Unit consisted of producing, processing, and printing sound motion pictures, sound filmstrips, and silent filmstrips, and distributing them to the Allied nations throughout the world.

The Executive Committee of the NEA Department of Visual Instruction recently appointed him Executive Secretary of that Department.

In the November issue of the *NEA Journal*, Mr. Dameron describes the program of the new NEA Division of Audio-Visual Instructional Service. It will deal with all of the many types of audio-visual aids, including radio and television, on all levels of education. Details of the program will be based upon a survey of the present status of audio-visual instruction. The general aspects of the field to be considered are:

1. Means by which audio-visual instruction can be made less expensive. Intensive efforts are now being exerted to effect the release of surplus audio-visual equipment from the armed forces for distribution to schools on the basis of need and financial inability to purchase such equipment.
2. Criteria for more effective selection and evaluation of audio-visual aids.
3. Methods and techniques for more effective integration in the curriculum and utilization of audio-visual aids.
4. Provision for closer collaboration between educators and producers
5. Methods for more coordinated and expedient distribution of audio-visual materials.
6. Encouragement of widespread adoption of audio-visual instruction.

7. Promotion of audio-visual instruction for instilling desirable attitudes and appreciations.
8. The Division will encourage and cooperate with research projects.

## NEA Motion Picture

The National Education Association is now distributing to the state education associations a new documentary film on the place and importance of the teacher in American life, entitled *Assignment; Tomorrow*. Authorized by the NEA Executive Committee, it has been prepared as one of the tools to help leaders of the profession in carrying forward the five-year program of Unification, Expansion and Development and tells the story of what our united professional organizations are doing for youth, teachers, and for education in the United States. It runs 26 minutes and is followed by a trailer film of 7 minutes which presents the program of the NEA.

## Progress of Education Reviewed in Display

During National Education Week, November 10-17, Mr. Austin Durham, Director of Audio-Visual Instruction for the Ft. Thomas, Kentucky, City Schools, ingeniously aroused the interest of the community in education by contrasting old and new methods of teaching, in a display of classroom materials in a local drug store window. Contents of the window included: the entire series of McGuffey Readers 50-75 years old and a series of modern readers; old speller and new; series of Ray's Arithmetics 50-75 years old and set of modern Arithmetics; Harvey's Grammar and new English text; pictures of first school in Ft. Thomas (75 years ago) and picture of Highlands High School First Graduating class 53 years ago; First Highlands School Annual and last year's (All American rating); Highlands first school paper and the Nov. 1, 1945, issue; student papers from various classes (1945).

The outstanding feature of the exhibit was the continuous showing of Kodachrome slides depicting all levels of visual material used in the Fort Thomas schools.



Exhibit material for Education Week.

# School Made Motion Pictures

**QUESTION:** Our school is contemplating a course in the fundamentals of motion picture photography and projection. We intend to give this course to our younger students from whom we expect to build a large audio-visual aids squad to take care of our increased demands for visual material. In view of the fact that our materials of instruction are limited to one motion picture camera, three or four still cameras, two silent projectors, one sound machine and one standard slide projector, would you be good enough to anticipate some of the problems which are bound to arise during the course? Would you also, please, indicate possible ways and means of solving these difficulties. A rough outline of course of study commensurate with the abilities and needs of high school students would be of great help. We shall be very much obliged to you for your kind assistance.

DAVID SCHNEIDER, Editor  
Evander Childs High School  
New York City

**ANSWER:** There will be at least five major problems that will keep on haunting you. (Perhaps plaguing, might be the better term.) You may be able to reduce or eliminate them, depending upon the co-operation you can get from your local school board or the administration.

First of all there is the problem of personnel. You must limit your course to a maximum figure of no more than thirty students. These students should be chosen for their enthusiasm, interest and some ability in connection with motion picture work. Among them you need students of firm physique, who can handle heavy equipment; students who can be entrusted with the maintenance and care of expensive machinery. You need students with mechanical aptitudes, who know enough not to take machines apart unless directed and supervised by some one in authority. You should count on including students who have some creative abilities in art and in writing. Their services will be an asset in a course such as you are planning. Pupils who are good at improvising home-made devices where more expensive materials are indicated, should not be overlooked. Above all you need an instructor who can infect the class with his enthusiasm for this kind of work.

The problem of time cannot often be solved in most high schools because of program difficulties. It's a poor policy to limit this course to one period per day. It often takes just that length of time to get materials ready, leaving no time to put them away. If you can get the co-operation of the administration, you will find the course running more smoothly if programmed for the last two periods of the school. This will prove to be more effective, even if the class cannot meet more than two or three times a week.

Unless a school building has included in its blue prints a room for such course, you may run into some difficulties. A studio, soundproofed, light proofed, with movable furniture, storage space for

all equipment, plenty of outlets carrying high amperage for powerful photoflood lighting, and a large photographic darkroom in the back, is in itself an invitation for the better students to sign up for your course. The administration that is going to find a room for this course, after all other courses have been taken care of, has no right even to offer this subject.

The problem of equipment, no matter how large it looms, is not entirely insurmountable. In a professional school it's the ideal thing to equip each student with his own complete set of cameras, projectors, lights, etc. The alert high school instructor, who knows something about "activity" or group teaching, can get excellent results with a minimum of materials. By using part of each period for demonstrations, the teacher can have one group work in the dark room, another group print or draw titles, a third group use the motion picture camera, other groups at work on still cameras, lights, properties, projection apparatus, research reading and gathering information from the reference shelf, etc. After each student has mastered the fundamentals in both knowledge and technical skills of one activity, he may be assigned either to assist newcomers to that activity, or to go on to the next.

Finally, there is the perennial problem of finance. To keep such course going, the school board must appropriate a certain amount of money to provide negative materials, papers, chemicals, lamps and other perishables. In addition to those supplies, the school may wish to add additional equipment each term, so that future classes may have more capital goods with which to turn out better products. Contributions by Parents Associations and revenues collected as admissions to school-sponsored shows and movies can be used to augment meagerly appropriations of school boards that still look upon visual instruction as the step-child of the curriculum.

I shall outline a course of study in the next issue.

## Amateur Motion Picture Contest

The American Humane Association, 135 Washington Avenue, Albany, 6, New York has announced its second motion picture contest exclusively for amateurs. All films submitted should have a unified theme dealing with any type or types of animal life. It should be the aim and purpose of all films to inspire, teach or motivate acts of kindness, devotion or protection in behalf of domestic animals, birds, marine or wild-life.

All films submitted must be on original 16mm stock and not less than 200 feet nor more than 800 feet in length. They may be in black and white or koda-chrome.





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# Teacher Committee Evaluation of New Films

L. C. LARSON, Editor  
Ass't Prof., School of Education  
Consultant in Audio-Visual Aids  
Indiana University, Bloomington

Assisted by CAROLYN GUSS  
and KENNETH B. THURSTON  
Extension Division  
Indiana University, Bloomington

## The Public Life of Abraham Lincoln

(Nu-Art Films, Inc., 145 West 45th Street, New York City)  
30 minutes, 16mm sound. Sale price \$150. Original produced by United Artists. Apply to distributor for rental sources.

Compiled from D. W. Griffith's *Abraham Lincoln*, produced by United Artists in 1931 and starring Walter Huston, the film opens with a number of silent titles on pictorial backgrounds referring to Lincoln's youth and early political experience. The first real action, however, is in scenes from the Lincoln-Douglas debates in 1854 which are followed by a sequence in which Lincoln, having been defeated by Douglas in the senatorial campaign, is urged by an important political figure to consider the Republican nomination for the Presidency.

Passing over the election of 1860, the picture next shows Lincoln's cabinet presenting to the President a memorandum advising him against the attempted relief of Fort Sumter, advice which he did not take. Silent titles on pictorial backgrounds report the firing on the Fort and the opening of the Civil War, and Lincoln is next seen signing a call for 75,000 volunteers. Street scenes in both North and South show troupes marching off to war amid cheers of the people.

A rapid shift to a Union campground shows Lincoln's intervention in the case of a deserter, whom he pardons from the death sentence after hearing the young soldier's story. Back in Washington there is a scene in which leading senators of the country openly blame the President for the war's bloodshed. Again the scene becomes a military one, this time to show General Sheridan, temporarily away from his army, hearing the sound of cannon in the distance, discovering his army in retreat before the enemy, and after a hard ride rallying his men to victory.

In this same section of the film, General Lee, astride his white horse, returns to his Field Headquarters tent where at the insistence of his aide he tries to rest. But Lee, who has heard in part a conversation between his aide and a courier who had been sent for a signature on the execution order of a spy, comes from the tent and requests that the order be countermanded since by this time it would be impossible for any spy to do harm to an army which was so close to defeat anyway as were the Southern forces.

Bringing the days of the war swiftly to a close, the film shows Lincoln conferring with his Generals on the disposition to be made of horses belonging to the defeated Confederate Army and on the fate of General Lee and President Davis. Lincoln makes clear to the generals his desire to let these men go, and the scene concludes with Lincoln's expressing his anticipation in bringing back to the Union the Southern states "as if they had never been away."

The fatal night at Ford's Theater is next introduced. As the entire audience becomes engrossed in the play of the evening,

Booth slowly progresses unnoticed behind the balcony seats to the President's box; but not until he had uttered "Sic semper tyrannus" and deserted the stage did the leading lady discover the effects of the shot which apparently so many had assumed to be part of the evening's performance.

Leaving the theater audience in almost helpless confusion, the film closes with dramatic music and with symbolic scenes of a dead and deserted forest, of Lincoln's log cabin birthplace and finally of the monument at Washington.

### Committee Appraisal:

The film gives proper and much needed emphasis to a basic element of Lincoln's public policy, the preservation of the Union. Generally its spirit is in keeping with its subject. Without dominating the picture, Walter Huston portrays the Lincoln of story telling fame, the Lincoln of family life, and the Lincoln of sorrow. A few historical inaccuracies were noted in the film especially in the arrangement of and statement of passages selected from Lincoln's addresses. Perhaps dramatic demands explain the inclusion of scenes in which senators from New York and other leading states demand the cessation of the war lest the already large number of casualties on the Union side bring about public distrust. But the film does contribute materially to the development not only of concepts about Lincoln, but also of such significant historical understandings as the first flush of enthusiasm for the war among the southern people and their slaves. At one or two spots, the dramatic quality of the film leaves some things to be desired, and in a few cases, it was difficult to follow the sound. All in all, however, the film should be very useful for intermediate, junior and senior high school history and English classes, and for convocation use particularly in the intermediate and junior high school grades.

## Just Weeds

(National Film Board of Canada, 84 East Randolph Street, Chicago, Illinois) 20 minutes, 16mm sound-color. Sale price \$100. Produced by National Film Board of Canada, Ottawa, Canada. Apply to distributor for list of rental sources.

This film presents a survey of the damage caused by weeds, their spread, identification, and control.

The first sequence emphasizes the damage and loss to Canadian farmers caused by weeds. It indicates that weeds are more costly than the combined ravages of animal and plant diseases and insect pests—the annual loss being more than a hundred million dollars. It shows farms having been deserted because weeds had gained possession.

Weed seeds are shown being disseminated by birds, animals, wind and man himself. Man has scattered weed seeds by selling and buying impure seeds, by not cleaning his implements when moving from one field to another, and by failing to exert care when shipping seeds.

The next sequence points up the fact that the first step in weed-control is weed-identification. Close-up photographs show seventeen of the weeds most commonly found in Canada. Yellow mustard, cow cuckle, thistle, cress, field bind weed, and wild carrot are among those shown. The commentator calls attention to the distinguishing features of each.

The concluding sequence treats the importance of checking the spread of weeds. Proper cultivation is shown as the main method of control. The use of various plowing implements as well as crop-plowing, after-harvest cultivation, and summer fallowing is shown. Other methods of control include planting of special crops such as alfalfa or crested wheat grass to choke out weeds, sheep grazing, and eliminating roadside weed-beds by cutting or spraying the weeds.

### Committee Appraisal:

Even though the film is a Canadian production and treats the weeds most commonly found in Canada, nevertheless the

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*



# BURTON HOLMES

needs no introduction  
to the educators  
of America---

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The motion picture record of Burton Holmes' extensive travels, consisting of nearly three quarters of a million feet of film, has been acquired by Simmel-Meservey, and is now in the process of being edited, sound-tracked and having narration added, for adaptation into a series of short subjects for use in the audio-visual education departments of the schools, colleges and universities of America.

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**THE LAUGHING JACK O'LANTERN** . . . the little orange pumpkin who wanted to be a Jack O'Lantern.

**SERIES NO. 2: (In Production)**

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**PETER RABBIT** . . . and how he barely escapes from Mr. McGregor's Garden.  
**LITTLE BLACK SAMBO** . . . and his experiences with the tigers in the jungle.  
**THE WHITE EASTER RABBIT** . . . who so wanted to be an Easter Rabbit. (Now Ready).

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# SIMMEL-MESERVEY

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film should be useful in the United States because over one-half of the weeds discussed in the film are common to the United States and the methods of weed control recommended are efficient in this country. The close-up color photographs make weed identification possible. Biology and nature study classes, 4-H Clubs, gardeners, and adult rural groups interested in weed-control and conservation should find this film effective.

### Realm of the Wild

(United States Department of Agriculture, Motion Picture Service, Washington, D. C.) 27 minutes, 16mm sound-color. Sale price \$110. Apply to producer for rental sources and authorization to purchase.

The title of this film describes our national parks which contain in addition to myriads of small animals one third of all our big game. No longer are state laws considered the only requirement for protecting these valuable animals. In addition, their number must be carefully regulated in relation to the amount of food available. To show the great variety of plant foods required by different birds and animals the film pictures several species of each feeding on forest cover which most people regard either as beautiful flowers or weeds. Illustrating the fact that harmful animals such as porcupines and prairie dogs are prevented from becoming too numerous by Nature herself, these are seen as victims of such predators as the golden eagle, coyote, snakes, bobcat, and mountain lion. Turning to protective devices against these predators, the film features the ptarmigan with his fall and winter changes of color and his feeding and nesting habits. The sage grouse and other members of the grouse family are shown in this same connection, and there is a sequence on the male sage grouse as they strut about their grounds all night long during the mating season attempting to impress favorably their favorite hen.

Leaving the birds and emphasizing in its commentary that the feeding problem for the big game animals is a much more serious one, the film pictures the bison as one species of big game whose number has been limited by good management in accordance with the food available. In contrast, however, is shown the antler elk pushing through fields of deep snow, an unnatural habitat into which he has been forced by the enclosure of former feeding grounds by ranchers. Large herds of other elk illustrate the need for hunting to keep the number down. In this same sequence there are incidental shots of antlers being shed in winter and of their re-appearance and development during summer and fall, preparatory to the coming contests of the mating season.

The deer is next presented and is characterized as the most popular and important of the big game animals. An animated spot map shows the distribution of the numbers which feed in the various national forests, and the fawn is pictured as illustrative of protective coloring among animals. Winter scenes show fawns dropping exhausted from lack of food, thereby becoming prey to predators. The commentator explains the bad effects of artificial feeding and the impossibility of driving the animals to better feeding grounds. To show how completely deer strip the areas in which they feed, there are pictured two contiguous areas from one of which these animals had been excluded by fencing.

The moose, frightening in his size of body and antlers, is suggested as another big game animal whose numbers have increased to the danger point. The antelope, fleet of foot and easily distinguished by his markings, is shown as an example of big game which is native to the plains but because of food shortages is often forced to the forests. In contrast, Big Horn Sheep, now staging a comeback after almost total extinction by hunters, move about in healthy herds illustrative of the effects of good feeding. Shots of the lambs and ewes in this family precede a major sequence of the film in which the mountain goat rams engage in their annual jousts to determine leadership of the herd.

The closing portions of the film suggest the great value of food and fur products obtained annually from our big game animals and warn that these products will be available only

so long as we remember that "the protection of the plant cover and the soil from which it grows is the first law of the land."

### Committee Appraisal:

This film is recommended for use in connection with conservation topics from the intermediate through the college levels, also for convocation and adult groups. High School biology teachers and college professors of geography on the committee characterized the film as a major contribution in developing the newer concept of harvesting wild game in contrast to the older idea that it should be preserved so posterity could see how it looked. They recognized the film as the product of long and cooperative effort by men steeped in the knowledge of wild life and skilled with the camera. Considering its length the contents of the film are surprisingly complete with only the heaver, bear, and fox failing to receive the attention their problems merit. Some specific concepts developed by the film are those on protective coloration, the balance of nature, and the relations of animals to their food supply.

### Something You Didn't Eat

(United States Department of Agriculture, Washington, D. C.) 9 minutes, 16mm sound-color. Produced by Walt Disney Productions. Apply to distributor for rental sources and terms governing purchase.

By means of cartoon and actual photography this film stresses the importance of a well-rounded diet to maintain health and efficiency by comparing each of the seven basic groups of food to a link in a chain and showing that, because they are interlocked, the chain is no stronger than its weakest link.

The film begins with the story of a boy who ate too many green apples and suffered the painful consequences. It points out that most of us are aware of the results of something we ate, but that it will concern the other side of the question—something we didn't eat.

The following episode takes place in 1747 aboard an English freighter where many of the crew, victims of scurvy, have been buried at sea. Dr. James Lind, convinced that there is a connection between the men's diet and the disease, adds two oranges and a lemon to the daily diet of two sailors. Before six days had passed, he noticed increased vitality and a complete disappearance of symptoms of the disease.

Next Dr. Eijkman, a physician in Java in 1890, is shown discovering that beri-beri, a disease causing many deaths, can be avoided and cured by eating whole-grain rice. Only those who had eaten polished rice were the victims.

Twentieth century scientific research on foods and nutrition as shown in the next sequence indicates that the basic foods necessary to physical health are divided into seven groups. A chain of seven links symbolizes the interdependence of the seven groups and the ineffectiveness of any single group or combination of groups without all the rest.

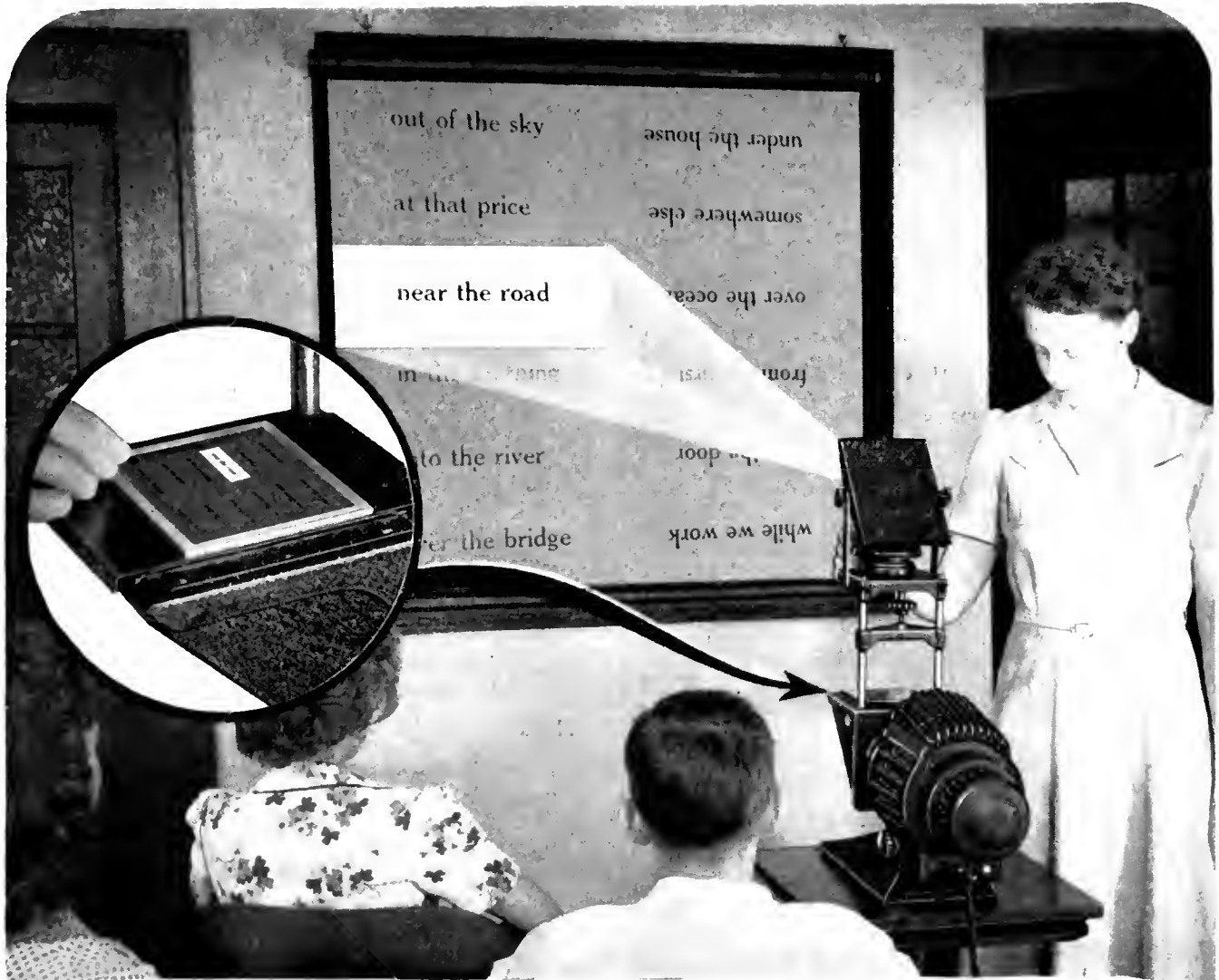
The Jones family is pictured as an example of the fact that seven out of every ten people in the United States are inadequately fed. Mr. Jones is analyzed as to his component chemical properties. It is then indicated that at least one daily serving of some food in each of the seven basic groups is essential for the proper nourishment of these chemical substances. Mrs. Jones' selections for three meals are shown.

The film ends by advising Mrs. Jones that when selecting, preparing, and serving food to her family, she is not merely a housewife, but also an architect building the bodies of her family.

### Committee Appraisal:

This film should prove valuable in effecting desirable attitudes toward the necessity of well-balanced diets. It is especially suitable for use by schools, colleges, and groups whose particular interests are the spreading of general nutritional information and the creating of a desire to serve and eat well-balanced meals.

The Committee feels, that in spite of its short length, the film accomplishes much in developing the historical background of scientific research along the line of diet and providing information on the importance of the basic groups of foods in daily diet.



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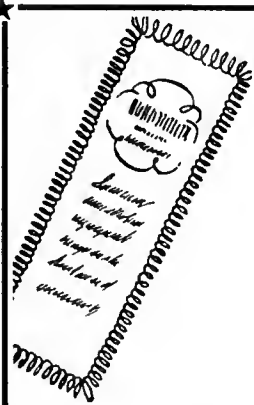
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### New Educational Production Firm

The formation of National Educational Films, Inc., to produce films to "fulfill the curriculum needs of public education," has been announced by Lt. Com. W. French Githens, president of the new corporation, and of Newsreel Theaters, Inc. He has returned to the motion picture field after three years' active service in the U. S. Navy.

General manager of the company will be Lt. Com. Grant Leenhouts, formerly in charge of planning and production for the Training Film and Motion Picture Branch of the Navy. Other associates who will join the organization upon their release from active duty in the Navy, where they have been key officers in the training film branch, are Lt. Com. Harold B. Roberts, Lt. Com. Herbert R. Jensen, Dorothy Dingley, Lt. Com. Don G. Williams, Lt. Jack W. Evans, and Lt. Gustav Revel.

### Chicago Meetings of Associations

The Coordinating Committee of the Photographic Industry, comprising the presidents and secretaries of **PICC** nine trade associations of the photographic industry, met at the Edgewater Beach Hotel on October 25, under the chairmanship of Joseph G. Dombroff, President of the Photographic Manufacturers and Distributors Association and head of Wiloughby's, New York City.

Action taken at this meeting included the establishment of a **PICC** Committee on Public Relations with William F. Kruse to serve as Chairman; the drafting of a telegram to be sent to the members of the Congressional and Senate Committees in charge of the pending tax reduction legislation, urging the inclusion of photography on an equal basis with other industries subject to Excise Taxes; and the drafting of a report urging the lifting of O.P.A. price controls.

The merits of the plan to hold an international photographic exposition during the Fall of 1946 were discussed at length.

**ANFA** Plans for increased activity in the Chicago area by the Allied NonTheatrical Film Association, which convened on the same day, were discussed between Wilfred L. Knighton, Executive Secretary, and a group of Chicago **ANFA** members. Periodical open meetings are being planned that will be of interest to the various phases of the non-theatrical film industry and to the public it serves. For information concerning membership in the midwest area inquiries should be directed to Wm. F. Kruse at Bell & Howell, **ANFA** Secretary and Regional Chairman.

**NAVED** The new officers and directors got off to a good start in the new fiscal year beginning October 1, with thirteen attending the Board meeting called by President D. T. Davis, at the Continental Hotel in Chicago on October 23-24.

After a brief review of the activities for the past year, including the treasurer's report, a budget of

# Notes

\$12,000 for the fiscal year October 1, 1945 through September 30, 1945 was presented and unanimously accepted by the Board.

Favorable reports were received from six working committees, including a final proof on the Ted Foss reference manual which has been in preparation for some time, and the adoption of an office certificate for NAVED members.

The Board approved a formal recommendation to the manufacturers council for the printing of a blue-book of the standardized and published trade-in prices for used equipment of all makes.

Highlighting the meeting on Wednesday morning was a preliminary report from Tom Brandon and C. R. Reagan, just returning from the Food & Agricultural Organization meeting in Quebec.

## Audio-Visual Conferences

• Visual education was the theme of several regional meetings of the Indiana State Teachers Association, October 25-26. At a conference of directors of audio-visual education convening in Indianapolis, conducted by L. C. Larson of Indiana University, the need for a State Supervisor of Audio-Visual Materials in the State Department of Education was discussed. Dr. Edgar Dale was a guest speaker at the Indianapolis session. At Gary the Visual Education Section heard Joseph E. Dickman of the Chicago Schools. In South Bend the Audio-Visual Aids Section and the Social Studies combined their programs

• A Symposium on "The Place of Television in Education", led by Dr. James Rowland Angell, was the feature of the New Jersey Visual Education Association program at Atlantic City December 1, planned with the cooperation of the Television Broadcasters Association. Television technique was demonstrated by high school students and motion pictures depicting television's possibilities in education were shown.

• Audio-visual aid clinics were held during October at York, Pa., by the Elementary Principals Professional Club and the York Film Library; and in six Oklahoma cities under the auspices of the Extension Division of the University of Oklahoma. Assisting at these meetings were Charles R. Crakes and Miss Norma Barts of DeVry Corporation.

• A Visual Education Conference in Oak Ridge, Tennessee, November 19, attracted an 80% attendance from the forty-four counties in East Tennessee, according to Bertis E. Capehart, Director of Visual Education, Oak Ridge Schools. The major address was delivered by Major Dennis Williams. The University of Tennessee Extension Division sponsored the meeting.

• Topics on the program of the two-day Eastern Washington Conference on Audio-Visual Education, November 30-December 1, included: "National Trends in Audio-Visual Education," "Free and Inexpensive Instructional Materials," "The Museum as a Teaching Resource," "The 2x2 Colored Slide Tells a

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**Yale Chronicles to be Televised**

The fifteen silent *Chronicles of America* films, which were produced in the early 1920's by the Yale University Press and have been in continuous use by schools, will be presented over NBC's television Station WNBT, starting this month. These motion pictures, which portray important episodes and outstanding personalities in American history from Columbus to Appomattox, have been adapted for tele presentation with special scoring and narration developed.

**Herman Stern Retires**

On October 27th, Herman Stern, veteran Universal Pictures Company distribution executive, retired from active participation in the motion picture field. He has been with Universal for thirty-one years, the past eighteen years as head of its Non-Theatrical Department, a department which this Major producer-distributor organization has maintained for nearly a quarter of a century. Under Mr. Stern's leadership it has flourished, and enormously expanded its services to educational, religious, civic and other organized group users of non-theatrical films. Although retired from active connection with the field, Mr. Stern states he will continue to be interested in future advancements in the use of motion pictures non-theatrically.

Mr. E. L. McEvoy has taken over Mr. Stern's work with Universal.

**Early Films Salvaged**

A new optical printing process perfected by Dr. Carl Louis Gregory of the motion picture division of the National Archives, after three years of research, will restore such early historical film footage as newsreels of President McKinley's funeral, the re-burial at Annapolis of John Paul Jones, and the embarkation of the 72nd Regiment in the Spanish-American War. Paper copies of films produced between 1894 and 1912 were found in the storage vaults of the Library of Congress by Howard Walls, film curator. The films had been printed on paper for copyright purposes since at that time the copyright laws did not cover films as such. Dr. Gregory's process of re-photographing these paper "films" on motion picture raw stock will insure their usability. Besides pictures of historical value, the collection includes entertainment films featuring the early stars.

**Orton Hicks to Head Loew's 16mm Overseas Division**

Loew's International Corporation has appointed Lt. Colonel Orton H. Hicks to direct its special division recently organized for the foreign distribution of its features and shorts on 16mm. Colonel Hicks entered the Army as a major in December 1942 and was director of the distribution of the Signal Corps Photographic Section.

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He is credited with having done much to streamline Army Distribution procedures and with having established a distribution plan that is so sound that it is being carried over into the peace-time Army.

Colonel Hicks has been for nearly twenty years an outstanding figure in the 16mm film world. As president of Films, Incorporated, which he organized in 1927, he arranged for the release of the first major feature in 16mm. In 1938 he quit Films, Incorporated and joined Walter O. Gutlohn, Inc. as chairman of the board. In that same year he also organized Seven Seas Film Corporation, the first organization to supply steamship companies with shipboard 16mm entertainment facilities.

As chief of M-G-M's 16mm operations, Colonel Hicks heads an organization that will criss-cross the globe, in countries outside the United States and Canada, with "Metromobile" roadshow circuits and stationary 16mm installations in theatreless towns. In addition to M-G-M's regular productions, non-Hollywood-made educational, cultural and documentary films will be distributed for use in schools and colleges and by civic organizations and adult education groups.

Loew's International has already brought 11 men from as many countries to the United States for an intensive two-months' course of training under Colonel Hicks.

### Audio-Visual Discussion Kits on Economic Topics

Pioneering in a new field of popular economic education, New Tools for Learning, 280 Madison Ave.,

New York 16, has announced a series of easy-to-use audio-visual discussion kits for community groups. These kits, which feature a choice of film strips, lantern slides, pamphlets and recordings adaptable to any group, equipment or budget, deal with major economic questions in graphic presentations and everyday language.

The initial series includes five timely subjects: Foreign Trade, Full Employment, Inflation, Technological Unemployment, and Sound Investment versus Idle Savings. Available on a purchase or rental basis at minimum cost, the kits are planned to enable community groups of all sizes to arrange provocative and informative programs with no expert present in person.

Each kit contains visual material—graphs, charts, pictures—to clarify the subject. Identical visual materials are available in four styles—film strip, 2x2 or 3¼x4 lantern slides, or individual pictorial pamphlets. Choice of visual material is according to the equipment, budget or preference of the group. Professionally produced commentary on a phonograph record explains the visual material, poses questions for discussion, presents answers for evaluation. Each style of kit includes a discussion guide which repeats the commentary of the record, plus easy-to-follow directions on use of the audio-visual materials. If the leader prefers, he can present the commentary orally.

New Tools for Learning is also producer of the recently-launched transcribed radio series "Keeping Up With the Wigglesworths", a dramatic show interspersed with music, presenting economic information for the average listener.

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"Duke of West Point"

"Captain Fury"

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1946 CATALOG

Entertainment—Educational  
sound film subjects.

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# 35 MM STRIP FILMS

Send for 1946 Catalog

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**RADIO-MAT SLIDE CO., Inc., Dept. V**  
222 Oakridge Blvd., Daytona Beach, Fla.

## The Literature in Visual Instruction

(Concluded from page 455)

cluding a chairman, program chairman, secretary, entertainment chairman, publicity chairman and projectionist. The general chairmen of these committees elected one of their number to serve on the Informal Adult Education Council. The planned forum series began February 6, 1944 and consisted of nine 2-week rounds, until June 11th. A preview for forum leaders and "resource" speakers was provided before each forum. From the leaders' discussion, evolved leading critical questions which were mimeographed for audience use.

During the 18 weeks of the series, 97 forums were held. This is believed to be the largest coordinated community film forum program yet undertaken. Some 3,066 war workers and their family members attended; 455 Public Affairs Pamphlets were sold. Yet the values of the forums go beyond statistical measurement. Two forum groups were so enthusiastic they held regular sessions, without films, during the summer and fall before the next series was to begin.

The author gives good reasons why coordinated forum series are good—not the least of which is the cumulative values derived from consultation among forum leaders and local chairmen. The films used are listed in the article.

### SOURCES OF INFORMATION

- Motion Pictures and Recordings—Maurice P. Hunt—*The Social Studies*, 36:268 October, 1945. A review of sources for social studies classes.
- List of Junior High School Films—*School Review*, 53:253 May, 1945.

Catalog published for the junior high schools in New York City. This is a new service in New York, permitting junior high school teachers to select and circulate films of special value to them.

The teaching techniques recommended in the introduction to the catalog include: 1) Preview the film; read the guide and plan the lesson. 2) Prepare the questions to introduce the film; 3) Reshow, if necessary; 4) Use films for motivation, enrichment, intensive teaching or review. The technique will vary according to the purpose; 5) Use films wisely and only if they apply to the educational program under way; and 6) Don't show the same film term after term.

- Films, Filmstrips and Slides as Visual Teaching Aids in Schools of Nursing—National League of Nursing Education, 1790 Broadway, N. Y. 19. 35c.

### PERIDOCALS

- Building America.—vol.10, no. 7, 8.—"Our Water Resources"; "Family Life." 2 West 45th St., New York. 30c each.

"Our Water Resources" treats of the uses of water in modern living: in the home, industry, farming, recreation, fire fighting and the like. There is a clear-cut explanation with diagrams of the scientific principles relating to water and its origins. The bulletin then attacks the problem of uncontrolled exploitation and waste of water, indicating ways of control. The TVA is one of the outstanding examples of man's control over water, and the proposed Missouri Valley Authority will bring like benefits to that region.

The "Family Life" issue would be of value to classes from intermediate grade through college, as it treats of a universal problem. There is an interesting comparison of family life customs among various culture groups, leading into a history of the American family. The critical situation in family life today has been brought about by such factors as poor housing, mothers that must go out to work, smaller family groups, and the war.

Both issues are, as usual, excellently illustrated.



## Current Film News

■ **INTERNATIONAL THEATRICAL AND TELEVISION CORP.**, 25 West 45th Street, New York 19, has obtained world distribution rights on three new Kodachrome shorts on swimming, produced by Norman Sper. Commentary is by radio announcer, Ken Carpenter, and production was supervised by Fred Cady, coach for the U. S. Olympic team and swimming and diving instructor at the University of Southern California. Subjects are:

**Swimming for Beginners**—showing Fred Cady instructing youngsters in fundamentals, from floating and kicking to proper breathing and the finished arm stroke of the American Crawl.

**Advanced Swimming**—pictures accomplished swimmers perfecting their stroke and gaining speed through correct knee kicking and swift down pulls with the arm.

**Swimming and Diving**—deals with the fundamentals of diving and how to become proficient in this sport; also illustrates how difficult trick dives are performed and perfected.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, report that with the coming of peace the Division's 16mm films will be reclassified into historical and current pictures. Those historical

films which are in constant demand—such as "Desert Victory", "V-1", "Operation Pluto" and "Operation Fido"—will be continued in general circulation, but for many of the war subjects an archive will be set up in New York where they may be obtained for reference purposes.

Current films from Britain now fall into three categories: rehabilitation, reconstruction, and projects for the peace. Among recent releases are:

**Your Children's Eyes**—2 reels—covering the physiology of the eye; how the eye works and the causes of long and short sight; diseases of the eye and their cure.

**Three Cadets**—10 min.—how Britain's youth, growing up in a world at war, answered the call to serve by volunteering in one of three Cadet Services—the Sea Cadets, the Army Cadet Force and the Air Training Corps, and the education given them, which prepared them not only for combat, but provided technical and manual training for use in civil life.

**Rhine Line**—10 min.—No. 6 in the "Act and Fact" films. The beginning of the Northern Rhine crossings on March 20th. All down the Rhine the opposing lines swayed and the thrust eastward continued until nine Allied armies had knifed into Germany.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago 13, in line with its policy of bringing educational films made in other countries into use in the United States, has obtained the first four of a series of 16mm color productions by Ambalal J. Patel, head of "Educational Films of India." The first of these has been sounded here, with original native music by R. Bhatodekar and with editing and narration held to a minimum, by William F. Kruse. Its title is:

**Dance Revival**—a colorful story telling how a high-caste schoolgirl is moved to become a professional dancing teacher who travels from village to village to guide the revival of mass interest in folk dancing, a phase of the noteworthy national cultural resurgence. The film is 10 minutes long, and will be released both in color and monochrome. The other three are color-silent only, also single reels:

**Mysore**—the city, public buildings, palaces; military and religious procession, with masses of elephants in gorgeous trappings of solid gold. Ancient temple architecture contrasts strangely with modern zoo.

**Baroda**—a mixture of Indian and European architecture. Birthday ceremonies for youthful regent. State farming with modern machinery.

**Eclipse Stakes at Bombay**—the equivalent of our "Kentucky Derby;" notables, crowds, fine horses.

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**MAURER**

**16-MM EQUIPMENT**



*Simple • Inexpensive • Complete*  
**FOR VISUAL EDUCATION**

Remarkably simple in design and operation, yet producing results not surpassed by complicated and more expensive equipment, the new Maurer 16-mm Professional Motion Picture Camera and new Maurer 16-mm Sound Recording System are attracting widespread interest.

These improved Maurer products are especially well adapted to the service of education. They comprise the major units of a studio as part of a visual education film production program. Everything required for recording is contained in four easily portable units and the complete camera equipment is contained in two more cases. With their many automatic features and controls and all mating connections so designed that an incorrect hook-up is impossible, no particular skill or experience is necessary to obtain results comparable to the finest professional production.

In view of the growing demand for the new Maurer 16-mm equipment, an immediate investigation would be advisable. For complete information address Dept. E-12.

**J. A. MAURER, Inc.**  
37-01 31st STREET, LONG ISLAND CITY 1, N. Y.

■ **FILMEDIA CORPORATION**, 12 E. 44th St., New York 17, announces the national non-theatrical release of a 22-minute motion picture on inter-religious good will, entitled:

**Greater Victory**—a dramatic story of two escaped Nazi war prisoners after V-E day showing why we must conquer Nazi ideas as well as ours. A booklet called a "Filmtext" has been prepared to use with the film to stimulate and guide audience participation in follow-up discussions. One of these booklets is released with each major film distributed through Filmedia. The Filmtext for "Greater Victory" opens with statements about America's problems of inter-group unity by prominent figures, and leaders of the three major American faiths. The National Conference of Christians and Jews cooperated in the production of the film.

■ **OFFICIAL FILMS**, 625 Madison Ave., New York 22, has just released:

**News Review of 1945**—1 reel—visualizing the year's most important headlines. Among events pictured are the victory in Europe and Pacific, New York's welcoming of war heroes, secret war weapons, atomic bombing of Nagasaki.

**Touchdown Thrills of 1945**—1 reel—movie record of the 1945 Football season. Among the games pictured are Army-Navy, Navy-Penn, Purdue-Ohio, Penn-Columbia, Notre-Dame-Illinois.

Both subjects available in 8mm, and 16mm silent and sound.

■ **SUN DIAL FILMS, INC.**, 625 Madison Ave., New York 22, has just released three short films on the New China, produced by the Chinese Ministry of Information:

**China's Pattern for Peace**—dealing with the Chinese Industrial Cooperatives which have emerged from the years of war, and bring nearer to fulfillment Dr. Sun Yat-Sen's principle of economic security for the people. Examples of various cooperatives are shown.

**The Road to Victory**—9 minutes—a tribute to General Stilwell and his fighting men, both Chinese and American, who reconquered and built the Ledo-Burma Road.

**The Voice of China**—reflecting the lives, thoughts and struggles of 450 million Chinese to bring their country out of chaos into a new world of hope.

■ **NATIONAL TUBERCULOSIS ASSOCIATION**, 1790 Broadway, New York 19, has prepared a Visual Aids Unit on health which includes the sound motion picture:

**Lease on Life**—2 reels—starring Gene Lockhart as the jovial doctor of the 1890's who comes out of the past for a visit to the home of the Joneses. The film portrays the events of a typical day in their lives and what the family does to stay well and avoid

unnecessary sickness. The conflict between superstition and fact is seen.

**Design for Health**—a filmstrip of 50 frames—complements the motion picture although it tells so complete a story that it can be used by itself. As in the motion picture, tuberculosis is only one of the health hazards dealt with, but a relatively greater share of footage is devoted to this disease in the filmstrip.

A reference guide for audience use, entitled "Prevention Pays," completes this unit.

■ **COMMONWEALTH PICTURES CORP.**, 729 Seventh Ave., New York 19, reports its exclusive release in 16mm of:

**Miracle on Main Street**—9 reels—a Columbia feature production starring Margo, and Walter Abel in an appealing story about a dancer—a childless and disillusioned wife—whose life is transformed as the result of a love



awakened by an abandoned baby which she finds in a church on Christmas Eve.

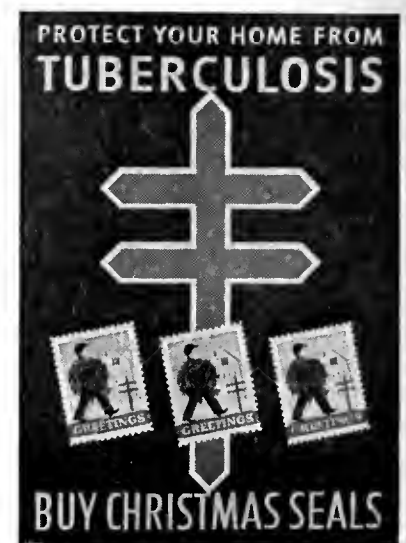
Also currently being released by this firm is a series of eight 1-reel shorts featuring Louis Jordan and his band of colored entertainers in swing music.

■ **UNITED CHINA RELIEF**, 1790 Broadway, New York 19, is offering a new film for a small service charge to recognized groups. This fourth motion picture in the United China Relief series is called:

**Report on China**—34 minutes—narrated by the well-known actor Raymond Massey. Captured Japanese film exposes the plot against China's freedom and the course of Japanese aggression from the first assault in Manchuria in 1931. The U. S. Army Signal Corps furnished considerable of its footage from "Battle of China" and supplied the major part of the musical score. Shots covering the completion and operation of the Stilwell Road and the fight for air bases in China, were obtained from our Army Air Forces. Although the emphasis of the picture is mainly historical, it constitutes also a report to the American people on what our soldiers and our dollars, have accomplished.

■ **YOUNG AMERICA FILMS, INC.** has issued a "Preliminary Announcement" giving information on the organization of its editorial, production, distribution and service phases. Included is a list of tentative film titles planned for production within a year. Accompanying this booklet is a statement of the company's editorial policy with respect to its curriculum-film production which expresses these fundamental convictions: 1) that educational motion pictures and slidefilms are an integral part of the school's curriculum and that they must be based on fundamental curriculum requirements, 2) that such films should be graded to the interest level, learning rates and comprehension level of a specific school-age group, 3) that they make their greatest educational contribution when used by the teacher as a basic learning experience and not as a supplementary aid, 4) that subject matter should not be presented in motion pictures, in areas which can be better treated in slidefilms or other visual forms, 5) that they must be produced to meet the expressed needs of schools and not represent merely the producers' ideas as to what schools should have, 6) that they should be made in short units that fit conveniently into class schedules—preferably 10 minutes in length, and in no case longer than 20 minutes, 7) that they are at their educational best when they stimulate participation, discussion and activity among the students, 8) that teachers welcome the help of Teachers' Guides in using films as effective classroom teaching tools.

■ **BETHLEHEM STEEL COMPANY**, Bethlehem, Pa., has produced a motion picture on shipbuilding which bears the official approval of the U. S. Navy and the U. S. Maritime Commission. It is available now without charge for showing in educational institutions, under the title:



art of shipbuilding from the days of the Clipper ships to the present time, the film traces the building of a "Victory" ship through all important steps.

### Planet 16mm Color Feature Productions

A significant new trend in the fast-expanding 16mm film field has been indicated by the recent formation of Planet Pictures, Inc., 5746 Sunset Boulevard, Hollywood 28, California, for the production of 16mm feature entertainment films in color. According to Jack Seeman, President of the new studios, the decision to establish such a production company was reached after a great deal of research and after an extensive survey conducted among Parent Teachers organizations, religious groups, educators, and motion picture chairmen of clubs and civic groups in various states. Results from the survey indicated there was a very definite market for original 16mm productions, provided that in content and treatment they were made acceptable to schools and churches. All of Planet's releases, therefore, will comply with wholesome standards of entertainment, avoiding social problems and sophisticated drama.

A series of twelve feature-length full-color films have been scheduled for production within a year. These will consist of two westerns, two mysteries, two musicals and six comedies, the first two of which have already been released. All stories are written by professional writers, and produced by experienced directors, actors and technicians. Richard Talmadge, star of the silent screen, and Harvey Parry, a team that has directed action sequences in many Hollywood action dramas, are the Producer-Directors, and wrote the story for Planet's first picture, *Jeep-Herders*, a fast-paced western about GI cowboys, released several weeks ago. The second, and current, release is titled *Detour to Danger* which combines thrills with comedy in a story of the capture of a gang of payroll robbers in their Sierra hide-away. Now in the shooting stage is the third feature, another fast-paced comedy entitled *The People's Choice*, a hilarious satire on the behind-the-scenes machinations involved in building radio programs and radio personalities.

The pictures are booked to non-theatrical users through a nation-wide distributor set-up, each handling distribution for a given territory.

Also produced and available for immediate showings are two short subjects—*Primitive Patzcuaro*, a Mexican travelogue, and *Fortunio Bonova*, featuring this Spanish operatic baritone in some of his favorite concert numbers.

### Burton Holmes Travel Films Acquired by Simmel-Meservey

The name of Burton Holmes is synonymous with world-wide travel, and with motion picture lectures which have long been an important annual event to the countless eager thousands who flock to hear him. Mr. Holmes is now in his 53rd season on the American platform, and at its close in the spring he plans to fly to South America and to Europe to obtain new pictures. The vast library of films resulting from his repeated circling of the globe has recently been acquired by Simmel-Meservey of Beverly Hills, California, producers and distributors of educational motion pictures and recordings. This film-footage, comprising several hundred thousand feet, is now being edited into 16mm short subjects for educational use. Narration will be added.

### Catalogs

#### ITTC

The new 168-page 1945-46 catalog of 16mm Motion Pictures now being distributed by International Theatrical and Television Corporation, 25 West 45th Street, New York 19, is the most complete and comprehensive one this company has ever presented to the 16mm field. It includes entertainment, educational, religious, vocational, documentary, incentive, and industrial films. Over half of the catalog's pages list entertainment subjects—Universal, RKO and other theatrical feature productions, Serials, Westerns, Foreign features, Cartoons, Comedies, Musical Varieties, Soundies, and Universal short subjects. Other group-headings, given in the General Index, indicate the wide variety of educational material offered—films on Travel and Customs, Art and Architecture, Physical Science, Popular Science, Social Science, Biology, Sports, Music Appreciation, Vocations, etc.

An Alphabetical Index, listing the three thousand-odd films described in this attractive catalog, adds to its usability.

#### Westinghouse

A new index to motion pictures and slide films loaned free to schools except for transportation costs is announced by the School Service department of the Westinghouse Electric Corporation. Covering a wide range of subjects, from science to economics, the films described in the booklet may be used in grades 7 through 12. The booklet contains two innovations useful to teachers: an index with recommendations as to the type of class for which each film is best suited and suggestions for related supplementary materials to enhance each film's usefulness in the classroom.

Teachers may secure a copy of the new index, "Motion Pictures and Slide Films for School Use" through the School Service Department, Westinghouse Electric Corporation, 306 Fourth Avenue, Box 1017, Pittsburgh 30, Pennsylvania.

## NEW 16MM FEATURES

# 8 HAL ROACH PRODUCTIONS

### Full Length Features

Formerly released by the world's  
greatest major company.

#### 1. THE BOHEMIAN GIRL

Internationally famous operetta  
Starring Laurel & Hardy  
Songs, music & laughter  
Released Feb. 1, 1946 in 16mm.

#### 2. PARDON US

Starring Laurel & Hardy  
Released April 1, 1946

#### 3. KELLY THE SECOND

Starring Patsy Kelly, Billy Gilbert,  
Pert Kelton, Maxie Rosenbloom,  
Charlie Chase  
Released September 1, 1946

#### 4. OUR RELATIONS

Starring Laurel & Hardy  
Released October 15, 1946

#### 5. WAY OUT WEST

Starring Laurel & Hardy

#### 6. MERRILY WE LIVE

Starring Constance Bennett, Brian  
Aherne, Billie Burke, Alan Mow-  
bray, Bonita Granville, Ann Dvorak,  
Patsy Kelly and Majorie Rambeau  
96 minutes running time.

#### 7. SWISS MISS

Starring Laurel & Hardy

#### 8. BLOCKHEADS

Starring Laurel & Hardy

## ASTOR PICTURES CORPORATION

130 W. 46th St. New York 19, N. Y.

# AMONG THE PRODUCERS

## Radex Stereo Products

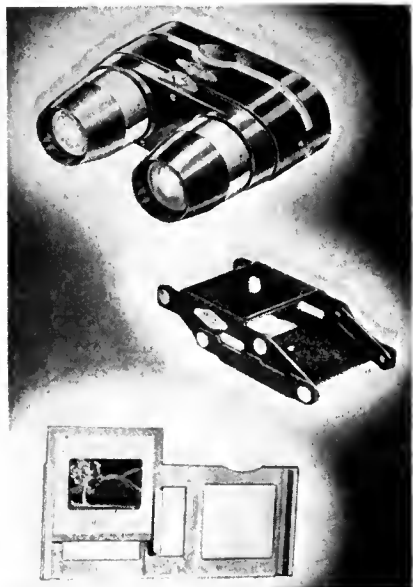
The first in a new line of third dimensional products designed around the 35mm camera and the 2" x 2" slide, are announced by the Radex Stereo Company, 1328 West Sixth Street, Los Angeles.

The Radex Stereo Parallel, when mounted between the camera and tripod, permits taking two double-frame 35mm shots at the proper stereo interocular. This parallel shifts the camera 2½ inches between the shooting of the two individual pictures comprising a stereo pair. Made of heavy gauge steel in crackle finish, and with chrome plated screw heads, it is said to hold any camera weighing up to 100 pounds, with precision construction assuring accurate parallel in both positions. Its operation is extremely simple. While the present model of the Stereo Parallel accommodates the camera in horizontal position only, the company reports that an accessory permitting use of the camera in vertical position will soon be available.

When mounted in two standard 2" x 2" slide binders, the transparencies form a stereo pair, which may be inserted in a Radex Stereo Slide Holder, made of aluminum, for third-dimension viewing. The slides may also be used singly for flat viewing or projection in standard 2" x 2" viewers or projectors.

The Radex Binocular Scope third dimension viewer is made of die cast aluminum, in gloss black and crackle finish, with chrome trim. Precision ground lenses are 1¼" in diameter, with adjustable focus. Slides are inserted in slot at top which has thumb recess to permit of easy removal.

Radex Stereo Company is building



The Radex Binocular Scope, Stereo Parallel and Slide Holders.

up a large library of Stereo color slides on a wide variety of subject matter. An educational series is being compiled which will be accompanied by text cards describing each slide.

## Atomic Energy Explained in New Slidefilm

The Official Smyth Report on atomic energy for military purposes states: "The average citizen can not be expected to understand clearly how an atomic bomb is constructed or how it works, but there is in this country a substantial group of engineers and scientific men who can understand such things and who can explain the potentialities of atomic bombs to their fellow citizens."

It is to meet this need that Visual Sciences, Suffern, New York, has produced a 35mm slidefilm on *The Atomic Bomb*. It consists of 60 fully labeled, hand-drawn pictures with information included on each frame, and may be projected without comments from the teacher; or, as each picture is flashed upon the screen, supplementary information may be added by the instructor. This presentation is for the most part non-technical in scope, but several frames from the Smyth Report have been included to stimulate advanced students.

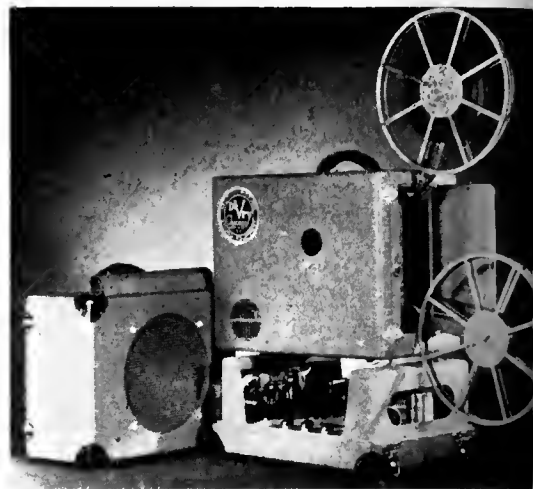
## RCA Spanish Language Records

RCA Victor has released a new Spanish language record set titled "New World Spanish," to consist of two albums of ten 10-inch records, together with a 337-page textbook. It is designed to give a practical and authentic approach to the learning of the language by students in classrooms and individuals in homes or clubs, according to the RCA Victor Record Division.

The new Spanish language set was prepared jointly by Henry Grattan Doyle and Francisco Aguilera. Mr. Doyle is Dean of Columbian College of George Washington University and was Director of the Inter-American Training Center in Washington, D. C. For a number of years he has served as editor of the national magazine, "Hispania".

Francisco Aguilera, co-author of the new RCA Victor set, is Assistant Director of the Hispanic foundation of the Library of Congress. He formerly served as instructor in Spanish at Yale University and at one time was assistant chief of the Division of Intellectual Cooperation of the Pan-American Union.

The entire instruction course has been recorded for RCA Victor by native Spanish-American speakers from Peru, Colombia, and Chile.



## DeVry 16mm Sound Projector

Devry Corporation, 1111 Armitage Ave., Chicago 14, announces its 16mm. sound-on-film equipment is again being built for civilian uses. Projector and separate sound system are housed in two streamlined, balanced carrying cases. This makes it possible to use the 25-watt amplifier and 12-inch electro-dynamic speaker separately with turntable, or with microphone as a public address system.

## Government Surplus of Aerial Cameras

Fairchild Camera & Instrument Corp., Jamaica, N. Y., has been appointed agent for the Reconstruction Finance Corp., in the sale of government surplus aerial cameras and some other photographic equipment. The contract includes not only Fairchild-manufactured instruments, but products of Fairchild design which were manufactured by other companies during the war.

There are several categories of equipment involved. Some of the instruments are new, have never been out of their shipping cases; others will show only minor wear. These will be inspected, repaired and sold. Another group includes equipment which will require a factory rebuilding job before sale. A fourth category consists of instruments which because of wear, damage or obsolescence have no value except for sale of some components and scrapping.

Instruments involved include all Army and Navy standard type reconnaissance, mapping and charting aerial cameras, machine gun cameras, automatic operating control units for cameras, view finders and miscellaneous items. In addition, Fairchild will handle sales for the RFC of some aerial camera mountings and film magazines not of its design.

Fairchild engineers are working on adaptations of the various instruments to new uses. For example, a project is under way to redesign machine gun cameras for automatic recording work in industry and for use in police investigations. And the famed K-20, 4" x 5",

manually-operated roll film aircraft camera is getting a focusing attachment making it usable for advanced amateur and professional ground photography.

### Victor Acquires Additional Office

Victor Animatograph Corporation of Davenport, Iowa, has moved the general offices from its manufacturing plant into the Kahl Building in the heart of the city's business district, it is announced by S. G. Rose, executive vice-president of the company.

The move enables the company to expand production space, install more machinery and increase its personnel. Production is now at the highest peak in the company's history and steadily increasing. Tremendous growth in the audio-visual field, both domestic and foreign, made the move imperative.

### Voice Recording Equipment

The termination of war contracts calling for steel tape voice recording units has made a limited quantity of such units available for purchase by schools and colleges for Speech, Dramatic, Vocal and Language training,



H. M. Turney, drama coach at Los Angeles City College, Utilizes Tape Recorder.

from Magnetic Recorders, 7120 Melrose Ave., Los Angeles 36, who announce that they are offered at below ceiling prices. The unit is fully complete within itself, comprising microphone, recording equipment and loud speaker and plays back immediately.

### ITTCO Establishes Canadian Branches

The opening of a branch office of International Theatrical and Television Corp. in Canada, has just been announced. It will be located at 21 Dundas Square, Toronto, and will be headed by Harry Allen, formerly director of PRC of Canada. George A. Hirliman, President of ITTCO, states this will be the first of several offices to be opened under the name of ITTCO of Canada, to facilitate 16mm film service to that country.

### New Sales Head for Princeton Film Center

Harry T. Floyd has been appointed Director of Sales for The Princeton Film Center, Princeton, New Jersey. Until recently Floyd was Eastern Manager of the Educational and Industrial Film Division of Walt Disney Productions, Burbank, California. The Commercial Department of Disney was discontinued this past month.

Prior to joining Disney, Floyd was in charge of the Promotion Department of Johnson and Johnson, New Brunswick, New Jersey, and also

headed up the Motion Picture activities for that company.

The Princeton Film Center also announced the opening of a New York office at 625 Madison Avenue to serve its Metropolitan clients. Floyd will be in charge of that operation.

### Shorthand Sound Slidefilm

A 10-minute sound slidefilm on taking dictation and transcribing has been produced by The Gregg Publishing Company, 270 Madison Avenue, New York. Complete instructions are given in the teacher's guide which accompanies the slidefilm.

**For BRIGHT MOVIES  
look for this mark of  
*Quality***

**RADIANT  
PROJECTION  
LAMPS**

**RADIANT LAMP CORPORATION**  
300 Jelliff Ave., Newark 8, N. J.

PROJECTION • SPOTLIGHT • FLOODLIGHT • EXCITER • MOTION PICTURE PRODUCTION



# A Trade Directory for the Visual Field

## FILMS

**Akin and Bagshaw, Inc.**  
2023 E. Colfax Ave., Denver, Colo.

**Astor Pictures Corporation**  
130 W. 46th St., New York 19, N. Y.  
(See advertisement on page 471)

**Halley Film Service**  
P. O. Box 2528, Hollywood 28, Cal.  
404 N. Goodwin St., Urbana, Ill.

**Hell & Howell Co.**  
1815 Larchmont Ave., Chicago 13, Ill.  
(See advertisement on inside back cover)

**Irav Studios, Inc.**  
729 Seventh Ave., New York 19

**Catholic Movies**  
220 W. 42nd St., New York 18, N. Y.  
1409 79th St., North Bergen, N. J.

**College Film Center**  
84 East Randolph St., Chicago 1, Ill.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**Crentive Educational Society**  
Coughlan Bldg., Mankato, Minn.

**DeVry School Films**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 440)

**Eastern Film Libraries**  
95 N. Main St., Waterbury 14, Conn.

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Films, Inc.**  
330 W. 42nd St., New York 18, N. Y.  
64 East Lake St., Chicago, Ill.  
314 S.W. Ninth Ave., Portland 5, Ore.  
109 N. Akard St., Dallas 1, Tex.  
101 Marietta St., Atlanta 3, Ga.  
1709 W. 8th St., Los Angeles 14, Cal.

**Fryan Film Service**  
Film Building, Cleveland, Ohio

**Gallagher Film Service**  
123 S. Washington, Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto, Ont.

**Hoffberg Productions, Inc.**  
620 Ninth Ave., New York, N. Y.

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 437)

**Institutional Cinema Service, Inc.**  
1560 Broadway, New York 19, N. Y.

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**Knowledge Builders Classroom Films**  
625 Madison Ave., New York 22, N. Y.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**Lewis Film Service**  
1145 N. Market St., Wichita 5, Kan.  
(See advertisement on page 468)

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Official Films, Inc.**  
625 Madison Ave., New York 22, N. Y.  
(See advertisement on page 439)

**Planet Pictures, Inc.**  
5746 Sunset Blvd., Hollywood 28, Cal.  
(See advertisement on page 442)

**Post Pictures Corporation**  
723 Seventh Ave., New York 19

**The Princeton Film Center**  
55 Mountain Ave., Princeton, N. J.

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 464)

**Simmel-Meservy**  
9538 Brighton Way,  
Beverly Hills, Cal.  
(See advertisement on page 461)

**Southern Visual Films**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 468)

**Swank's Motion Pictures**  
620 N. Skinker Blvd., St. Louis, Mo.  
(See advertisement on page 464)

**Universal Pictures Co., Inc.**  
Rockefeller Center, New York 20  
(See advertisement on page 465)

**Visual Education Incorporated**  
12th at Lamar, Austin, Texas  
Cotton Exch. Bldg., Dallas 1, Tex.

**Vocational Guidance Films, Inc.**  
2718 Beaver Ave., Des Moines, Ia.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

**Y.M.C.A. Motion Picture Bureau**  
347 Madison Ave., New York 17  
19 S. LaSalle St., Chicago 3, Ill.  
351 Turk St., San Francisco 2, Cal.  
1700 Patterson Ave., Dallas 1, Tex.

## FILM STUDY GUIDES

**Scholastic Bookshop**  
Exclusive Distributor  
National Audio-Visual Council  
Visual Learning Guides  
220 East 42nd St., New York 17, N. Y.

## MOTION PICTURE

### PROJECTORS and SUPPLIES

**Anacker's Audio Visual Service**  
2230 E. Johnson St., Madison 4, Wis.

**The Ampro Corporation**  
2839 N. Western Ave., Chicago 18  
(See advertisement on page 443)

**Bell & Howell Co.**  
1815 Larchmont Ave., Chicago 13  
(See advertisement on inside back cover)

**Culhoum Company**  
101 Marietta St., NW, Atlanta 3, Ga.

**Community Movies**  
1426 W. Washington St.  
Charleston 2, W. Va.

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 440)

**Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
356 Madison Ave., New York 17, N. Y.

**Gallagher Film Service**  
123 S. Washington, Green Bay, Wis.

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto, Ont.

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Holmes Projector Co.**  
1813 Orchard St., Chicago 14, Ill.  
(See advertisement on page 464)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 437)

**Kunz Motion Picture Service**  
1319 Vine St., Philadelphia 7, Pa.  
432 N. Calvert St., Baltimore 2, Md.

**J. A. Maurer, Inc.**  
37-01 31st St., Long Island City 1, N. Y.  
(See advertisement on page 469)

**Magull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**Radio Corporation of America**  
Educational Dept., Camden, N. J.  
(See advertisement on page 459)

**Raike Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Hynn Visual Aids Service**  
409 Harrison St., Davenport, Ia.

**S. O. S. Cinema Supply Corp.**  
449 W. 42nd St., New York 18, N. Y.

**Southern Visual Films**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 468)

**Victor Animatograph Corp.**  
Davenport, Iowa  
(See advertisement on inside front cover)

**Visual Education Incorporated**  
12th at Lamar, Austin, Tex.  
Cotton Exch. Bldg., Dallas 1, Tex.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SCREENS

**Da-Lite Screen Co., Inc.**  
2723 N. Crawford Ave., Chicago 39  
(See advertisement on page 467)

**Fryan Film Service**  
Film Building, Cleveland, Ohio

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Mogull's Inc.**  
68 W. 48th St., New York 19, N. Y.

**National Film Service**  
14 Glenwood Ave., Raleigh, N. C.  
309 E. Main St., Richmond, Va.

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Southern Visual Films**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 468)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDEFILMS

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Silliam, Inc.**  
8443 Melrose Ave., Hollywood, Cal.  
(See advertisement on page 468)

**Visual Sciences, Suffern, New York**  
(See advertisement on pages 466-468)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES (KODACHROME 2 x 2)

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Kime Kolor Pictures**  
1823 East Morada Pl., Altadena, Cal.

**Klein & Goodman**  
18 S. 10th St., Philadelphia, Pa.

**Munday & Collins**  
814 W. 8th St., Los Angeles 14, Cal.  
(See advertisement on page 466)

**Shadow Arts Studio**  
1036 Chorro St., San Luis Obispo, Cal.  
(See advertisement on page 464)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
(See advertisement on outside back cover)

**Western Colorfilms**  
3734 N.E. Chica St., Portland 13, Ore.  
(See advertisement on page 466)

## SLIDES (Standard 3 1/4 x 4)

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago 5, Ill.  
(See advertisement on page 437)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 463)

**Radio-Mat Slide Co., Inc.**  
222 Oakridge Blvd.  
Daytona Beach, Fla.  
(See advertisement on page 468)

**Ryan Visual Aids Service**  
409 Harrison St., Davenport, Ia.

## STEREOPTICONS and OPAQUE PROJECTORS

**Amerlenn Optical Co.**  
Buffalo 11, N. Y.  
(See advertisement on page 444)

**DeVry Corporation**  
1111 Armitage Ave., Chicago 14, Ill.  
(See advertisement on page 384)

**General Films, Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto, Ont.

**Hirsch & Kaye**  
239 Grant Ave., San Francisco 8, Cal.

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 463)

**Society for Visual Education, Inc.**  
100 E. Ohio St., Chicago 11, Ill.  
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**Raike Company**  
829 S. Flower St., Los Angeles 14, Cal.

**Ryan Visual Aids Service**  
409 Harrison St., Davenport, Ia.

**Southern Visual Films**  
686-9 Shrine Bldg., Memphis 2, Tenn.  
(See advertisement on page 468)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

# Index to Volume XXIV (1945)

## EDITORIALS

Our Twenty-Fourth Year.....	Jan.	13
The Final Battles.....	Feb.	55
Education Unlimited.....	Mar.	99
The End Is But the Beginning.....	Apr.	137
Our Research Could Do Better.....	May	181
Another Step Forward.....	June	225
Diversitorials: Volunteers and Vacancies—Introducing Paul Reed Cover Picture.....	Sept.	306
Diversitorials: Films and Teaching Functions—Sponsored Pictures—Textbook Publishers—Much Ado about Little—Cover Picture—Government Film Unit.....	Oct.	337-8
Diversitorials: Another Magazine in the Field—Cover Picture—A Change in Departmental Editors.....	Nov.	393

## FORMAL ARTICLES

<i>Ahl, Frances Norree</i> , The Use of Audio-Visual Aids in an International Relations Class.....	Mar.	102
<i>Berg, Esther L.</i> , Television in Education.....	Mar.	112
<i>Connell, Lewis D.</i> , The Inseparability of Geography and Visual Aids.....	Apr.	141
<i>Corey, Stephen M.</i> , Audio-Visual Aids and Teacher Training Institutions.....	June	226
The Importance of Perceptual Learning.....	Nov.	394
<i>Cypher, Irene F.</i> , and <i>Ramsay, Grace F.</i> , A Museum Inaugurates a "Visual Aids Institute".....	Feb.	60
<i>De Bernardis, Amo and Lange, Phil C.</i> , Teacher Training in the Use of Instructional Materials.....	Dec.	447
<i>Dufield, Paul E.</i> , "Global Music"—An Audio-Visual Tour.....	Dec.	450
<i>Findlay, Bruce A.</i> , Mining the Mind.....	Sept.	275
<i>Flory, Elizabeth H.</i> , EFLA Has an Answer.....	Nov.	406
<i>Flory, John</i> , Who Should Produce Visual Materials?.....	Oct.	349
<i>Francisco, L. Mercer</i> , Designing the Sponsored Sound Motion Picture for School Use.....	Oct.	346
<i>Gorton, Raymond F.</i> , Why I Use Films in the Teaching of Biology.....	Jan.	15
<i>Guilford, Martha</i> , With the Masters.....	Jan.	29
<i>Hamilton, John L.</i> , Film+Teacher+Motivation=Learning.....	May	183
<i>Hamilton, Ruth A.</i> , Visual Education Demonstrations for Omaha Teachers.....	Mar.	105
<i>Hoban, Charles F., Jr.</i> , Films and Textbooks.....	Dec.	445
<i>Kinder, James S.</i> , Motion Pictures and Adult Education.....	Feb.	56
<i>Kronstadt, Henry L.</i> , Showmanship in Army Technical Training.....	Sept.	279
<i>Kruse, William F.</i> , Good Film Library Service.....	May	190
<i>Larson, L. C.</i> , The Coordination of Information and Service on Government Films by The Library of Congress.....	Nov.	412
<i>Moy, Mark A.</i> , Films and Teaching Functions.....	Oct.	339
<i>Moynio, Sylvia M.</i> , We Put Movies to Work.....	Mar.	100
<i>Pattington, A. G.</i> , Visual Education in the Smaller Central School.....	Nov.	403
<i>Ress, Etta Schneider</i> , Group Discussion through Motion Pictures.....	May 188-June 230	
<i>Roberts Alvin B.</i> , Trends in Audio Visual Instruction in Illinois.....	May 185-June 228	
Audio-Visual Education in the Post War Period.....	Sept. 283-Oct. 341	
<i>Schreiber, Robert E.</i> , Perfecting Projection Procedure for Educational Film Showings.....	Sept.	277
<i>Vau Horn, Mary</i> , We Make Our Own Instructional Material for Reading.....	June	233
<i>Waggoner, Robert E.</i> , ABC's for GI Joe.....	Feb.	58
<i>Wendt, Paul</i> , Regional Institutes in Audio-Visual Education in Minnesota.....	Apr.	144
<i>Williams, J. R.</i> , Non-Theatrical Films at Work in England.....	Apr.	138
<i>Winsey, A. Reid</i> , Art and the Small Color Slide.....	Nov.	398
<i>Zehr, William M.</i> , Wartime Community Benefits by Visual Methods.....	Apr.	142

## THE FILM AND INTERNATIONAL UNDERSTANDING

(DR. JOHN E. DUGAN, Editor)

School Film and Fiesta ( <i>Alex. C. Delaney</i> ).....	Jan.	17
The Audio-Visual Program of the East and West Association ( <i>Kathryn Linden</i> ).....	Feb.	63
Films for International Understanding Come of Age Too.....	Mar.	108
Goldwyn Urges Use of Films at San Francisco Conference—Films and Chicago's "Build for Peace"—A Basic Visual Aids Program on Winning the War and Building the Peace.....	Apr.	145-6
Religious Films for International Understanding.....	May	192
Films for Understanding at San Francisco.....	June	239
The Film, Producer-Lecturer and International Understanding.....	Sept.	288
Films for Post-War Understanding.....	Oct.	354
Let's Teach for Peace As We Taught for War.....	Nov.	410
"Now the Peace" and "U.S.S.R.".....	Dec.	452

## THE CURRICULUM CLINIC

(DR. WALTER A. WITTICH, Editor)

Reports from Users of "Eighteenth Century Life in Williamsburg, Virginia," and Their Educational Implications ( <i>Margaret Cussler</i> ).....	Jan.	23
Films?—What Kind of Films?.....	Feb.	69
Enter: "The American Nations".....	Mar.	106
Should It Be Audio-Visual Aids or Audio-Visual Materials? ( <i>G. Lester Anderson</i> ).....	May	198
Canadians As They See Themselves.....	June	235
PAUL C. REED, Editor Communicate What to Whom and Why?.....	Sept.	287
"There Isn't Time for Visual Materials".....	Oct.	352
"No Objectionable Advertising".....	Nov.	405
Selecting and Coordinating Materials for Instruction.....	Dec.	454

## THE ABC'S OF VISUAL EQUIPMENT

(JOSEPH E. DICKMAN-PHILIP MANNINO, Editors)

Three Views of Film Damage.....	Apr.	147
Care of 16mm Sound Projectors.....	May	200
Brighter Classroom Movies.....	June	240
How to Use Your Sound Projector as a Public Address System.....	Sept.	290
Overcoming Poor Sound in the 16mm Film Projector—A Square Film Can.....	Nov.	420-1
Preparing the Classroom for Sound Motion Picture Exhibition.....	Dec.	456

## THE LITERATURE IN VISUAL INSTRUCTION

(ETTA SCHNEIDER RESS, Editor)

### Theory and Trends

Tools for Learning: Images (*Ward C. Bowen*, N. Y. State Ed.)—Feb. 72 . . . An Educator's Overview of the Audio-Visual Programs of the Armed Forces (*Paul Wendt*, Vis. Rev.); Disney Techniques in Educational Films (*Francis Ahl*, Soc. Studies)—Mar. 114 . . . Eyes for War (U. S. Camera)—May 204 . . . P.E.P. Broadsheet on British Documentary Films (Film News) June 244 . . . Films at San Francisco (*Mary Losey*, New Movies)—Nov. 414.

### Administration

A Measure for Audio-Visual Programs in Schools (*Helen Haradt Seaton*, Am. Council on Ed.)—Jan. 25 . . . Post-war Plans: San Diego County (*J. D. Knight*, Film News)—Feb. 72 . . . Organization of a Visual Aid and Dept. for Schoolwide Use (*Saul J. Siegal*, High Points); Sylvania's Self-Supporting Visual Education Department (*Lynne Metcalfe*, Sch. Mgmt.)—Sept. 294 . . . 16mm Exchange Practices (*B. A. Aughinbaugh*, Film & Radio Guide); Movies in the Classroom (*Sabra Harris*, Film & Radio Guide); Audio-Visual Aids in the Montgomery Public Schools (*W. T. McKee*, Film & Radio Guide)—Nov. 414 . . . A Technical Service Squad (*Robert Robinson*, High Points); Providing Facilities for Use of Audio-Visual Materials (*Francis Noel*, Cal. Sch.)—Dec. 455.

### Research, Evaluation and Teacher Training

Teacher Evaluation of Classroom Motion Pictures (*Stephen Corey*, El. Sch. J.); Teacher Training in Visual Education in Virginia (*Marlin L. Hogan*, Va. J. of Ed.)—Apr. 152 . . . Projected Pictures for Instructional Purposes (*Gilbert Weaver*, Guid., Prac. Arts & Voc. Ed.); Looking Backward in Visual Education A. D. 2000-1945 (*Clifford Ellinger*, J. of Bus. Ed.)—Sept. 294 . . . Tailor-Made Scripts (*Bruce A. Findlay*, Nat'l Bd. of Rev.); What Are Classroom Pictures! (*Stephen M. Corey*, Lib'y J.); Can Our Schools Teach the G. I. Way? (*Olson Anderson*, NAVED News)—Oct. 356 . . . Use of Training Aids in the Armed Services (U.S. Office of Ed. Bul.); Fallacious Arguments from Experiments on Methods of Teaching (*S. J. Philpott*, Brit. J. of Ed. Psych.); Teaching Microphotography to Librarians (*D. H. Litchfield-M. A. Bennett*, Lib'y J.)—Nov. 414-6.

### Utilization

Developing Social Concepts through Instructional Films (*V. C. Arnsperger-Mary Windle*, Sch. Mgmt.)—Jan. 26 . . . Films Valuable in Training Program (*Lynne Metcalfe*, Modern Machine Shop)—Feb. 72 . . . Community Utilization of the School's Audio-Visual Materials (*Carolyn Guss*, Lib'y Occurrent)—Mar. 115 . . . Are Science Films Used Scientifically? (*David Schneider*, High Points); The Motion Picture as an Aid in Geographical Instruction (*W. M. Gregory*, Sch. Sci. & Math.)—Apr. 152 . . . The Science Teaching Film Comes to the Elementary Grades (*W. A. Wittich*, Sch. Sci. & Math.); Visual Tools in Learning (*Paul T. Williams*, N. Y. State Ed.)—May 204 . . . Demonstration Lessons Using the Film "The Corn Farmer" (*Luella Kenny*, Sch. Sci. & Math.); Visual Aids in Technical Writing at the University of Texas (*Joseph Jones*, J. of Eng. Ed.); The AAF Convalescent Training Program as Social Education (*Lt. E. J. Taylor*, Soc. Ed.); What the Schools Can Learn from the Army's Films (*C. F. Hoban, Jr.*, Ed. Outlook); Use and Distribution of Audio-Visual Materials (*Morley Tomboes-K. L. Gauthier*, The School); Films for Nursing Education (*M. R. Brunsstetter*, Amer. J. of Nursing)—June 242 . . . How to Get the Most from Motion Pictures in the Classroom (*Thos. A. Chad*, Guid., Prac. Arts & Voc. Ed.); The Educational Uses of Films (Nat'l Jewish Welfare Bd)—Sept. 294 . . . A Method for Using Educational Films (*Louise Clark*, Amer. J. of Nursing); Methods and Materials for the Teaching of U. S. History: A Symposium (Cal. J. of Soc. Ed.); The Use of Commercial Films in Schools of Nursing (*Ruth McGeary*, Amer. J. of Nursing)—Oct. 358 . . . Abundant Visual Materials in U. S. History (*Frances Ahl*, Cl. House)—Dec. 455.

### Libraries, Forums and Understanding

Library Film Forums (*Alice I. Bryson*)—Jan. 25 . . . Newark Experiments with Films (*Bernard Schein*, Wilson Lib'y Bul.)—Feb. 72 . . . A Story of the Good Neighbor Policy in Action (Vis. Rev.); We Learn about South America (*Oscar Sama*, Nation's Sch.); A Seed Takes Root (*David Schneider*, Nation's Sch.)—Mar. 114 . . . Possible Development of Film Service through Collaboration of Schools and Libraries (*W. P. Kollam*, West Va. Sch. J.)—Apr. 152 . . . Motion Pictures in Libraries (*Etta Schneider Ress*, Wilson Lib'y Bul.)—May 204 . . . Taking Films to the People (*Morton Parker*, Adult Ed. J.); Films for Forums (*Evelyn Olsen*, Adult Ed. J.)—June 244 . . . Films to Better Human Relations (*Esther Berg*, High Points); The Price of Prejudice (*Edgar Dale*, News Letter)—Sept. 294 . . . Film Forums: an Experiment in Community Discussion (*H. B. Allen*, Qu. J. Speech)—Dec. 455.

### Radio, Recordings and Television

The Radio University in Peace and War (*Eric Underwood*, Amer. Scholar)—Feb. 72 . . . Television as an Educational Force (*Washington Miner*, Ind. Tchr.); Television in Education (*Rohana Lee*, Film News); Tools for Learning: Audio Education (*Max Bildersee*, N. Y. State Ed.); FM for Education (*William Dave Bowdler*, U.S. Office of Ed.)—Apr. 154 . . . Skill in Listening (*Alice Sterner-Kohlman Saunders-M. A. Kollam*); Radio in Postwar Education (*Nathan A. Veal*, Sch. Sci. & Math.)—May 206 . . . The Story of the All-City High School Radio Workshop (*Van Rensselaer Brookhahn*, High Points)—Sept. 294 . . . Serving Education on a Platter (*W. G. Hart*, Mich. Ed. J.); Radio's Challenge to Education (*John Studebaker*, Ed. for Victory)—Oct. 356 . . . Script-of-the-Month (*Greeta Baker*, The Amer. Mercury); Teacher Education by Radio (Sch. & Society)—Nov. 416.

### Still Pictures, Filmstrips, Museum Materials

Better Captions for Picture Study (*M. Melina Sree*, J. of Geog.)—Jan. 26 . . . The Mountain Goes to Mahomet (*Bernice Elliott*, Nation's Sch.)—Feb. 72 . . . Still Pictures Tell a Story (*Chet Ulin*, Nation's Sch.); Filmstrips in the Middle East (*David Wood*, Sight & Sound)—Apr. 152-4 . . . Picture Books (U. S. Camera)—May 206 . . . Clio and the Camera (*C. S. Ellsworth*, Miss. Valley Hist. Rev.); The Use of Textbook Pictures (*Paul T. Williams*, Neb. Ed. J.)—June 242-4 . . . The High School-Museum Program (*Charles E. Stahkin*, High Points)—Sept. 294 . . . Borrowed for Handling (*Mildred Holzauer*, Nat. Sch.)—Dec. 455.

Production

Motion Pictures for Postwar Education (Commission on Mot. Piet. in Ed.); The Factor of Motivation in Learning as Applied to the Making of a Teaching Film (John L. Hamilton, Jr. of Ed. Psych.)—Jan. 26 . . . Critical Report on Inter-American Films (Film News); Health Film Production (Adolph Nichtenhauser, Film News)—May 204 . . . Standards for Training Films (William Ecton, Jr., Film News)—June 244 . . . Hollywood's Interest in Classroom Films (Gardner Hart, Film & Radio Guide)—Dec. 455.

Sources of Information

Recreation (Lili Heimers-Margaret Cook); Teaching Materials for Industrial Education (Chris H. Groveman, Ind. Arts & Voc. Ed.)—Jan. 33 . . . Educational Film Catalog; Business Education—Apr. 154 . . . Consumer Education for All Ages (Lili Heimers-Margaret Cook); The People of America (Lili Heimers-Margaret Cook); Teaching Materials for Industrial Education (Ind. Arts & Voc. Ed.); French Language Films (Mod. Lang. J.); Educational Film Guide—June 244 . . . A Bibliography on Motion Pictures in Education (Univ. of Chicago); Films Interpreting Children and Youth (Hampel-Dale-Robinson); Audio-Visual Business Education (Bus. Ed.); Consumer Chemistry (Sarah Ransom)—Sept. 296 . . . Educators Guide to Free Films; Bibliography of Economic and Social Study Material—Oct. 358.

Books, Periodicals and Guides

Sight and Sound—Jan. 26 . . . Building America: Lend Lease, Congress; Audio-Visual Aids to Learning (Educ'l Leadership); Sight and Sound—Feb. 74 . . . White Flood: Film Guide; Film World; Building America: Russia—Apr. 154 . . . Victory-to-Peace Series—May 206 . . . Building America: Veterans, Light Metals—June 244 . . . Connecticut Audio-Visual Education Association Annual Bulletin; Sight and Sound; U.S.S.R.—The Land and the People; Three to Be Served—Sept. 296 . . . Multi-Sensory Aids in the Teaching of Mathematics; Teaching through Radio (William B. Levenson)—Oct. 358 . . . Film News; See and Hear; Sight and Sound—Nov. 416.

Miscellaneous

Armed Forces' Training Aids (Vis. Rev.)—Mar 114 . . . Basic Problems in Visual Instruction (Paul G. Kiehl, Amer. Luterban)—May 204 . . . Choosing Movies Intelligently (Edgar Date, N. Y. State Ed.)—June 244 . . . Projection Room Planning (Architects' Visual Equipment Handbook)—Sept. 296 . . . How It's Done at Oakland (Bernice Baxter, Nation's Sch.)—Oct. 356 . . . Movies Missionary (Fortune); Movies as an Influence in the Life of the Modern Adolescent (Bro. Urban Fleege, Cath. Ed. Rev.)—Nov. 414-6.

NEWS AND NOTES

(JOSEPHINE HOFFMAN, Editor)

February Regional Institutes in Minnesota—Indiana Radio Conference—"Combat America" Released for War Bond Showings—New York Educators Attend Television Program—Chicago Film Workshop Programs—Francis W. Noel to Assist in Educational Reconstruction of Europe—Visual Meetings in Illinois New—Company Produces First 16mm Entertainment Film—British Film Production . . . . .Jan. 34-7
AASA Cancels Meetings—CLAA Spanish Language Films—Boston University Radin Courses—Spring Courses in Visual Aids—New Navy Combat Films Available—Raw Film Stock Allocations Cut—Reenactings and Transcriptions—Ten Best Films of the Year . . . . .Feb. 80-3
PMDA Plan for Industry Co-ordination—No Film Quotas for 16mm Industry—OWI Overseas Film Program—Film Forums for New York High School Students—Visual Education Conferences . . . . .Mar. 120-2
Summer Project at Occidental College—Photographic Industry Coordinating Committee—CLAA to Expand Literacy Film Program—Young People's Film Study Club—Priority Regulations on Equipment Eased by WPB—Audio-Visual Education Meetings . . . . .Apr. 164-7
New Directors of Visual Aids in Cleveland and Detroit—Change in Office of Inter-American Affairs—Film on Sight Prepared for Industrial Plants More Navy Incentive Films—Tyler in Head AER Coming Year—Conferences and Workshops—Nurses School Floods Visual Great Aid in Teaching . . . . .May 210-2
Wisconsin Visual Education Institute—California Assembly Bills for Audio-Visual Aid Support—Disposal of Surplus War Property—Annual Midwestern Forum on Visual Teaching Aids—Audio-Visual Conference on County Level—Television Programs by Chicago Schools—Los Angeles Audio-Visual Conference—NEA Creates Audio-Visual Division—Encyclopaedia Art Collection on Tour—School in Visual Education for Church Workers . . . . .June 250-4
State Subsidy for Visual Aids in Virginia Schools—Changes in Washington Film Scene—End of USOE Production—Army Stops Film Destruction—The Surplus Projector Problem—Educators Advocate Preservation of Wartime Films—Photographic Industry Coordinating Committee—Restrictions Lifted on Photographic Equipment—Ross Announces 16mm Film Service—Loew's to Supply 16mm Films to Foreign Markets—New Motion Picture Project—Classrooms to Experiment with Television—J. R. Williams Takes London Post—Information Film Association Formed—University of Illinois Film Service Report—\$10,000 Prize Award for Best Amateur Film Subject—West Coast Educators and Producers Get Together—SMPE Fall Meeting Oct. 15-17 . . . . .Sept. 308-15
Tennessee Visual Education Conferences—Promotion for Bruce Findlay—Second Season for Chicago Film Forums—New Appointment for Esther Berg Elect EFLA Officers—Change in Film News Staff . . . . .Oct. 372-3
State Department Information Service—Changes in National Film Board—School Broadcast Conference—Filmstrips on U. S. Geography—New Director for Dartmouth College Films—Eric A. Johnston Becomes MPPDA President—Audio-Visual Course for Community Leaders—E. W. Hammons Elected President of Ross Federal—McGraw-Hill Appoints Visual Aids Editor . . . . .Nov. 426-8
New Educational Production Firm—Chicago Meetings of Associations—Audio-Visual Conference—Yale Chronicles to be Televised—Herman Stern Retires—Early Films Salvaged—Orton Hicks to Head Loew's Overseas Division—Audio-Visual Discussion Kits on Economic Topics . . . . .Dec.

TEACHER COMMITTEE EVALUATION OF NEW FILMS

(L. C. LARSON, Editor)

Training Table—Start in Life—You the People—Reward Unlimited . . . . .Jan. 30-32
Care of Pets—Synthetic Rubber—Using Audio-Visual Aids in Training—For Years to Come . . . . .Feb. 76, 78
The Amazon Awakens—African Fauna—West Wind—India . . . . .Mar. 118-9, 125
South Chile—Action—The Scout in the Forest—Grow Your Own . . . . .Apr. 162-3
Central America—It Doesn't Hurt—The Attitude Gyro Indicator—Housing in Scotland—Watchtower over Tomorrow . . . . .June 246, 248
Hopi Indians—Alexis Tremblay—Your Driving Habits—The Tell-Tale Heart . . . . .Oct. 366-70
Dinner Party—Problems of Housing—Children of the City—Brick and Stone Mason . . . . .Nov. 422-44
The Public Life of Abraham Lincoln—Just Weeds—Realm of the Wild—Something You Didn't Eat . . . . .Dec. 460-462

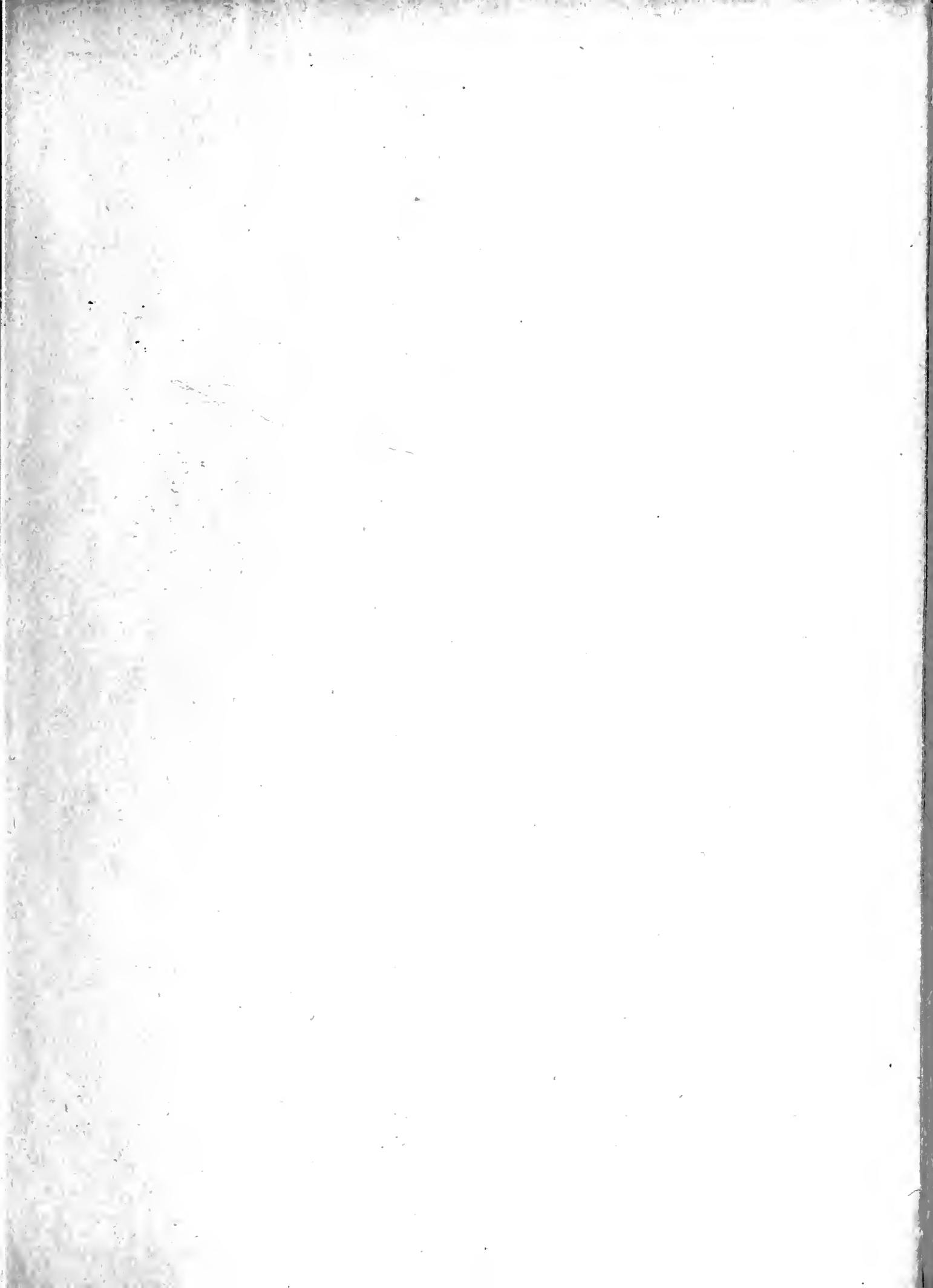
AMONG THE PRODUCERS

Bertram Willoughby's Silver Anniversary—John H. Skinner, Jr. on SVE Staff—Slide Films on Welding and Cutting—Educational Groups Hear C. R. Crakes . . . . .Jan. 42-3
Changes in Britannica Films Personnel—Gutkin Purchased by ITTC—Hoefler Productions Expand—New Slidefilms on Air Transportation—New SVE Pictorial Catalog—Bell & Howell Announces 25-Cycle 16mm Sound Projector—RCA Manual on School Sound Systems—New Ampro Booklet . . . . .Feb. 86-7
SVE Slidefilms Teach Penmanship—Manual for the Keystone Tachistoscope—L. T. & T. Appoints Educational Film Production Head—DeVry Sells Laboratory Equipment—New Slidefilm on Soldering—Bell & Howell Course in Optical Technique—Fairchild Annual Award—Milton A. Romney Joins RCA's Cleveland Staff—Navy Commendation Given to Visual Training Corp. . . . .Mar. 126-7
ITTC Expansion—DeVry on Inspection Trip—New Portable Screen—Professional Model Hollywood Viewer, "E" Award to Pacific Sound Equipment—FilmSlide on Distributive Education—Eldon Imhoff on Victor Staff—Rheumatic Fever Sound Filmstrip . . . . .Apr. 170-1
New Opaque Projector Available—Color Slides Distribution—Slide-film for Home Economics Classes—Kodachromes on Forestry and Lumbering—Six More ITTC Exchanges . . . . .May 215
Statement by the Eastman Kodak Company—B & H Service Craftsman Trailer—A Functional Manual—Slidefilm on International Peace—Triple Honor Accorded DeVry—Spencer Lens Company Changes Name—Free Reprints Available from Victor—E. I. Dupont Buys Photo Company—DeVry Postwar Selling to be Mobile . . . . .June 258-9
Simmel Heads Film Production Department—Industrial Training Slidefilms—New Amprousd Model "Premier-10"—New Coronet Slidefilm Series—Bausch & Lomb Booklet—YMCA Program Consultant—World War II in FilmSlides—"Young America" Enters Educational Film Production Field—Filmo "GSAP" Camera—McClelland Joins Victor Staff—Visual Education Inc. Adds Houston Office . . . . .Sept. 320-2
New Booklet Gives Hints on Projection—Screen Adette Is RCA Distributor—Educational Recordings Added to Simmel-Meservey Services—Plus-Lite White "Blackboards"—Official Films Changes Hands—Improved GoldE Spotlight—Fairchild Radar Camera—Cartoon Producer Enters Educational Field—Larger Quarters for D. T. Davis Co.—A Publication for Industrial Firms—DeVry Consultants Serve Schools . . . . .Oct. 376-8
S.V.E. Opens New Plant to Increase Production Facilities—Study Guides for 2x2 Slide Series—New Britannica Films Officers—Godfrey Elliott and David Goodman Join Young America Films—Improved RCA 16mm Projector—Davis Opens Cincinnati Branch—Industrial Films Expands under New Name—DeVry 35mm Projector Data—New Chicago Production Firm . . . . .Nov. 432-4
Atomic Energy Explained in New Slidefilm—Radex Stereo Products—RCA Spanish Language Records—Government Surplus of Aerial Cameras—Victor Acquires Additional Office—Voice Recording Equipment—ITTC Establishes Canadian Branches—Shorthand Sound Slidefilm—New Sales Head for Princeton Film Center . . . . .Dec. 472-3

MISCELLANEOUS

Hand-Made Lantern Slides (Ann Gale)—Recognition of Trees (Feb. 75); Buy Good Design (June 241); The Atomic Bomb (Nov. 409).
Question Box on Film Production (David Schneider) Jan. 28, Mar. 116, Apr. 161, June 249, Sept. 298, Nov. 418
Photography Fights . . . . .Feb. 65
World Without Borders (Film Review) . . . . .Feb. 79
Department of Visual Instruction . . . . .Feb. 85
New Spring Quarter Courses at The University of Chicago . . . . .Mar. 104
Motion Picture Commission Sponsors Contest . . . . .Mar. 116
Summer Courses in Visual and Audio-Visual Education, 1945 Apr. 150, May 207, June 227.
Bigger Film Program for the Seventh War Loan . . . . .Apr. 156
Experimental Research in Audio-Visual Education: Children's Preferences for Traditional and Modern Paintings (David Goodman) . . . . .Apr. 158
The Seventh War Loan Drive Is On . . . . .May 194
St. Louis Division of Audio-Visual Education Anniversary . . . . .May 202
Regional Meetings of State 16mm War Loan Chairmen . . . . .June 238
D.V.I. Elects New Officers . . . . .Sept. 282
Educational Film Telecasts . . . . .Sept. 289
Second Annual Iowa-Nebraska Institute on Audio-Visual Aids Oct. 4-6, Audio-Visual Aids Workshop in Akron . . . . .Sept. 291
16mm Industry Again Active in Eighth Victory Loan . . . . .Sept. 300
Radiant's Postwar Placement Plan—Bell & Howell Veteran Re-employment Program—Motion Picture Industry Open to Returning "G.I.s" . . . . .Sept. 302-4
D. T. Davis Elected President of NAVED . . . . .Sept. 304
Motion Picture Demonstrates How to Teach with Films . . . . .Oct. 351
Films for Victory War Loan Showings . . . . .Oct. 352
The Second Annual International Workshop in Visual Education . . . . .Oct. 360
New Director of NEA Audio-Visual Service . . . . .Dec. 457













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